

Our Healing. Our Future.



HealingFoundation
Strong Spirit • Strong Culture • Strong People

CLASSROOM ACTIVITY SHEET:

Year 9

September 2023

Overview

This Year 9 unit presents four activities that are designed to enhance and enrich student's knowledge and understanding of Aboriginal and Torres Strait Islander peoples and the Stolen Generations. This unit is designed to align with Sorry Day (26 May), Reconciliation Week (27 May–3 June) or NAIDOC Week (July) but it can be delivered at any time of the year.

The activities may be delivered in a one-day workshop or spread over the course of a week, a month or a term. They are designed to allow the teacher to guide and support students in their learning, incorporating individual responses, small group activities and whole-class discussions. This unit allows students to consolidate their prior learning of Aboriginal and Torres Strait Islander perspectives and Australian history. The activities are designed to scaffold students in acquiring new knowledge and developing critical analysis skills in response to different viewpoints and perceptions. The transcripts and worksheets included with these activities may be printed individually or compiled as a booklet for students to document their responses.

Each of these activities is linked to Year 9 Australian Curriculum Content Descriptions, as well as the Australian Curriculum Cross-curriculum Priority of Aboriginal and Torres Strait Islander Histories and Cultures.

ACTIVITY 1: RESPONSE TO DANCE WRITTEN REVIEW (60–70 MINUTES)

Students view Bangarra Dance Theatre's *Mathinna*, investigating and evaluating the method of dance and performance to share stories. Students compile their responses and opinions in a written review.

ACTIVITY 2: CRITICAL ANALYSIS MIND MAP (60–70 MINUTES)

Students critically analyse Sorry Day by Coral Vass and Dub Leffler. Students create a mind map and multi-modal presentation on the historical, social and cultural value of the book.

ACTIVITY 3: ARTWORK COMPARISON (60–70 MINUTES)

Students compare two contemporary artworks, Tony Albert's *Sorry* and Bindi Cole's *I Forgive You*. Students use critical thinking and analytical skills to compare and contrast the artworks' aesthetic, historical, social and cultural impacts.

ACTIVITY 4: POETRY WRITING AND PERFORMING (60–70 MINUTES)

Students analyse poems from *Us Taken-Away Kids* and slam poetry performed by Steven Oliver. In pairs, students write and perform their own spoken word poems reflecting on their learning about the Stolen Generations.



Scan the
QR code to
access links
to resources

Checklist for preparing your classroom

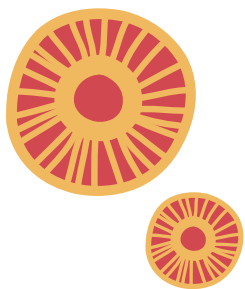
- Liaise with local Aboriginal and Torres Strait Islander resource centres, for example the [Dandiiri Community Library](#), to source age-appropriate texts on a range of topics including culture and Country, stories from the Dreamtime, Stolen Generations stories, reconciliation, the National Apology to the Stolen Generations and NAIDOC Week, as well as texts for your own reference.
- For your own background knowledge:

Read

- [Bringing them Home 20 Years On report](#)
- [The Healing Foundation's fact sheet on the Apology to the Stolen Generations](#)
- [The Little Red Yellow Black Book](#)
- [The Australian Institute of Aboriginal and Torres Strait Islander Studies \(AIATSIS\) website](#) for more information about Aboriginal and Torres Strait Islander cultures and history

Watch

- [The Story of The Healing Foundation](#)
 - [Intergenerational Trauma Animation](#)
 - [Telling Our Stories – Aunty Fay Clayton-Moseley](#)
 - [Reconciliation in Australia – Our History, Our Story, Our Future](#)
- Send a note or newsletter home to parents so they can facilitate and support discussion at home.
 - Prepare a wall of the classroom to hang student work on and use as reference. For example, it could include the [AIATSIS map of Indigenous Australia](#) that can be purchased from AIATSIS Aboriginal Studies Press. You could also have Aboriginal and Torres Strait Islander flags, images of books the class will be reading, images of prominent Aboriginal and Torres Strait Islander people etc.



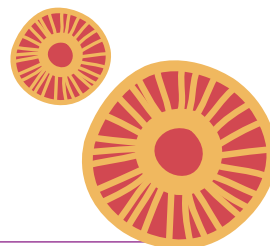
Activity 1: Written response to dance (60–70 minutes)

Curriculum links

- Analyse how symbols in still and moving images augment meaning. [AC9E9LA07](#)
- Analyse the representations of people and places in literary texts, drawn from historical, social and cultural contexts, by First Nations Australian, and wide-ranging Australian and World authors. [AC9E9LE01](#)
- Analyse how representations of people, places, events and concepts reflect contexts. [AC9E9LY01](#)
- Plan, create, edit and publish written and multimodal texts, organising, expanding and developing ideas, and selecting text structures, language features, literary devices and multimodal features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical. [AC9E9LY06](#)

Resources

- [Telling the Story: Mathinna](#) (2008).
- [Mathinna Bangarra Dance Theatre Education Resource](#).
- [Excerpts from Mathinna](#).
- [Mathinna – Study Guide](#).
- Worksheets and stimulus questions (**Worksheets 1, 2 and 3**).



Lesson

INTRODUCTION

- Introduce students to the story of *Mathinna*. Display the website *Telling the Story: Mathinna* and read through the story with students.
- Facilitate a whole class discussion exploring students' understanding of:
 - Contemporary First Nations artists.
 - Dance and theatre as a form of storytelling.
 - How the story of *Mathinna* fits into students' current knowledge of the Stolen Generations.
- Students complete worksheet: Before viewing (**Worksheet 1**).

INVESTIGATION

- Watch video: *Mathinna* Bangarra Dance Theatre Education Resource.
- Students complete worksheet: After viewing (**Worksheet 2**).
- Facilitate whole class discussion as students share answers on both worksheets:
 - Prompt students to consider the impact of dance theatre as a method of storytelling.
- Students plan and draft a written review in response to *Mathinna* as a production of contemporary storytelling. Recommended resources:
 - Completed worksheets (**Worksheet 1 and 2**).
 - Stimulus questions (**Worksheet 3**).
 - [Mathinna – Sydney Morning Herald review](#).
- Students include images and quotes (from dancers, directors or *Mathinna*'s letter) to support their writing.
- Students swap reviews with peers to edit and provide feedback on each other's work.

CONCLUSION

- Students refine and print review for publishing.
- Reviews may be published to the wider school community at teacher's discretion (school library, newsletter, website etc.).

Get the Links



Activity 2: Critical analysis mind map (60–70 minutes)

Curriculum links

- Analyse the representations of people and places in literary texts, drawn from historical, social and cultural contexts, by First Nations Australian, and wide-ranging Australian and World authors. [AC9E9LE01](#)
- Present a personal response to a literary text comparing initial impressions and subsequent analysis of the whole text. [AC9E9LE02](#)
- Analyse how features of literary texts influence readers' preference for texts. [AC9E9LE03](#)
- Listen to spoken texts that have different purposes and audiences, analysing how language features position listeners to respond in particular ways, and use interacting skills to present and discuss opinions regarding these texts. [AC9E9LY02](#)

Resources

- For your own background knowledge, read [Sorry Day teachers' notes](#).
- Book: *Sorry Day* by Coral Vass and Dub Leffler.
- Video: *Sorry Day* by Coral Vass and Dub Leffler.

Lesson

INTRODUCTION

- As a whole class, read through the book *Sorry Day* by Coral Vass and Dub Leffler or watch video: *Sorry Day* by Coral Vass and Dub Leffler.
- Facilitate whole class discussion of the book, including:
 - Significance of the cultural backgrounds of the author and illustrator.
 - Analysis of the tandem storyline and characters of the book.
 - Analysis of the language and aesthetic features of the book.
 - Evaluation of the historical, social and cultural value of the book.

INVESTIGATION

- In pairs, students create a mind map and multi-modal presentation on the historical, social and cultural value of the book. Mind maps should include:
 - Quotes and images from the book.
 - Quotes from the author and/or illustrator.
 - Quotes and/or images from the National Apology.
 - Statistics and information about the Stolen Generations.
 - A clear expression of the student's opinion of the historical, social and cultural value of the book.
- Recommended platforms include:
 - PowerPoint, SlideShow, Keynote, Prezi, video, whiteboard presentation.

CONCLUSION

- Students deliver multi-modal presentations to teacher and peers.
- Presentations may be published to the wider school community at teacher's discretion (school library, newsletter, website, etc.).

Get the Links



Activity 3: Artwork comparison (60–70 minutes)

Curriculum links

- Analyse how symbols in still and moving images augment meaning. [AC9E9LA07](#)
- Analyse and evaluate how language features are used to represent a perspective of an issue, event, situation, individual or group. [AC9E9LY03](#)
- Use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring to compare and contrast ideas and opinions in and between texts. [AC9E9LY05](#)
- Plan, create, edit and publish written and multimodal texts, organising, expanding and developing ideas, and selecting text structures, language features, literary devices and multimodal features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical. [AC9E9LY06](#)

Resources

For your own background knowledge read

- [Tony Albert – Visible – Teacher Notes.](#)
- [Sorry \(2008\) by Tony Albert – artwork overview.](#)
- [I Forgive You \(2012\) – Bindi Cole.](#)
- [Bindi Cole – Contemporary Australia: Women – GOMA.](#)
- [Tony Albert discusses Sorry, created for the National Apology in 2008.](#)

Lesson

INTRODUCTION

- Display Tony Albert's *Sorry* to students via projector.
- Facilitate whole class discussion about the artwork, including:
 - The media and materials used to make the artwork.
 - Student assumptions of the historical, social and cultural context of the artwork.
- Display Bindi Cole's *I Forgive You* to students via projector.
- Facilitate whole class discussion about the artwork, including:
 - The media and materials used to make the artwork.
 - Students' first impressions of the historical, social and cultural context of the artwork.

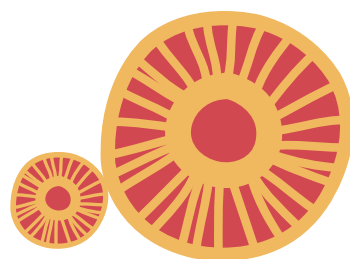
INVESTIGATION

- Watch video: Tony Albert discusses *Sorry* created for the National Apology in 2008.
- Facilitate whole class discussion, prompting students to consider:
 - The significance of the artist's cultural background.
 - The political context of the artwork in relation to the National Apology.
 - The artwork's first iteration as 'SORRY' and second iteration as 'YRROS', and how the artwork has changed over time.
- Watch video: Bindi Cole – Contemporary Australia: Women – GOMA.
- Facilitate whole class discussion, prompting students to consider:
 - The significance of the artist's cultural background.
 - The political context of the artwork in relation to the National Apology.
 - The artist's idea of forgiveness being empowering and freeing to both parties.

- Students write an analytical research essay or a newspaper article comparing the two artworks. Texts should include:
 - Research gathered from credible sources such as QAG/GOMA, ABC, Eyeline, ArtGuide etc.
 - Descriptions of the artworks, media and materials.
 - Quotes from the artists speaking about their artistic practice.
 - Evaluation of how the artwork functions as a visual text to represent the artist's perspective.
 - Analysis of the artworks' historical, social, cultural and political value.
 - Images of the artworks.

CONCLUSION

- Students print and publish texts. Texts may be published to the wider school community at teacher's discretion (school library, newsletter, website, etc.).



Get the Links



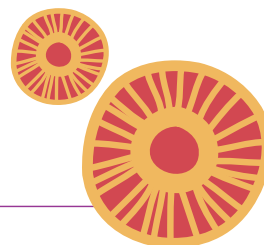
Activity 4: Poetry writing and performing (60–70 minutes)

Curriculum links

- Analyse how representations of people, places, events and concepts reflect contexts. [AC9E9LY01](#)
- Listen to spoken texts that have different purposes and audiences, analysing how language features position listeners to respond in particular ways, and use interacting skills to present and discuss opinions regarding these texts. [AC9E9LY02](#)
- Create and edit literary texts, that may be a hybrid, that experiment with text structures, language features and literary devices for purposes and audiences. [AC9E9LE06](#)
- Listen to spoken texts that have different purposes and audiences, analysing how language features position listeners to respond in particular ways, and use interacting skills to present and discuss opinions regarding these texts. [AC9E9LY02](#)

Resources

- [Us Taken Away Kids – Human Rights and Equal Opportunity Commission.](#)
- [Video: Steven Oliver – Australian Poetry Slam 2014.](#)
- [Video: Steven Oliver – Hate He Said.](#)
- [Video: Steven Oliver – Real](#) [0:35–4:35].



Lesson

INTRODUCTION

- Read *Sacred Mothers* by Yveane Fallon from *Us Taken Away Kids* aloud to class.
- Facilitate whole class discussion and whiteboard notes to analyse the poem. Students use prior knowledge of:
 - Poetry genre and associated language conventions.
 - Personal accounts from Stolen Generations survivors.
- In pairs, students analyse a different poem from *Us Taken Away Kids*.

INVESTIGATION

- Students watch three videos: Steven Oliver – Australian Poetry Slam 2014, Steven Oliver – *Hate He Said*, Steven Oliver – *Real*.
- In between each video, facilitate short whole class discussion, including:
 - The historical, social, cultural and political context of the poems.
 - The cultural background and identity of the writer/performer.
 - How performance alters and enhances the impact of poetry.
- In pairs, students write their own poem to be performed as a spoken word piece:
 - Students are to write only from their own perspective.
 - Students must express their opinion on the Stolen Generations and National Apology in a culturally safe manner.
 - Students must incorporate performative techniques such as persuasive language, imagery, gesture, body language, tone, pace and pitch.

CONCLUSION

- Students present their spoken-word performances to the class.
- Poems may be shared with the wider school community at teacher's discretion (performed at assembly, text or recording published in school library, newsletter, website, etc.).

Get the Links



Continuing the work

CLASSROOM READY

- Watch the film [The Last Daughter](#). Keep an eye on [The Learning Circle](#) as Brenda and the team continue to develop classroom-ready resources to accompany the film.
- *The synopsis of The Last Daughter:*

"Brenda's first memories were of growing up in a loving white foster family, before she was suddenly taken away and returned to her Aboriginal family.

Decades later, she feels disconnected from both halves of her life. But the traumas of her past do not lie quietly buried. So, she goes searching for the foster family with whom she had lost all contact.

Along the way she uncovers long-buried secrets, government lies, and the possibility for deeper connections to family and culture. The Last Daughter is a documentary about Brenda's journey to unearth the truth about her past, and to reconcile the two sides of her family."

RESOURCES

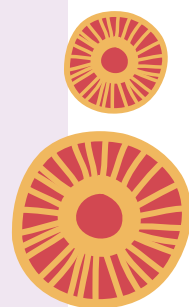
- Join the [Narragunnawali community](#) (and develop a Reconciliation Action Plan for your school) to access a variety of curriculum resources about reconciliation and Aboriginal and Torres Strait Islander histories, cultures and contributions.
- Research more about [Aboriginal and Torres Strait Islander languages](#).
- Develop a booklist for your classroom. When choosing books for your classroom, investigate if the author and illustrator are Aboriginal and/or Torres Strait Islander and consider this as part of your selection. For more book suggestions and support in choosing texts or to source other materials, please contact a local Aboriginal or Torres Strait Islander library, for example [Dandiiri Community Library](#), or [The Australian Institute of Aboriginal and Torres Strait Islander Studies](#).

IDEAS

- Share your outcomes and experience with The Healing Foundation at resources@healingfoundation.org.au
- Share the resource and how you used it amongst your networks.
- Share your students' learning journey and tag The Healing Foundation on Instagram @healingourway and on Facebook as 'Healing Foundation'.
- Create a class action plan for how students could help their school learn more about the Stolen Generations.
- Create a [yarning circle](#) in the classroom to share feelings and news.
- Start each day/week with an [Acknowledgement of Country](#) or display a written statement in the classroom.
- Send books from the classroom library home for students to discuss with parents and carers.
- Invite parents and carers to an open day style session, where children can show their work.
- Seek further information or incursions from Elders, Stolen Generations survivors or community members.
- Hold [National Reconciliation Week](#) or [NAIDOC Week](#) celebrations in your school or attend events in your local community.



To access the links to resources and videos, or to check you have the most up to date version, visit www.healingfoundation.org.au/schools or scan the QR code.



Worksheet 1: *Mathinna* response questions – Year 9

BEFORE
VIEWING


1. Who is *Mathinna* and what do we know about her?

2. Where in Tasmania are Port Davey, Flinders Island, Hobart and Oyster Cove?

3. Who were *Mathinna*'s parents and where were they from?

4. Who was George Augustus Robinson and what did he have to do with the history of Aboriginal peoples in Tasmania?

5. Who are Sir John and Lady Jane Franklin?



6. What was life like for the early European colony in Hobart Town? For the free settlers, for the convicts, for Aboriginal peoples?

7. Who are the Aboriginal people/s who live in Tasmania?

8. What is a cultural advisor?

9. Who are the dancers of Bangarra? Where do they come from?

10. Where is the company Bangarra based?

Worksheet 2: *Mathinna* response questions – Year 9

AFTER
VIEWING

1. In Section 1, Father – what is the prop that this dancer holds? What is the significance of this object?

2. Describe the dancer's costume and stage makeup.

3. In Section 2, Nursery – what are the objects on the stage and what type of room do they represent?

4. What are the dancers' costumes? What are their cultural and historical contexts?

5. What is the sequence of events in Section 2 and how do the dancers interact with the props?

6. What is the content of the voice over? What is the source?

7. Why does the dancer Elma Kris look so different in Sections 2 and 3? What has happened to her character?

8. Describe the props in Section 3 – Moonshine. What might they represent?

9. *Mathinna* removes her dress. What is the significance of this use of a costume?

10. The production *Mathinna* describes a girl's journey between two cultures. Why might the choreographer have chosen to develop the dance based on the story of the Aboriginal girl *Mathinna*?

Worksheet 3: *Mathinna* stimulus questions – Year 9

Use these questions to direct your research and writing when planning your written response to *Mathinna*

- What long term impacts of imperialism on Aboriginal lives are described in *Mathinna*?
- What influence did John and Jane Franklin have on the colony of Hobart?
- What living conditions are represented (European, Aboriginal)?
- Which examples of technological development are shown in the dance?
- What political and philosophical ideas led to the deportation of Aborigines to Flinders Island and the 'adoption' of *Mathinna* by the Franklins?
- What factors may have caused *Mathinna*'s death at such a young age?

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