



MARNTIWARAJANGA

a walk together



MUSEUM
OF AUSTRALIAN
DEMOCRACY
OLD PARLIAMENT HOUSE

LEARNING RESOURCE
TEACHER GUIDE
STUDENT TRAIL

MOAD
LEARNING

MARNTI WARAJANGA—A WALK TOGETHER

Acknowledgments

ACKNOWLEDGMENTS

A Museum of Australian Democracy Learning Resource

Marnti warajanga is a Museum of Australian Democracy travelling exhibition in association with Wangka Maya Pilbara Aboriginal Language Centre and Tobias Titz.

The 2012 Pilbara tour of Marnti warajanga is supported by BHP Billiton and the Australian Government through the National Collecting Institutions Touring and Outreach program (NCITO), an Australian Government initiative to improve access to the national collections for all Australians.

PLEASE NOTE:

Aboriginal and Torres Strait Islander visitors are advised that this resource may contain images and voices of deceased persons.

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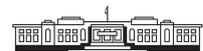
Australian Government
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PRESENTED BY



TOBIAS TITZ
PHOTOGRAPHY



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Cover Image: Group of Nyangumarta boys at the Native Title Determination, 11 June 2009,
Niyiyamarri Pukurt (Eighty Mile Beach) 2009. Type C print
Niyiyamarri Pukurt, Western Australia.
Photo Tobias Titz.

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Contents

Warrarn marrngu kalja muwarr warajanga Language, land, culture, people are one

Bruce Thomas, Senior Mangala man.

Marnti warajanga – a walk together is a collaboration between the Museum of Australian Democracy at Old Parliament House, Wangka Maya Pilbara Aboriginal Language Centre and photographer Tobias Titz.

Exhibitions are a unique learning environment where students can feel as well as think, question as well as absorb, and discover ideas which can lead to a deeper understanding of the world, our society and ourselves.

This education package is designed to be used by teachers to assist their students to engage with the *Marnti warajanga – a walk together* exhibition. It is designed to allow teachers the flexibility to choose those parts which are most appropriate for their year 5 to year 10 students. It contains background information, discussion questions and class activities to enhance student learning before and after a visit to the exhibition. It also includes a learning trail that students can use during a visit to the exhibition or online.

The learning trail is designed for students from year 5 to year 8. For senior students teachers may choose focus questions from the theme guides and have students use an inquiry method to investigate these questions in the exhibition. Questions suitable for such investigation have been marked **STQ (Senior Trail Questions)**.

DECEASED PERSON'S WARNING

In many communities, it is cultural practice not to say a deceased person's name or to display or reproduce their image for a period of time which is generally determined by the family members or the community.

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MARNTI WARAJANGA–A WALK TOGETHER

Introduction

USES OF THIS EXHIBITION

When using this exhibition students will have the opportunity to;

- Explore milestones of the Indigenous journey of democracy in Australia and consider their relevance to today
- Encounter people of the Pilbara and hear their voices
- Develop empathy and understanding by exploring shared experiences
- Work collaboratively and democratically through choice and negotiation
- Create and share personal responses to the exhibition in a variety of media
- Develop historical understanding and historical skills to support years 5-10 National Curriculum outcomes (see curriculum section)

MAXIMISING STUDENT LEARNING

Students gain the most out of a visit to an exhibition when it is coupled with pre-visit preparation and/or follow-up activities in the classroom. This resource contains several ideas for activities and research topics that can deepen the learning and provide context for an exhibition experience.

Before visiting the exhibition it is a good idea to discuss with students the purpose of the visit. This will help them focus and cooperate during the visit.

As a simple strategy, teachers could ask students to brainstorm what they currently know about the topics in the exhibition and construct a mind map on paper or using an interactive whiteboard. Students can then revisit this after exploring the exhibition topics in more detail.

USING THIS RESOURCE

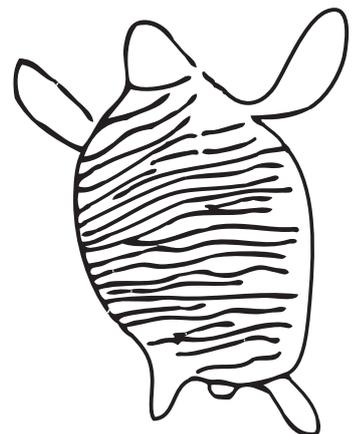
The information and activities are relevant for either an on-site or an online visit to the exhibition by students and teachers.

As the teacher will be the 'guide' for the students, we have included information about the exhibition itself, its themes and a section on resources and sources to point you, and your students, towards more information.

Also included are suggestions for activities to support particular learning areas, an in-exhibition activity 'Yankurala'– Let's Go! student trail and 'Travel Further' – a collection of suggested learning activities for art, history and language. Teachers can draw from any or all of these resources in order to customise the learning for their students.



Map of Western Australia
Scale: 1:1 Million
Datum: Geocentric Datum of Australia (GDA94)
Map produced February 2010 by: Environmental Resources Information Network
Department of the Environment, Water, Heritage and the Arts.



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Background Information

THE EXHIBITION

The exhibition explores how the people of the Pilbara have engaged with democratic processes and movements. The exhibition consists of 34 black and white portrait photos, mostly of Indigenous Australians of the Pilbara region. The non-Indigenous people featured in the exhibition have worked with the community in some way – on local Councils, as lawyers, linguists or managers. In their own words, the subjects of the portraits bear witness to historical moments and reflect on their ongoing work for social and political change at a community and national level.

'you get a sense of how a particular community connects to national events; at the same time the local, personal, individual stories are compelling'

Tobias Titz, photographer

THE TITLE

The title of the exhibition is from one of the Pilbara languages. *Marni warajanga* means “a walk together” in Nyangumarta language.

THE PORTRAITS

Tobias Titz photographed each person with a large format camera using Polaroid Type 665 film. He then photographed the same space without the person in it.

Following this, the subjects were invited to write something of their choice into the wet ‘empty’ negative using an awl, usually used to incise leather. In this way, each portrait is accompanied by a written comment from the subject themselves.

Join these Australians as they tell the story of their journey towards equality in their own country.

Merryn Gates, curator



Camera and tripod, Parnngurr, 2009
Photo Tobias Titz.



Writing sample, Nyaparu (William) Gardiner, 2009
Photo Tobias Titz.



Using the awl, Nyaparu (William) Gardiner, 2009
Photo Tobias Titz.

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Overview for Teachers

THEME GUIDE 1

THE 1946 STRIKE — REBELS OF THE PILBARA

Curator's summary:

The first instance of Indigenous industrial action, and Australia's longest strike.

In 1901, Aboriginal Western Australians became part of the Commonwealth of Australia. Despite this they were still regarded as aliens in their own State.

The 1905 *Aborigines Act (WA)* was headed:

An Act to make provision for the better protection and care of the Aboriginal inhabitants of Western Australia.

The Act gave the Chief Protector complete power over the lives of Aboriginal people.

Section 8 of the Act stated:

The Chief Protector shall be the legal guardian of every Aboriginal and half-caste child until such child attains the age of sixteen years.

Section 12 stated:

The Minister may cause any Aboriginal to be removed to and kept within the boundaries of a reserve, or to be removed from one reserve or district to another reserve or district, and kept therein.

Any Aboriginal who shall refuse to be so removed to or kept within such reserve or district shall be guilty of an offence against the Act.

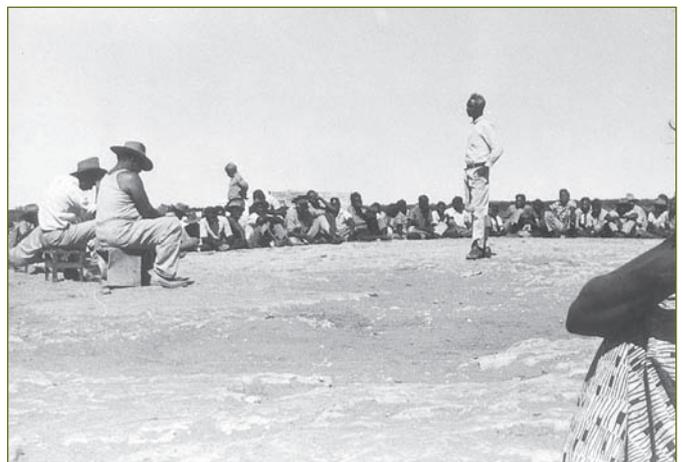
While the Act was set up for protection, in the end it had a far reaching negative effect. This meant Aboriginal people had to obtain written permission before they could marry and cohabitation was an offence against the act unless legally married. People could not drink alcohol, own a gun or any other property nor could they appoint any person to act as their agent. Children could be removed from their mothers and held in distant institutions away from their families.

Aboriginal people were contracted to work by agreements between government and employer. Workers were usually paid only in rations of food and clothing. Aboriginal stockmen were often housed in humpies, without floors, lighting, sanitation, furniture or cooking facilities. It was illegal for Aboriginal people to leave their place of employment, and it was even illegal to pay them wages equal to that of non-Aboriginal stockmen.

[Note: In the 1905 Act 'Aboriginal' was not written with a capital 'A'. However it is correct protocol today to always write Aboriginal with a capital 'A' when referring to Australian Aboriginal people.]



Branding operations at Yandeyarra Cattle Station, 1973
National Archives of Australia A6135, K22/11/73/8.



Ernie Mitchell with Peter Coppin listening to arguments for and against 'the split' of the company Pindan Pty Ltd, 1959.
Photo John Wilson.



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Overview for Teachers

In 1942 a meeting of Aboriginal desert law men was organised by Nyangumarta man Dooley Bin Bin, Nyamal man Peter “Kangushot” Coppin, Nyamal man Clancey McKenna and Don McLeod, a prospector the police referred to as a “white stirrer”. McLeod had been invited because of the help he had once given an Aboriginal elder who needed to be taken to hospital. Over 200 people attended the meeting at Skull Springs, some travelling thousands of kilometres. They held a council to discuss the disgraceful living conditions that Aboriginal people endured throughout the desert country. The meeting lasted for six weeks. There were 23 languages spoken and 16 interpreters. After six weeks a consensus was reached to begin a strike on May 1. However, the strike was postponed until after the Second World War had ended.

On 1 May 1946 nearly 800 workers, on some two dozen stations in the Pilbara region, walked off. Under the guidance of McLeod, Bin Bin and McKenna, the strike was well organised. The solidarity they displayed amazed and infuriated the pastoralists and the State Government. The ‘ring-leaders’ were arrested and jailed periodically over the next three years.

The strike was about much more than weekly wages and better conditions. It was about rights, dignity and proper entitlements in their own country. While the media either ignored or condemned the strike, sections of the labour movement, especially in the cities, sprang to the defense of the strikers and many actions of solidarity were organised. At one stage the State Government agreed to substantial reforms but later reneged.

In order to survive away from the stations, people established their own camps and traded kangaroo and goat skins and began alluvial mining with yandys until they could afford equipment.

Although the striking stockmen won award rates in 1949, many never returned to the stations. They supported themselves through yandying and other cottage industries for over 20 years, acquiring three stations, establishing schools and developing a way of life based on Aboriginal communal organisation. In 1951, they registered the first Indigenous-owned company in Western Australia.

DID YOU KNOW?

Yandy (spelt yanti or yandi in traditional languages) is the name used in the Pilbara for a shallow wooden dish used for winnowing or separating husks from grass seeds. (It is also called a coolamon in some Aboriginal languages). Aboriginal people adapted this technology and used metal yandys to separate tin ore from surrounding materials. This is called yandying.



Alma Gray yandying with students from South Hedland Primary School, 2011. Photo Tobias Titz.



Discussion questions

1. Use a map to locate the Pilbara region. Discuss the geography of the region and how Aboriginal people would have lived in the Pilbara before the arrival of Europeans.
2. How did the arrival of Europeans affect the way people lived in the Pilbara?
3. Do you think the 1905 Act protected Aboriginal people? Give reasons for your answer.
4. How do you think you would feel if you knew at any time the authorities could take you from your family and make you live somewhere that was almost like a gaol?
5. Why was organising the strike very difficult and how did this show the commitment of the people? Do you think Teddy Allen was committed to the strike? Why? **(STQ)**

Read the poem by Dorothy Hewett. How do her words make you feel about the squatters? What does she mean by *whiplashed with wrongs*? **(STQ)**

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Overview for Teachers

THEME GUIDE 2

THE 1967 REFERENDUM – THE PEOPLE'S MOVEMENT

Curator's summary:

A defining moment in human rights for Indigenous Australians, the Referendum led to constitutional change for equal recognition under Commonwealth law

The Australian Constitution became law in 1901. The only way it can be altered is for a referendum to be held in which a majority of electors nationwide and a majority of the States approve the amendment. For this reason very few constitutional changes are passed.

The 1967 Referendum changed Section 51 of the Constitution and deleted section 127.

Prior to the 1967 Referendum Section 51 of the Australian Constitution read:

51. The Parliament shall, subject to this Constitution, have power to make laws for the peace, order, and good government of the Commonwealth with respect to:-

(xxvi) The people of any race, other than the Aboriginal* people in any State, for whom it is necessary to make special laws.

And Section 127 read:

127. In reckoning the numbers of the people of the Commonwealth, or of a State or other part of the Commonwealth, Aboriginal* natives should not be counted.

This meant they were not counted in reckoning the allocation of seats in the House of Representatives. Many people, Aboriginal and non-Aboriginal, believed the only way Indigenous people in Australia would ever be treated as equals was to change the Constitution. In the 1950s, there was a growing awareness of the discrimination against Aboriginal and Torres Strait Islander people in the broader community.

In 1956 the Government announced that atomic bomb testing would begin at Maralinga. People who had been forced onto a reserve were living in overcrowded unhygienic conditions where both food and water were scarce. Doug Nichols from Victoria was invited to join the Western Australia Minister for Native Welfare on an inspection of the area and brought back film of the visit, graphically showing the appalling conditions, which he showed at a public meeting. The result was that many dedicated and influential people set about forming the



Aboriginal rights activist and community worker Aunty Celia Smith (wearing hat with back to camera) with Granny Monsell (waving) on May Day float, campaigning for a 'Yes' vote in the 1967 Referendum. Brisbane 1967.

Photo Courtesy Bond Collection, AIATSIS, Canberra.

Victorian Aborigines Advancement League. In 1958, the League sent a petition with 25 988 signatures to Canberra requesting changes to those sections of the Constitution which prevented the Commonwealth from taking control of Aboriginal Affairs.

Activists such as Pearl Gibbs and Faith Bandler joined with people such as Jack Horner and Helen Hambly, a member of Jessie Street's Union of Australian Women, to form the Aboriginal-Australian Fellowship.

They ran a petition campaign organised by Jessie Street, which was launched at a huge meeting in the Sydney Town Hall in 1957. The petition called for the deletion of Section 127 of the Constitution and the deletion of the words "the Aboriginal* race in any State" from Section 52. Although 80 000 signatures were collected supporting this petition it was ten years before the Referendum was put to the Australian people.

The Federal Council for Aboriginal Advancement was formed in 1958 and became the Federal Council for the Advancement of Aborigines and Torres Strait Islanders (FCAATSI) in 1964. The organisation was made up of trade unions, churches and other activists both Indigenous and non-Indigenous. This organisation put more pressure on the Government for constitutional change and eventually conducted the campaign that influenced the hearts and minds of the Australian public.

In 1962, as a result of continued agitation, Aboriginal and Torres Strait Islander people were given rights to vote in Federal elections, irrespective of their State voting rights. Western Australia gave Aboriginal people State voting rights in the same year.

[* See reference to use of capital A in Theme Guide 1]

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In 1964 students from Sydney University formed *Student Action for Aborigines (S.A.F.A.)* with a young Aboriginal man, Charles Perkins, as Chairman of the Committee. They decided to organise a bus tour to see first hand the conditions in which Aboriginal people were living in rural New South Wales and record the discrimination that existed. This was known as the first Freedom Ride.

In early 1965 they travelled to Wellington, Gulgumbone and Walgett. They decided to picket the Walgett Returned Services League (RSL) because Aboriginal ex-servicemen were only allowed to use the RSL facilities on ANZAC day. As they left town that night their bus was forced off the road, by people hostile to their demonstration. In Moree they addressed segregation at the local swimming pool and again were received with hostility. Lismore, Bowraville and Kempsey were the final stops before returning to Sydney.

The ride did not stop discrimination or reduce racism; however it received national and international press coverage and successfully stirred up debate on the state of Aboriginal affairs around Australia. With the press coverage it obtained, came pressure from outside and within Australia for reform. This debate continued in the lead up to the 1967 Referendum.

The campaign leading up to the vote was a very emotive one focusing on giving Aboriginal people full rights as citizens. A “Yes” vote was promoted as a way to remove discrimination against Aboriginal and Torres Strait Islander people and to make it plain to the rest of the world that Australia was not a racist country. Support came from all quarters.

The actual wording for the Referendum was put in general terms. Voters were asked:

Do you approve the proposed law for the alteration of the Constitution entitled – ‘An Act to alter the Constitution so as to omit certain words relating to the people of the Aboriginal Race in any State and so that Aborigines are to be counted in reckoning the Population?’

The proposal was passed with the highest ‘Yes’ vote recorded in an Australian referendum.

The 1967 Referendum provided the Federal Government with a clear mandate to implement policies to benefit Aboriginal people. The symbolic aspect of the Referendum should not be underestimated as the recognition of Aboriginal citizenship by the wider population opened the way for further campaigns about civil rights and land rights. The constitutional changes which came out of the Referendum allowed many important Commonwealth Acts to be passed by the Parliament in respect to Aboriginal and Torres Strait Islander people.

Discussion Questions

1. People had worked for years to bring about the Referendum, in the hope it would give Indigenous people the same rights as other Australian citizens. Do you think that people who are ready to work so hard for a cause show good citizenship? Why?
2. Why do you think the Referendum succeeded?
3. It is often believed that Aboriginal people achieved the vote in 1967. Why do you think many people make this mistake about what the 1967 Referendum actually achieved?
4. In your own words describe the outcome of the 1967 Referendum.
5. In what ways do you think Sheridan Walters is right when she says her life would have been very different if it were not for the 1967 Referendum? **(STQ)**
6. Why do you think Ginger Bob put a cross as his comment on the 1967 Referendum? Can you think of other meanings this could have? **(STQ)**



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THEME GUIDE 3

ART AND MUSIC – OF THE COMMUNITY, FOR THE COMMUNITY

Curator's summary:

Indigenous art has become a core element in economic independence for various communities since the mid 1970s

Indigenous artists of the Pilbara keep their stories, history and culture alive through the traditional arts such as painting, song and dance and also through more modern forms such as film and photography.

Art is a way Indigenous people express identity, ancestral law, spiritual beliefs and relationship to land. Art is used to tell stories of Indigenous history as well as stories of personal experience and events and beliefs that have shaped their lives. It is a way of communicating histories, ideas and beliefs used by people for whom written language is a relatively new form.

To find common ground between two very different systems of law, Indigenous people have expressed traditional knowledge through art and used this knowledge to prove ownership of Country. In 1963, a bark petition was presented to the Australian Parliament by the Yolngu people of Northern Australia. The typewritten petition was bordered with art demonstrating traditional knowledge and ownership of Country. It was the first of many such petitions and it remains the only one to have been formally recognised. The petition was produced in response to the Prime Minister's announcement that the Government would grant mining leases on the Arnhem Land reserve. Although mining went ahead similar petitions and art were used in a further land claim and finally in 1976, the Aboriginal Land Rights (Northern Territory) Act was passed. Aboriginal people in the Northern Territory could now lay claim to land if they could provide evidence of their traditional association with land. Art is one way to provide this evidence and has been used in land claims in other parts of Australia.

In the 1930s Albert Namatjira began painting landscapes at Hermannsburg Mission, near Alice Springs. His paintings were exhibited in Australian cities and he became the first Indigenous Australian to successfully exhibit and sell his works to the non-Indigenous community. Namatjira's style of work was adopted by other Indigenous artists in the region beginning with his close male relatives, and they became known as the Hermannsburg School.



Yikartu Bumba and granddaughter Sophia Marney painting at Parnngurr 2009. Parnngurr, Western Australia. Photo Tobias Titz.

In 1948, an art centre was established at Ernabella, now Pukatja, South Australia. Art and craft using local wool was produced in the 1950s and 1960s. Batik was successfully introduced after several Ernabella artists travelled to Indonesia in the 1970s and became the signature art form of the centre which celebrated its 60th birthday in 2008.

These two art centres were the very beginnings of Aboriginal people using their art to help communities become economically sustainable in a world where their traditional life style was no longer viable.

The 1970s saw the rise of the central desert art movement which began at Papunya, in Central Australia. In 1971 art teacher Geoffrey Bardon encouraged Aboriginal people in Papunya to put their Dreamings onto canvas. These stories which had previously been drawn in the sand were now put onto canvas. Initially

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these were sacred stories painted for the people themselves but soon the works started to sell and the art began to change. There was dispute within some communities over whether secret knowledge might be revealed so the artists developed ways of avoiding or hiding the sacred. In 1972 the artists formed their own company: Papunya Tula Artists Pty Ltd.

Australian Indigenous art centres have been central to the emergence of Indigenous Australian art. Most contemporary Indigenous art is created in community groups and art centres, although what is often termed 'Urban Indigenous art' is usually created by individuals.

Many of the centres operate online art galleries where visitors can purchase works directly. Art has increasingly become a significant source of income for some of these communities as well as a means of expressing identity and culture.

In the Pilbara there are three art centres which reflect the diversity of Aboriginal people in the Pilbara.

MARTUMILI ARTISTS

Extensive community planning and consultations among the Martu communities of the East Pilbara resulted in the formation of Martumili Artists with artists and craftspeople in Newman/Parnpajinya, Nullagine, Punmu, Kunawarrtiji, Parngurr and Jigalong. The art centre is controlled by Martu people with support from the Shire of East Pilbara and BHP Billiton.

Art helps to keep the culture of the Martu communities strong. It encourages the telling of stories and the sharing of knowledge across generations.The sale of Martumili art sustains Martu community, the artists and their stories.

<http://www.aachwa.com.au/our-members/martumili-artists>

YULPARIJA ARTISTS OF BIDYADANGA

Bidyadanga has a population of around 800 and is located on the coast 250km south of Broome. It is the traditional Country of the Karajarri.

Today it is home to five language groups – Juwaliny, Mangala, Karajarri, Yulparija, and Nyangumarta. Many of the people who now occupy the coastal lands were forced out of the desert due to severe drought, the effects of mining operations and the refusal of station owners to pay equal wages. Many of the Bidyadanga artists are the Yulparija elders who spent most of their lives living the traditional way in the desert. Much of their work reflects this and the desert country. The paintings combine their intimate knowledge of the desert landscape with the rich colours of the saltwater country. In recent years the paintings from this community have been displayed both nationally and internationally.

ROEBOURNE ART GROUP

Roebourne is located near the Pilbara coast in Western Australia. The Ngarluma people hold the native title for the region. There are many different language groups living in Roebourne and Aboriginal culture has stayed strong, with Aboriginal people retaining their links to Country and continuing to practice Birrdara law.

Roebourne Art Group is a community controlled art centre where visitors can view the work of the Roebourne artists. It was established in 2005 to support artists in the West Pilbara. It represents Ngarluma, Yindjibarndi, Kurrama, Banyjima, Martuthunira and Torres Strait Islander artists. Roebourne artists share their culture, Country and stories through artwork and have exhibited widely both within Australia and overseas. In addition to paintings, Roebourne Art Group produces glass and weavings and support income generation through commercial activities.

Art in the Pilbara is evidence that culture survives as a vibrant contemporary force.

To see the artworks of some of the artists featured in this exhibition go to

http://nma.gov.au/exhibitions/yiwarra_kuju/artworks/

Discussion questions

1. Why do you think it is important for Aboriginal artists to paint and name their Country?
2. Do you think you would be able to remember and paint a place you had left many years before?
3. How may a painting of Country be different from a photograph of the same Country?
4. How can songs and dances help tell the story of a painting?
5. Paintings, photographs and films are different visual mediums. Explain the strengths and weaknesses of each in trying to capture the way someone feels about their Country. **(STQ)**
6. Paintings and Photographs are visual ways of receiving information; storytelling and music are oral ways of receiving information. Think of your own preferred method of finding things out and describe it to your group. How many of your senses do you prefer to use?

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THEME GUIDE 4

SPEAKING CULTURE – LANGUAGE IS WHO WE ARE TOGETHER

Curator's summary: Language centres began to be established throughout Western Australia in the 1980s in an attempt to retain culture.

In the late 19th and early 20th centuries Aboriginal people in the north of Western Australia began to feel the impact of European occupation. Missions were set up at places like Warburton and Balgo, and Aboriginal people moved onto missions especially during drought times when food was scarce. Missionaries set up schools to teach children English.

In 1944, the Natives (Citizenship Rights) Act had a massive negative impact on Aboriginal people because citizenship was granted on application and in order to gain this they had to renounce their culture, language and contact with other Aboriginal people.

In both government and mission schools children were taught to speak English and forbidden to speak their own language. They were taught to be ashamed of their traditional culture. However, unlike many other parts of Australia where occupation was much earlier and even more invasive, people of the Pilbara continued to use their languages and became committed to ensuring that language was not lost.

There were about 31 Aboriginal languages spoken in the Pilbara. Many had several dialects and other varieties. Today many Aboriginal people speak Standard Australian English and/or Pilbara Aboriginal English in addition to one or more traditional languages. Although some people no longer speak a traditional language they may still identify as being from the heritage of a particular language group.

SOME ABORIGINAL LANGUAGES SPOKEN IN THE PILBARA

MARTU WANGKA

Martu Wangka language is spoken by about 800-1,000 Martu people in and around the Gibson and Great Sandy Desert area of Western Australia. Martu Wangka developed from a combination of other languages and appears to be an Indigenous creole. When the Western Desert people moved in to Jigalong in the mid 20th century, many language groups lived side by side and a hybrid or mixed language developed. The Martu Wangka language combines elements of Manyjilyjarra and Kartujarra with some Putijarra, Warnman and Nyiyaparli.



Delegates from six Western Australian language centres at their 2009 conference, Perth. Photo Courtesy Jessica Dennis.

The use of Martu Wangka is widespread in the Western Desert region of the Pilbara. It is often the first language of Aboriginal children in their communities.

An example of the Martu Wangka language
(from the Martu Wangka Dictionary 2005)

*Wantilu jawarnu pirti wanakurlulu. –
The woman dug a hole with her digging stick.*

YINDJIBARNDI

Yindjibarndi people live in the area near the town of Roebourne in the Pilbara, around the area of the Fortescue River.

In 2004 between six and seven hundred speakers of the Yindjibarndi language lived in the towns of Roebourne, Port Hedland and Karratha and communities in the south-west Pilbara. Most speakers are elderly with some children of speakers having a partial knowledge of the language.

An example of the Yindjibarndi language
(from the Wangka Maya website)

*Manggurla nhawu mamangu. –
The child sees the father.*

NYANGUMARTA

For a variety of reasons many Nyangumarta people moved from their Country during the 1900s and today Nyangumarta speakers are spread widely over the Pilbara and across Western Australia.

In Port Hedland Nyangumarta is the most widely spoken Aboriginal language. There are estimated to be around 520 people who speak Nyangumarta as a first language and many more partial speakers and people who identify as being of Nyangumarta heritage who do not speak the language.

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SOME KINSHIP TERMS FROM THE PILBARA

These kinship terms (from the Wangka Maya website) and many more can be found in Brian Geytenbeek's *Nyangumarta Dictionary* (available from Wangka Maya).

| | |
|-----------------|--|
| <i>japartu</i> | Father, father's brother |
| <i>jinartu</i> | For a man: father's sister, or mother's brother's wife whose daughter is unmarriageable for him. For a woman: father's sister; mother's brother's wife |
| <i>kangkuji</i> | Older sister |
| <i>marrka</i> | Younger brother, younger sister |
| <i>marruku</i> | For a man: mother-in-law, wife's mother for a woman: daughter's husband; brother's son. This relationship (mother-in-law and son-in-law) requires avoidance. A person should not look at, talk to, go near or say the name of their marruku. |

KARTUJARRA

Kartujarra Country is located around the area of the Jigalong Community.

In 2004 there were less than 400 speakers of the Kartujarra language and most children of Kartujarra people speak Martu Wangka. In 2006 Kartujarra speakers identified only five people who could still speak the language.

An example of the Kartujarra language
(from the Wangka Maya website)

*Jii murtilya japuwarta. –
That boy is small.*

In the table below are just five examples of languages spoken in the Pilbara. There are many others. Here is an example of a word that is different in many of these languages

| | | |
|--------------------------|---------------------|----------------------|
| English head | Thalanyji barna | Martu Wangka kata |
| Juwaliny nganyinganyi | Nyangumarta juju | Ngarla mirika |

Of the 31 languages traditionally used in the Pilbara, seven are extinct and many of those that remain are spoken only by a handful of people. For more information on languages of the Pilbara and a map showing Pilbara Language Families go to the Wangka Maya website at: <http://www.wangkamaya.org.au>

Discussion questions

1. Why do you think Aboriginal people are concerned that languages are being lost?
2. How do you think taking children into the bush to learn the 'old ways' helps keep language alive?
3. Why do you think it is important for language that oral histories are recorded?
4. Why do you think Aboriginal people of the Pilbara were forced to speak English when they went to government and mission schools?
5. Do you think it would have been possible for Aboriginal people to learn English and keep their own language? Explain your answer? **(STQ)**
6. How does forbidding people to speak their own language affect their sense of identity?

MARNTI WARAJANGA—A WALK TOGETHER

Overview for Teachers

THEME GUIDE 5

COUNTRY — AT THE CORE OF CULTURE

Curator's summary: Land Rights and Native Title have been key issues for Indigenous Australians since the Mabo Decision in 1992.

Country is at the heart of Indigenous culture. People of the Pilbara are closely linked to their land through birth and spiritual association. Depending on the group they belonged to people had rights and responsibilities to specific country. As Donald Grey Wuntupu explains:

Everything – all the animals, birds, people, seasonal changes comes from the country, and the country is pukarrikarrajangka (from the Dreaming).¹

In the mid 1800s, for the first time, Aboriginal people of the Pilbara encountered Europeans who were not simply travelling through their Country to go to another place. These 'visitors' did not recognise Aboriginal attachment to land and showed no respect for cultural protocols (proper procedures) when entering another person's Country. They came to use the resources of the Country, to find pearls, gold and land to run cattle. They were intruders who did not respect Aboriginal rights and conflict, often violent, broke out.

Over a period of time people moved or were forced out of their own Country. Between 1908 and 1910 the Canning Stock Route was constructed between Halls Creek and Wiluna to bring cattle from the Kimberley to the southern markets. This route cut across the desert area of the Pilbara and had a significant effect on people living there. Most importantly the wells sunk were in or near existing waterholes used by Aboriginal people. Many of these were sacred places.

Once the route was opened many Aboriginal people became stockmen and women and families scattered across the Pilbara. Despite the dispersal Aboriginal people retained strong ties to their Country.

As in other parts of Australia, Aboriginal people of the Pilbara have made many attempts to reclaim their land. Over the years the Western Australian Government has fought vigorously against returning land to Aboriginal Communities.

In 1983, as part of their election platform, the Australian Labor Party led by Bob Hawke articulated a five point policy for Indigenous land rights which proposed:



Native title holders lead Justice North to the site for the delivery of the Determination, Eighty Mile Beach (Niyamarri Pukuri) WA, 2009. Niyamarri Pukuri, Western Australia
Photo Tobias Titz.

- Inalienable freehold title for Aboriginal land
- Full legal protection of sacred sites
- Aboriginal control over mining on Aboriginal land
- Access to mining royalty equivalents
- Compensation for lost land.

It was opposed by the States and the pastoral and mining industries. The Western Australian Premier put pressure on the Prime Minister and by the time the Government officially launched the Land Rights model three of the five points had disappeared ensuring mining could continue without interference.

In 1992 the High Court of Australia brought down a judgement in what has become known as the 'Mabo Decision', in favour of the traditional owners of Mer Island. The High Court pronounced that native title is proved by evidence of 'the traditional laws acknowledged by and the traditional customs observed by the Indigenous inhabitants of a territory. Most importantly, the court did not limit its judgement to Mer Island. It recognised that native title may well have continued elsewhere in Australia and depended upon Indigenous people demonstrating their continuing association with the land where the title had not been extinguished by legislation or government action.

As a response to this the Federal Parliament passed the Native Title Act in 1993 which is the recognition by Australian law that some Indigenous people have rights and interests to their land that come from their traditional laws and customs. The Mabo Decision and its impact is still debated by groups today.

1. 'Strange Strangers' by Fiona Skyring and Sarah Yu in *Strangers on the Shore* National Museum of Australia 2008.

MARNTI WARAJANGA–A WALK TOGETHER

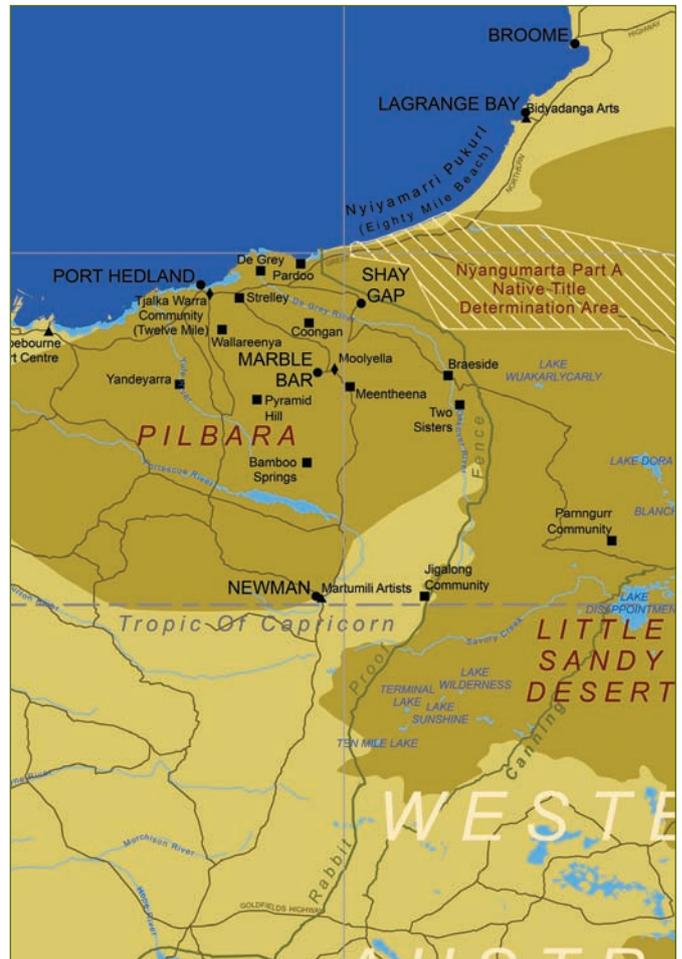
Overview for Teachers

In 1995, the Karajarri people represented by the Kimberley Land Council, began seeking recognition of their native title rights. They negotiated with various groups with interests in the claim to reach an agreed outcome. Those groups included the Commonwealth Government, the Government of Western Australia, local government and the pearling, telecommunications, fishing and pastoral industries. This claim was determined in 2004 with the consent of all parties.

The Karajarri Native Title Determination covered 24,711 square kilometres of land, sea and waters in the West Kimberley. It included Frazier Downs Station (which is owned by the Aboriginal community), reserves held for Aboriginal people's use and benefit, and portions of unallocated crown land as well as Nita Downs, Shamrock and Anna Plains pastoral leases, some unallocated crown land, various reserves and the intertidal zone.

In June 2009 the Nyangumarta Native Title Determination was ratified. It covers approximately 31,843 square kilometres of land located in the Shires of Broome and East Pilbara, in the Pilbara region of Western Australia. The determination means that the Nyangumarta people will hold exclusive native title over most of their traditional Country. They may also exercise the right to access, camp, hunt, fish and conduct ceremonies over, the rest of their traditional Country.

This relatively straightforward claim over unallocated crown land and pastoral leases took 11 years to reach an outcome, with some of the claim group no longer alive to see a result.



Map of Western Australia (detail)
Scale: 1:1 Million
Datum: Geocentric Datum of Australia (GDA94)
Map produced February 2010 by: Environmental Resources Information Network
Department of the Environment, Water, Heritage and the Arts.

Discussion Questions

1. Why is connection to Country important to Aboriginal people?
2. How have Aboriginal people expressed their connection to Country over thousands of years?
3. In what ways did European settlement affect connection to Country?
4. In what circumstances do you think Aboriginal people may have moved away from their Country?
5. Why do many Aboriginal people view the return of Country as being central to their welfare? **(STQ)**
6. Which groups may oppose the return of land and why? **(STQ)**



MARNTI WARAJANGA – A WALK TOGETHER

Overview for Teachers

THEME GUIDE 6

THE APOLOGY – A NATION FACES ITS PAST

Curator's summary: The Apology to the Stolen Generations by Prime Minister Rudd 2008

From early in the history of British occupation of Australia, Aboriginal people were forcibly removed from lands to which they had a spiritual connection and families were often separated with children being removed from their parents and placed in State or religious institutions throughout the country.

In 1995, in response to ongoing requests by key Indigenous organisations, the Keating Labor Government established a National Inquiry into the separation of Aboriginal and Torres Strait Islander children from their families.

In 1997, the Inquiry published 'Bringing them home', a guide to the findings and recommendations of the Inquiry.

The Inquiry found that children were taught to reject their Aboriginality and were discouraged or prevented from contacting their families. Conditions in missions and institutions were often harsh with insufficient resources to properly clothe, feed, shelter and educate the children. Children who were adopted or sent to foster families were at risk of physical and sexual assault. The Inquiry found that welfare officers often failed in their duty to protect these children.

A key recommendation of the Inquiry was that acknowledgment of responsibility and an apology from all Australian Parliaments be made. However, the then Liberal Prime Minister, John Howard, expressed his personal sorrow but would not make an apology. He stated:

'Australians of this generation should not be required to accept guilt and blame for past actions and policies over which they had no control.'

The significance of an apology and the use of the word 'sorry' was of immense importance to the people who had become known as the 'Stolen Generations'.

After winning the federal election in 2007, the new Labor Prime Minister Kevin Rudd made an apology to the 'Stolen Generations' on behalf of the Australian Parliament on 13 February 2008.



Members of the Stolen Generations comfort each other, Australian Parliament House, Canberra, 13 February, 2008.
Photo Wayne Quilliam.

Thousands of people around the country signed 'Sorry' Books on that day.

Here is part of the speech Prime Minister Rudd made on that day in February.

To the Stolen Generations, I say the following:-

As Prime Minister of Australia – I am sorry.

On behalf of the Government of Australia – I am sorry.

On behalf of the Parliament of Australia – I am sorry.

And I offer you this apology without qualification.

We apologise for the hurt, the pain and suffering, we the Parliament, have caused you, by the laws that previous parliaments enacted. We apologise for the indignity, the destruction,...

the humiliation those laws embodied.

We offer this apology to the mothers, the fathers, the brothers and sisters, the families and communities whose lives were ripped apart by the actions of successive governments under successive parliaments.

So let us turn this page together, Indigenous and non-Indigenous Australians, government and opposition, commonwealth and state – to write this new chapter in our nation's story together.

MARNTI WARAJANGA-A WALK TOGETHER

Travel further-learning activities

LANGUAGE

Slogans

One of the strategies used during the 1967 Referendum was the creation of slogans. Suggest possible slogans that you think would be effective to communicate your message. Also effective was the choice of photographs used. If you were to choose a photograph from the exhibition to be the face of a referendum campaign which would you choose and why?

Write a news report

Choose a comment from the exhibition that interests you. Find and compare some other comments from the exhibition about the same topic. Then research the topic being discussed, first in the exhibition and then online and in the library.

Work in groups to write a newspaper article, drawing or sourcing pictures, photos or diagrams to support it and writing an eye-catching headline. Then present your material as a television news report, role play or mini-documentary.

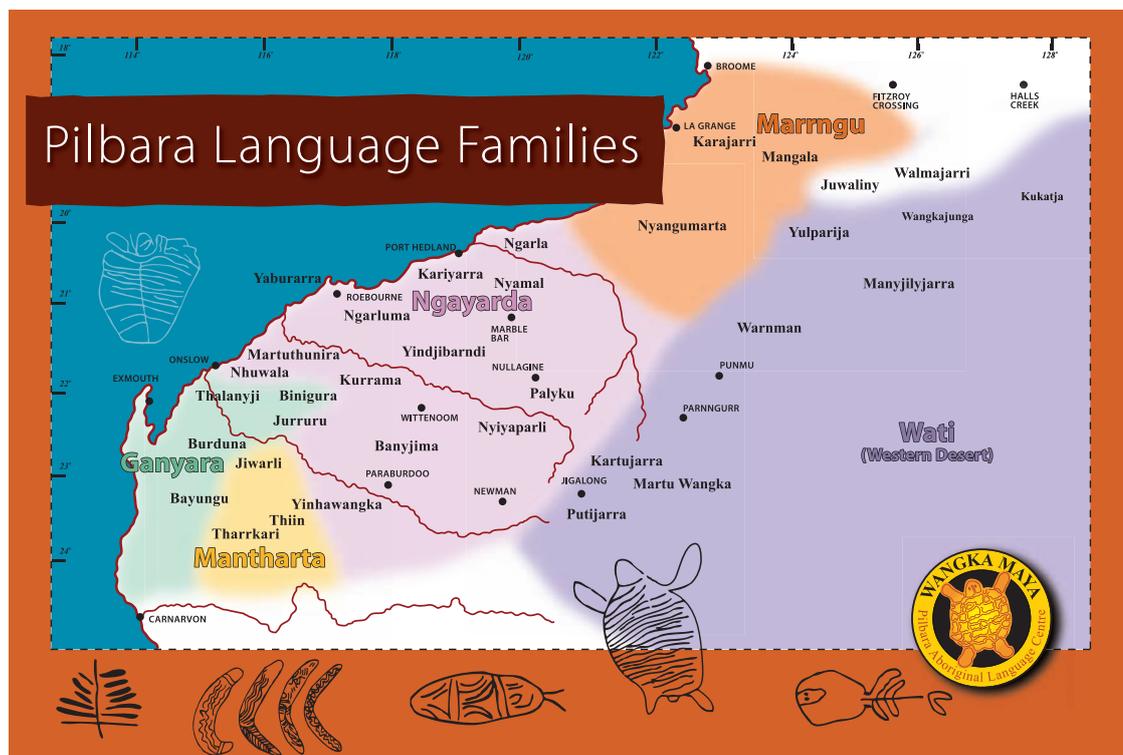
Make a class news board and display the articles.

For an editable newspaper template see:
<http://www.presentationmagazine.com/editable-old-newspaper-template-4520.htm>

Community stories

Marnti warajanga is an exhibition of voices - people from a particular geographic area telling their own stories or commenting about a number of key events. It also illustrates a way for the older people of a community to pass on stories to the younger people. Create a class exhibition based on oral histories or comments from your local community. In pairs or small groups interview people from your community to find out stories they think are important. Develop a list of questions to ask every interviewee. Participants would be invited to speak about the issues and their own experiences or opinions. Ask permission to take a photograph of them to help illustrate their story.

The exhibition could contain photos of people interviewed and their comments, maps of the local area, short paragraphs about a topic, "Did you know" grab facts in text bubbles, even relevant objects.



Courtesy of Wangka Maya Pilbara Aboriginal Language Centre.

MARNTI WARAJANGA—A WALK TOGETHER

Travel further—learning activities

Parliamentary style debate

Ask students to walk through the exhibition and look at quotes that they find particularly provocative or interesting. Construct a class parliament. Students can then work in their groups to write a motion to put to parliament for debate. For example: “That as a class we should publicly apologise for any bullying which has taken place.” One side of the class parliament should argue the affirmative case and the other side should oppose the motion. A conscience vote should then be taken

Acrostic poem

Construct an acrostic poem. You may use the title of the Exhibition *Marnti warajanga* as the basis of the poem, or use one of the theme words such as Country, Referendum, Language or Apology. Try to make the poem about the themes you have chosen or about the exhibition in general. You could also try to use some of the Aboriginal language words in your poem.

Language tree

Create a language tree. Ask your parents and grandparents to help. Go as far back into your family as you can. Make yourself the trunk of the tree. Into the trunk write the languages you can speak. Have two branches coming out from the tree. One is your mother and one is your father. Write on these branches the languages that your mother and father can speak. Above these branches are four more branches. Your grandmother and grandfather on your mother's side and your grandmother and grandfather on your father's side. Write the languages that each of these relatives can speak. Continue to go up the tree as far as you can.

GENERAL

Yandying...

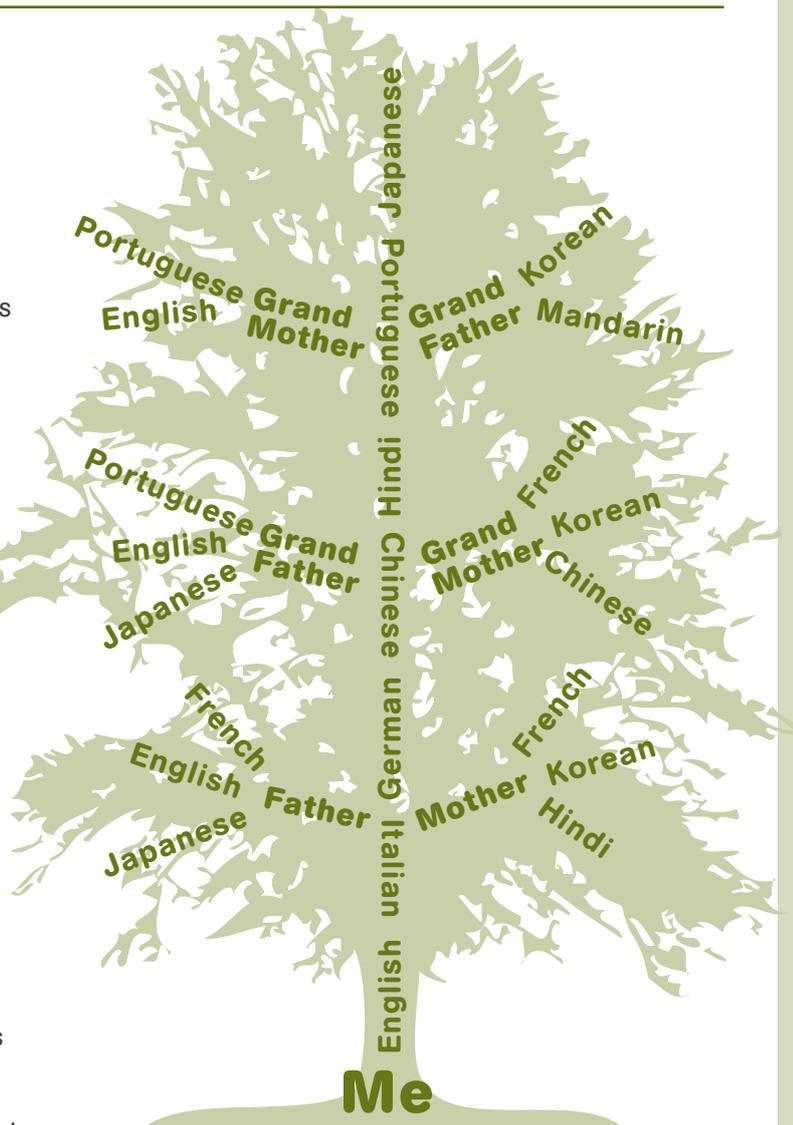
Research yandying . You may need to start by finding out how a 'coolamon' was used to winnow seeds. There are some websites that describe yandying. Think of something you could use as a suitable container for yandying. You could find a large plastic bowl, a large tin cut in half or a length of large plastic pipe cut lengthwise.

See the image at

<http://www.indigenoustrights.net.au/document.asp?iid 901>.

This will help you understand what a yandy is and how it was used. If you can make your own yandy find some soil and separate the heavy material from the lighter material.

Can you think of another type of mining to which this is similar?



DID YOU KNOW?

When people lived on stations they were often given a mixture of tea and sugar to make drinks. People who did not like the taste would 'yandy' the mixture to separate the tea from the sugar before they made their drink.

DID YOU KNOW?

Yandy (spelt yanti or yandi in traditional languages) is the name used in the Pilbara for a shallow wooden dish used for winnowing or separating husks from grass seeds. (It is also called a coolamon in some Aboriginal languages). Aboriginal people adapted this technology and used metal yandys to separate tin ore from surrounding materials. This is called yandying.

MARNTI WARAJANGA–A WALK TOGETHER

Travel further–learning activities

ART

Draw a map of your country...

Draw a map of your neighbourhood from memory. Imagine you are drawing directions for someone who hasn't been there before. Make sure you consider things to help a visitor recognise where they are, like landmarks, street names shops and parks. Make sure you mark the things that are important to you.

Painting identity

As a class brainstorm things that you think demonstrate your identity as part of a community. This community may be your class, your school, your suburb, or your town. Choose some things that symbolise this identity. Create an artwork using these symbols to show how you relate to this community. You should consider the composition, visual balance, pattern and use of colour in this work.

Photography as art

Choose your favourite photograph in the exhibition. Notice the placement of the sitter within the frame. Does the sitter remind you of anyone? What words would you use to describe this photograph? Do you think the work is mysterious, serious, happy, exciting, sorrowful, passionate, boring, bland or makes you think?

How might your response relate to the meaning and messages that are associated with the work?

Is there evidence to suggest the artist knew the subject? Discuss.

What characteristics and qualities of the sitter's identity are reflected in the work?

Creating your own class portrait gallery

If you have access to a 'polaroid' instant camera, have a photograph taken of each person in the class standing in front of a blank white board. Then for each person take an extra photograph of the blank whiteboard. Using a wooden or metal skewer write a sentence about how you feel about one of the themes in the exhibition on a blank photograph. Mount your photograph and your sentence onto a piece of coloured card. Create a class exhibition of the photographs. **OR...** Using your school camera (if it is not a polaroid) have a photograph taken of each student in the class. Give each student a sheet of acrylic and a fine texta. Have them use the hand that they do not normally write with to write a sentence about one of the themes. Explain that this is to help them understand how difficult it was to write sentences on film negative as people did for the exhibition. Use the photographs and sentences to create a class exhibition.

HISTORY

Timeline

Construct an historic timeline of Indigenous democratic milestones from 1905 to the present. Begin with the 1905 Aborigines Act (WA). Mark in the year of the Pilbara strike, the year of the Referendum and the year of the Apology. Mark in other dates which are significant for Indigenous people. Consider State and Federal laws, protests and other events either nationally or in your own State. Mark the year of your birth and finish with the current year, as points of reference.

Indigenous people and the laws of Australia

- What Australian laws were Indigenous people subject to, in your State, at the time of Federation?
- Make a time chart. Write each law, if and when it changed and why.
- What difference did the 1967 Referendum make in your State?
- Why was this an important moment in history?
- What federal laws have been passed since 1967 which have affected Indigenous people? Use the web to help you find this information.

Changing lifestyles

Kumpaya says that when her family was taken to Jigalong, the traditional "pujiman" days ended. Have students research and consider what sort of things would have changed for Kumpaya's family and what would be different in their everyday life.

Students could draw up a table. Then list activities such as getting food, learning language, holding ceremonies, family life, and school that may have changed after Kumpaya's family moved to Jigalong. Discuss this in a small group.

Stolen Generations

Research the 'Stolen Generations' in your State. A great deal of material is available online. In small groups discuss your findings and how you think this experience affected Indigenous people. Imagine you are the Prime Minister. Write your own apology to the people of the 'Stolen Generations'.

MARNTI WARAJANGA – A WALK TOGETHER

Student Trail

YANKURALA – Let's Go!

(from Martu Wangka language)

IMPORTANT INFORMATION FOR TEACHERS

This trail has been developed in sections to correspond with the areas within the exhibition. Apart from the Introduction section it does not matter in what order the students complete the trail. There are seven areas in this exhibition, including the introduction. So that they will know which area of the exhibition they are viewing; each section will have the colour name and the title of the section at the beginning as well as a photograph that will match the one on the title panel for each section.

It is best if the students can view the exhibition with a partner or in a small group. That way they can discuss some of the things in the exhibition. These photographs are on glass which marks easily. Please ask the students NOT to touch the photographs or exhibition panels.

The last page of the trail is a 'Word Box'. As they move through the exhibition the students can collect different Aboriginal words and their meanings to enter into this box. They might even like to collect more than the ones that are suggested.

Trail activity sheets can be photocopied.



YANKURALA – Let's Go!

(from Martu Wangka language)

STUDENT TRAIL
IMPORTANT
INFORMATION
FOR STUDENTS

Start your trail at
any part of the
exhibition.

Look for the
colour and
the title of the
exhibition panel
to begin your trail
activity.

MARNTI WARAJANGA – A WALK TOGETHER

Student Trail

AREA: BLUE INTRODUCTION

There are 34 portraits in the exhibition, most of which are of Indigenous Australians.

All of the photographs in this exhibition were taken by Tobias Titz. Due to the high level of light used in the photography process it is sometimes possible to see a reflection of the photographer in the eyes of the subject. The reflection is not intentional, it is unavoidable. Sometimes the camera and other people who are present at the time can be seen in the reflection.



Group of Nyangumarta boys at the Native Title Determination, 11 June 2009, Nyiyamarri Pukurl (Eighty Mile Beach) 2009. Type C print Nyiyamarri Pukurl, Western Australia. Photo Tobias Titz.

1. As you walk around the exhibition record how many times you can see Tobias reflected in the eyes of his subjects.
2. Look at the introductory panel. What do the words Marnti warajanga mean? [hint: It is part of the title] Write this into your word box.
3. Find the Pilbara on the map. Write the names of three towns that are in the Pilbara.

Do you already know something about these towns? You may like to write a sentence about each of them back at school. If you do not know any towns write the names of three you would like to find information about. Ask your teacher to help you do this back at school.

Did you know?

The word Pilbara comes from the word 'bilybara' which means 'dry' in the Nyamal and Banyjima Languages.

Do you think this is a good word for this area?
Discuss with your partner or group why you think this.



MARNTI WARAJANGA – A WALK TOGETHER

Student Trail

AREA: GREEN

1967 REFERENDUM –

THE PEOPLE'S MOVEMENT



Aboriginal Rights activist and community worker. Aunty Celia Smith (wearing hat with back to the camera) with Granny Monsell (waving) on May Day float, campaigning for a 'Yes' vote in 1967 Referendum, Brisbane, 1967.
Photo courtesy Bond Collection, AIATSIS, Canberra.

This was a defining moment for Indigenous Australians. The Referendum led to constitutional change and equal recognition under Commonwealth law.

Read the first paragraph on the introductory banner. Then look at ALL of the comments in this section (there are 10). Aboriginal people have different perspectives about the Referendum.

Can you find:

- a) A person who feels very positive about the referendum
- b) A person who thinks more needs to be done
- c) A person who does not think the referendum helped very much

A _____

B _____

C _____

With your partner/group discuss what you think the Referendum achieved. Discuss this back at school with your teacher.

Look at all the photographs in this section and choose the person you would most like to meet. What would you say to this person if you met them? What would you like to find out about them? What would you like to tell them about you?



MARNTI WARAJANGA – A WALK TOGETHER

Student Trail

AREA: BLUE ART AND MUSIC – OF THE COMMUNITY, FOR THE COMMUNITY

Indigenous art has become very important for the economic independence of many Pilbara communities. The income can help the whole community.

Read the stories of each of these artists and write the type of art each produces. E.g. painting, music, photography or film.

Rita Simpson (Muni) _____

Yunkurra Billy Atkins _____

Yuwali (Janice Nixon) _____

Morika Biljabu _____

Kampaya Girgiba _____

Write these words in your word box.

PURKURLPA, KUNYJUNYU, PUJIMAN

Find out what they mean.

After 40 years, how many water holes could Kampaya still name that belonged to her Country?

Choose the portrait in this section that most appeals to you. What words would you use to describe this photograph?



Yikartu Bumba and grand daughter Sophia Marney painting at Parnngurr, WA, 2009. Photo Tobias Titz.

Is your reaction to this photograph influenced by the comment or drawing by the person? If so, in what way?



MARNTI WARAJANGA – A WALK TOGETHER

Student Trail

AREA: GREEN

THE APOLOGY –

A NATION FACES ITS PAST

In this section people give personal responses to the Apology. The responses varied according to peoples' own perspective.

Find Denis Jose. With your partner/group discuss what Dennis means by his comment:

“The apology meant a lot to a lot of people. Just not to me.” Why might Dennis feel like this? Discuss this back at school with your teacher.

[If visiting the exhibition, Dennis can be seen on the video loop also.]

Find the image of Kayleen Arnold. With your partner/group discuss her comment. What do you think it means? Do you agree? Why?



Members of the Stolen Generation comfort each other, Australian Parliament House, Canberra, 13 February, 2008. Photo Wayne Quilliam.

With your partner/group discuss what it would be like to be taken away from your family. If you have ever been lost or couldn't find a member of your family for a time try and remember what you felt like. Describe this to your partner/group.

Go back through the exhibition and find your favourite photograph. Why is this photograph your favourite? How does this photograph make you feel? Does this photograph remind you of someone? Do you think you would like to talk to the person in this photograph? Think about these questions back at school. You might like to write a story about meeting the person in this photograph.

In this section is a lady whose story was told in the film “Rabbit-Proof Fence”. Find her and write her name.



MARNTI WARAJANGA-A WALK TOGETHER

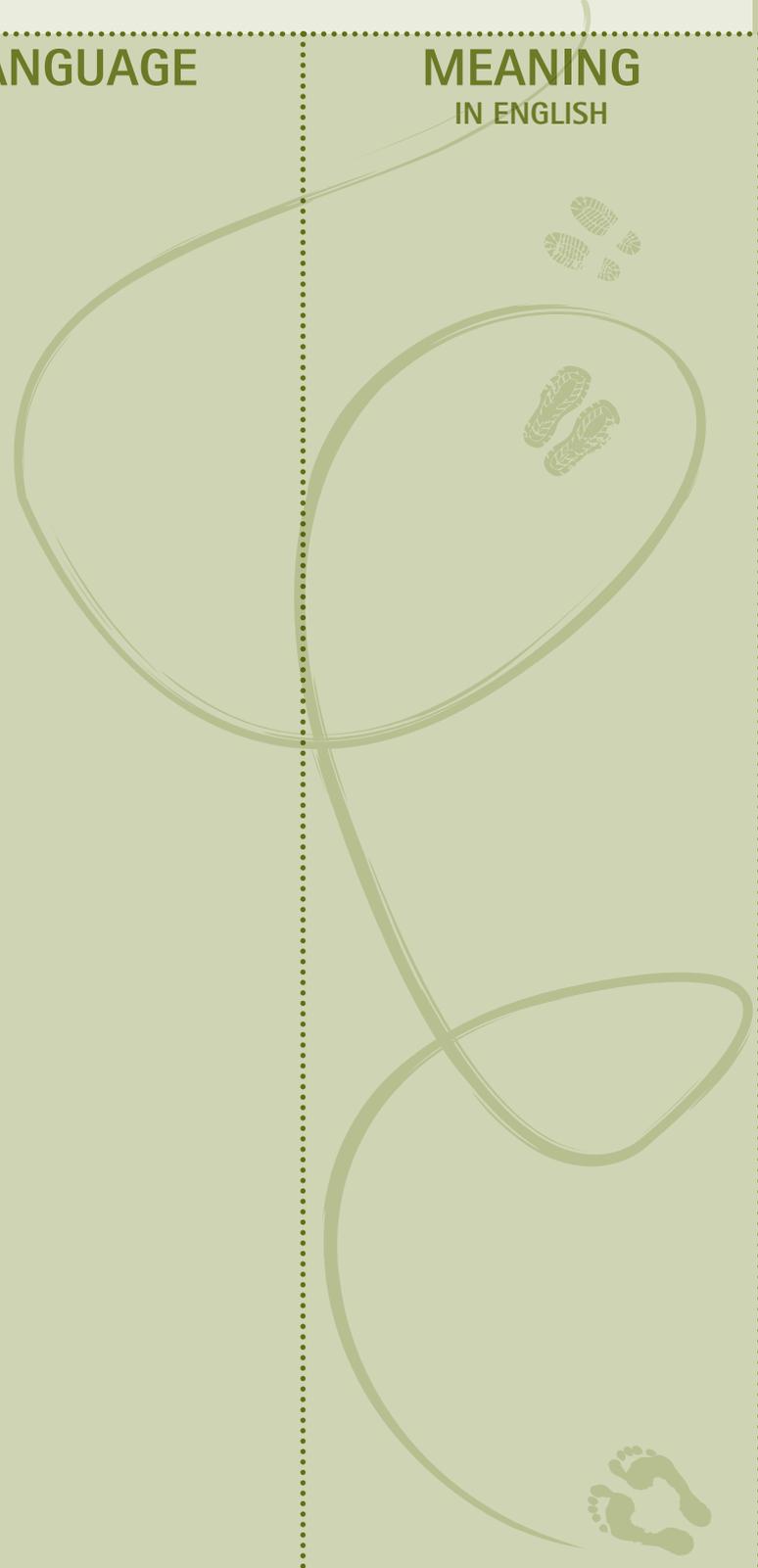
Student Trail

MARNTI WARAJANGA – WORD BOX

WORD

LANGUAGE

MEANING
IN ENGLISH



MARNTI WARAJANGA—A WALK TOGETHER

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MARNTI WARAJANGA–A WALK TOGETHER

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MARNTI WARAJANGA – A WALK TOGETHER

Resources and Sources

CURRICULUM LINKS

WESTERN AUSTRALIA CURRICULUM

THE ARTS

Through **the process of visual inquiry**, students develop an understanding of the elements of the visual arts language. This is applied in the creation of arts works that explore ideas and feelings.

In **studio practice**, students use skills, processes and techniques to create arts works using their understanding of visual language. Through **exhibition and display**, they present and describe their arts works to others.

In their **reflections**, students describe, analyse, interpret and evaluate their own arts works and those of others. Students experience a wide range of visual arts forms from a variety of cultures and historical periods, including Australian visual arts and the visual arts of other students. This experience is reflected in their studio practice.

LANGUAGE

ATTITUDES, VALUES AND BELIEFS

Students understand that language has an important effect on the ways in which they view themselves and the world in which they live.

UNDERSTANDING LANGUAGE

Students understand that the way language is used varies according to context.

PROCESSES AND STRATEGIES

Students select from a repertoire of processes and strategies by reflecting on their understanding of the way language works for a variety of purposes in a range of contexts.

VIEWING

Students view a wide range of visual texts with purpose, understanding and critical awareness.

READING

Students read a wide range of texts with purpose, understanding and critical awareness.

SOCIETY AND THE ENVIRONMENT

INVESTIGATION, COMMUNICATION & PARTICIPATION

Students investigate the ways in which people interact with each other and with their environments in order to make informed decisions and implement relevant social action.

PLACE AND SPACE

Students understand that the interaction people have with places in which they live is shaped by the location, patterns and processes associated with natural and built features.

CULTURE

Students understand that people form groups because of their shared understandings of the world, and, in turn, they are influenced by the particular culture so formed.

TIME, CONTINUITY AND CHANGE

Students understand that peoples' actions and values are shaped by their understanding and interpretation of the past.

ACTIVE CITIZENSHIP

Students demonstrate active citizenship through their behaviours and practices in the school environment, in accordance with the principles and values associated with the democratic process, social justice and ecological sustainability.

NATIONAL CURRICULUM

ENGLISH

YEAR 5

- By the end of Year 5, students understand how language features, images and vocabulary influence interpretations of characters, settings and events. They analyse and explain literal and implied information from a variety of texts. They describe how events, characters and settings in texts are depicted and explain their own responses to them. Students develop and explain a point of view about a text, selecting information, ideas and images from a range of resources. They make presentations and contribute actively to class and group discussions, taking into account other perspectives.

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Curriculum links

YEAR 6

- By the end of Year 6, students analyse and explain how language features, images and vocabulary are used by different authors to represent ideas, characters and events. They compare and analyse information in different texts, explaining literal and implied meaning. They select and use evidence from a text to explain their response to it. Students show how specific details can be used to support a point of view. They explain how their choices of language features and images are used. They make presentations and contribute actively to class and group discussions, using a variety of strategies for effect.

YEAR 7

- By the end of Year 7, students demonstrate understanding of how the choice of language features, images and vocabulary affects meaning. Students explain issues and ideas from a variety of sources, analysing supporting evidence and implied meaning. They select specific details from texts to develop their own response, recognising that texts reflect different viewpoints. Students understand how to draw on personal knowledge, textual analysis and other sources to express or challenge a point of view. They make presentations and contribute actively to class and group discussions, using language features to engage the audience.

YEAR 8

- By the end of Year 8, students explain how language features, images and vocabulary are used to represent different ideas and issues in texts. They interpret texts, questioning the reliability of sources of ideas and information. They select evidence from the text to show how events, situations and people can be represented from different viewpoints. Students explain the effectiveness of language choices they use to influence the audience. Through combining ideas, images and language features from other texts, students show how ideas can be expressed in new ways. They make presentations and contribute actively to class and group discussions, using language patterns for effect.

YEAR 9

- By the end of Year 9, students analyse and explain how images, vocabulary choices and language features distinguish the work of individual authors. They evaluate and integrate ideas and information from texts to form their own interpretations. They select evidence from the text to analyse and explain how language choices and conventions are used to influence an audience. Students understand how interpretations can vary by comparing their responses to texts to the responses of others. They make presentations and contribute actively to class and group discussions, comparing and evaluating responses to ideas and issues.

YEAR 10

- By the end of Year 10, students explain how the choice of language features, images and vocabulary contributes to the development of individual style. They develop and justify their own interpretations of texts. They evaluate other interpretations, analysing the evidence used to support them. Students explain different viewpoints, attitudes and perspectives through the development of cohesive and logical arguments. They make presentations and contribute actively to class and group discussions, building on others' ideas, solving problems, justifying opinions and developing and expanding arguments.

HISTORY

YEAR 5

- By the end of Year 5, students identify the causes and effects of change on particular communities, and describe aspects of the past that remained the same. They describe the different experiences of people in the past. They describe the significance of people and events in bringing about change. Students identify a range of sources and locate and record information related to this inquiry. They examine sources to identify points of view.

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Curriculum links

YEAR 6

- By the end of Year 6, students identify change and continuity and describe the causes and effects of change on society. They compare the different experiences of people in the past. They explain the significance of an individual and group. Students identify a range of sources and locate and compare information to answer inquiry questions. They examine sources to identify and describe points of view.

YEAR 7

- By the end of Year 7, students describe the effects of change on societies, individuals and groups. They describe events and developments from the perspective of different people who lived at the time. Students explain the role of groups and the significance of particular individuals in society. They identify past events and developments that have been interpreted in different ways. Students identify and select a range of sources and locate, compare and use information to answer inquiry questions. They examine sources to explain points of view. When interpreting sources, they identify their origin and purpose.

YEAR 8

- By the end of Year 8, students explain the causes and effects of events and developments. They identify the motives and actions of people at the time. Students explain the significance of individuals and groups and how they were influenced by the beliefs and values of their society. They describe different interpretations of the past. Students analyse, select and organise information from primary and secondary sources and use it as evidence to answer inquiry questions. Students identify and explain different points of view in sources. When interpreting sources, they identify their origin and purpose, and distinguish between fact and opinion.

YEAR 9

- By the end of Year 9, students analyse the causes and effects of events and developments and make judgments about their importance. They explain the motives and actions of people at the time. Students explain the significance of these events and developments over the short and long term. They explain different interpretations of the past. Students interpret, process, analyse and organise information from a range of primary and secondary sources and use it as evidence to answer inquiry questions. Students examine sources to compare different points of view. When evaluating these sources, they analyse origin and purpose, and draw conclusions about their usefulness. They develop their own interpretations about the past.

YEAR 10

- By the end of Year 10, students analyse the causes and effects of events and developments and explain their relative importance. They explain the context for people's actions in the past. Students explain the significance of events and developments from a range of perspectives. They explain different interpretations of the past and recognise the evidence used to support these interpretations. Students process, analyse and synthesise information from a range of primary and secondary sources and use it as evidence to answer inquiry questions. Students analyse sources to identify motivations, values and attitudes. When evaluating these sources, they analyse and draw conclusions about their usefulness, taking into account their origin, purpose, and context. They develop and justify their own interpretations about the past.

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Glossary

| | |
|---------------------|---|
| Act (of Parliament) | a law that has been passed by the Parliament |
| awl | an awl is a pointed spike. It can be used for making holes or scratching marks usually in wood or hide |
| citizenship | the status of a citizen, with rights and responsibilities |
| Constitution | the supreme law under which the Australian Commonwealth Government operates |
| High Court | the final court of appeal in Australia |
| identity | characteristics determining who a person is |
| impact | the action of an object or person coming into contact with another |
| minister | a Member of Parliament or Senator appointed to run a government department |
| native title | the rights which Aboriginal people have to land and waters according to their customary laws, which are recognised by the Australian legal system |
| occupation | physical possession or use of a dwelling or piece of land |
| referendum | a vote, by all people eligible to vote, held to approve Parliament-proposed changes to the Australian Constitution. In Australia a referendum is carried only with majority support in all States and Territories |
| skin groups | a way of knowing how Aboriginal people are related to one another and how to interact with one another in the proper way |
| strike | a refusal to work organised by a body of employees as a form of protest or industrial action |
| yandying | using a metal dish to separate ore from surrounding materials. The dish is shaken so that the heavy ore settles at the bottom and other material can be removed |