



GALUP

VR EXPERIENCE

**BY IAN WILKES AND POPPY VAN OORDE-GRAINGER
WITH AN ORAL HISTORY FROM DOOLANN-LEISHA EATTS**

*A study guide by ATOM & SAME DRUM
in collaboration with Paulette Gittins, Poppy van Oorde-Grainger, Bec Garlett,
Glenda Kickett, Ian Wilkes, Lois May, Ted Wilkes and Bec Allen*

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<https://metromagazine.com.au>

©2023 Same Drum ISBN: 978-1-76061-XXX-X

**STUDY
GUIDE**

ACKNOWLEDGEMENT

The filmmakers and project partners would like to pay respects to the Whadjuk Noongar people of Boorloo where *Galup VR Experience* has been made, and also to the Traditional Owners and Custodians of the lands on which the film is being screened or studied.

Production of the *Galup VR Experience* was guided by a team of Whadjuk Noongar Elders who offered the creative team ongoing support, security and permission to respectfully make the film on Whadjuk Noongar Country.



THANK YOU

Thank you to *Galup VR Experience*'s Birdiya Noongar Cultural Consultants Aunty Glenda Kickett, Aunty Lois May and Uncle Ted Wilkes who read, discussed and redrafted this study guide. Special thanks also to Paulette Gittins from ATOM and Poppy van Oorde-Grainger, Bec Allen, Bec Garlett and Ian Wilkes from Same Drum. We thank you deeply for your ideas, writing and expert advice on the development of this study guide.



Birdiya Noongar Cultural Consultants who guided the production of *Galup*. Doolann-Leisha Eatts, Liz Hayden, Lois May, Glenda Kickett, Ted Wilkes, Darryl Kickett

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to feel unsure about how to teach students about the violence committed against First Nations people since invasion, and how the ongoing injustices of settler colonisation continue to have an impact today (Shlezinger et al., 2002).

Galup VR Experience recognises this challenge and encourages educators to engage in learning and reflection, which may involve processes of ‘unlearning’ and ‘re-

learning’ — challenging assumptions and recognising that what was previously taught in many schools about Aboriginal and Torres Strait Islander people, histories and cultures was inaccurate or incomplete (Shlezinger et al., 2002).

Our film team strongly encourages educators (and anyone interested) to further their understanding of the themes in the film by taking up professional development opportunities from the Stronger Smarter Institute and Reconciliation Australia before engaging with our classroom resources with students (Shlezinger et al., 2002).

PROFESSIONAL DEVELOPMENT

A Note for Teachers

Until recently, the truths of Australia’s history - from before and after invasion - were not taught in most schools and universities and Aboriginal and Torres Strait Islander histories were marginalised or excluded. As such, it is not uncommon for educators



Australian Professional Standards for Teachers

The Australian Professional Standards for Teachers (APST) outlines what teachers should know and be able to do throughout their careers and includes specific expectations pertaining to teachers’ development of programs inclusive of Aboriginal and Torres Strait Islander students and communities (Shlezinger et al., 2002).

Focus Area 2.4 is of particular relevance when engaging with *Galup VR Experience* i.e. provide opportunities for students to develop understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages.



Creating a safe environment for watching and studying the film

It is important that all students feel safe and respected when studying the themes of *Galup VR Experience*. The strategies below can help students and teachers support positive learning while studying the film:

- Acknowledge that the subject of massacres is distressing, and anger, sadness and shame can all be normal responses.
- Use respectful and inclusive language when sharing information and ideas.
- Actively listen to others' experiences and perspectives.
- Frame comments as one's own ('I think') and avoid forceful language ('You should') when responding to others within the discussion.
- Challenge ideas ('I have a different perspective...' 'I have some questions around that suggestion') rather than people.
- Share feedback with thoughtful consideration, drawing on strengths-based language and a positive attitude to others.
- Remember that Doolann-Leisha Eatts was a real person. Be respectful when discussing her and her family.
- Appreciate privacy – each participant has the right not to share.

- Demonstrate an active respect for the personal and cultural needs and aspirations of Aboriginal and Torres Strait Islander Elders, students, staff and/or visitors in the room.
- Step up and step back. Know when to let others share who may not always speak up first so that diverse voices and perspectives can be considered.
- Allow enough time to reflect on and/or debrief discussion items.

(Shlezinger et al., 2002)

NOTE: *If you have Aboriginal and Torres Strait Islander students in your class, consider checking in with them and their families before the VR screening so that both they and you can best prepare for the lesson, with a focus on socio-emotional and cultural safety. If possible, have an Aboriginal and Islander Education Officer (AIEO) or someone from the Aboriginal Education Team present during the activities in this study guide to supervise and debrief with students as needed.*

Let them know that the film includes Whadjuk Noongar Elder Doolann-Leisha Eatts, who passed away in 2022. Doolann-Leisha's name, image and voice has been used with permission. Explain that the film describes a colonial massacre of Noongar people in 1830 and talks about the importance of truth-telling to bring people together for connection and healing. Explain that they are not obliged to share information but are more than welcome to speak up if students want to contribute or give anonymous feedback on the lesson in writing.





Images above: Jeremy Tan. Image below: Nat Brunovs

SYNOPSIS

For many millennia, Lake Monger was a traditional Noongar camping and meeting place known as Galup (Kaarlup) - place of fire. Today, thousands of people visit the lake and its iconic black swans without knowing the events that happened there or understanding the significance of this important site. Noongar Elder Doolann-Leisha Eatts spent her life sharing the story of what really happened at Galup / Lake Monger and *Galup VR Experience* invites you to sit by her fire and hear the truth for yourself. Joining Doolann in the film are Noongar man Ian Wilkes and his son Calven who guide viewers around the lake and shed light on the little-known massacre of Noongar people that occurred there in 1830.

Reflecting on the ongoing impact of colonisation, this intimate truth-telling experience brings people together for connection and healing and will resonate with viewers long after they leave.

For more information visit
www.galuptruth.com

"I have lived my whole life dreaming that this story would be told. It was my greatest desire, right from when I was ten years old."

Doolann-Leisha Eatts

"I remember being in my father's car as a kid driving past Lake Monger along the freeway, and Dad would tell us to look out the windows towards the lake. He would say 'something bad happened there, never forget it. Always remember what really happened.'"

Ian Wilkes



DIRECTORS' STATEMENT

Galup is the original name for Lake Monger and means 'place of fire' in Noongar. But it's not that anymore.

Noongar Elder Doolann-Leisha Eatts asked us to record a story that's been passed down through her family about what happened at the lake nearly 200 years ago. Her story is about one of the first massacres in Western Australia, which took place on May 3rd 1830, one year after first contact.

This history belongs to all of us.

We want everyone to share this story so Galup can become a place of healing.

Aliwah, djinang, djinang ngallaniny, dabarkan koorliny



Image Dan Grant

nidja. (Look out, see, we travel slow and steady here.)

Galup boodja baal karla-boort, yeyi karla ngalla koort nyinning. (Galup has no fire anymore, now the fire sits in our hearts.)

Ian Wilkes & Poppy van-Oorde-Grainger

THE MAKING OF GALUP VR EXPERIENCE

Watch: <https://vimeo.com/samedrum/galupbts>

"The idea for the Galup project started with a phone call in 2017. I'd imagined Ian taking audiences around the lake and helping them participate in scenes to learn about the lake's history. So I gave him a call. At this stage I had no idea it was a massacre site."

Poppy

"When Poppy called and asked 'what do you know about Galup / Lake Monger?' I said 'well, I know there was a 'massacre' that happened there and not many people know about it'. My dad always told me about it every time we would drive past the lake. 'It was covered up by the wadjelas - the white people,' he would say. 'A lot of Noongar were killed there when the whitefellas first arrived'. Poppy didn't know about this, even though she's lived next to the lake for 20 years, and not a lot of people do."

Ian

"The question for both of us was: why? Why are things like this not widely known? This was the moment we both realised there was a story here that needed to be told."

Poppy

"Trying to answer this question, we spoke with Noongar Elders and spent time in libraries reading books, newspaper articles, colonial journals and records of Noongar oral histories to find out more about Galup / Lake Monger. Several Elders told us to go and speak with Doolann-Leisha Eatts."

Ian



'Nan Doolann is the great-great-granddaughter of a Whadjuk Noongar woman, whose name is unknown, and an Englishman, John Henry Monger, who the lake is named after today. When we met Doolann, that's when the penny dropped. She told us a story her grandmother told her about Noongar people being slaughtered at Kaarta Gar-up / Kings Park and Galup / Lake Monger. She said she wanted to share this story in the performance and by any means possible.'

Poppy



Image Poppy van Oorde-Grainger

"I wanted audiences to feel the way I did after hearing Nan's story, to hear the cracking of her voice as she spoke so openly about something so horrible, then sit in the heavy silence that followed. Unsure of what to say and how to feel, yet strangely relieved and grateful to have heard it, this somehow was the essence of the show we knew we should present. I knew Poppy felt the same and so our ideas began to grow and develop. Nan Doolann wanted to be in the performance too so every show she would meet the audience at the start during the smoking ceremony and then at the end while a recording of her story played through a speaker. Having her presence within the shows was an amazing achievement for her, especially at the age of 80+."

Ian

*"The **performance** ran for a month-long sold out season at Perth Festival and afterwards, we decided to turn it into a virtual reality film to create more awareness and reach a bigger audience. The project kept growing, and so did the team and support. We had a team of four Noongar Elders advising us every step of the way including Doolann-Leisha Eatts, Liz Hayden, Glenda Kickett, Lois May, Darryl Kickett and Ted Wilkes. Their guidance and cultural input were, and continue to be, vital. With these Elders, and support from the Museum of Freedom and Tolerance and Impact Consultant Alex Kelly, we designed long-term impact goals for the project, which included advocating for a memorial at the lake. The Elders believe there needs to be a permanent reminder of the history that occurred there and how it still affects us all."*

Poppy

"We have always kept in mind that the lake is now a place of healing. It is special and sacred, and we all share it."

Ian

AIMS AND OBJECTIVES OF THIS STUDY GUIDE

- Increase awareness of Galup / Lake Monger's history and significance;
- Increase understanding of how the violence of settler colonisation continues to impact Australia today;
- Promote the transformative impact of truth-telling as a tool for healing and justice; and
- Encourage positive collaborations between First Nations people and other Australians by sharing the story of how the Galup arts project was made.

ACTIVITIES

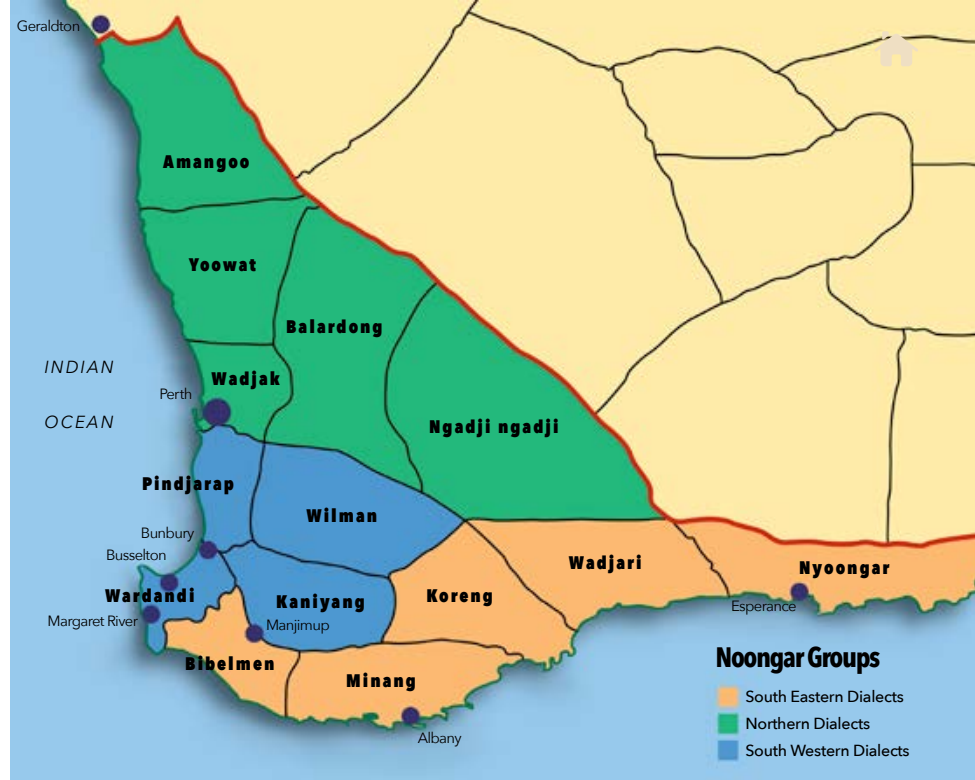
Activity 1: Galup / Lake Monger

- Years 8-10 English: ACELA1540, ACELAY1742, ACELA1551, ACELA1564
- Years 8-10 Geography: ACHGK049, ACHGK065, ACHGK072
- Years 9-10 Civics and Citizenship: ACHCS085, ACHCS098
- Year 9-10 History: ACDSEH020, ACDSEH104

Compare this map with a Google map of this area. What are your observations?

Galup / Lake Monger is a large urban wetland located in the Whadjuk region of Noongar Country.

“Whadjuk is the name of the dialect group (language group) from the Boorloo area of modern Perth and surrounding regions. Whadjuk is situated south of the Yued and north of the Pinjarup dialect groups. The approximate size of the Whadjuk region is 5580 km. Throughout the Whadjuk region there are a range of sacred Noongar sites, including Ngooloomayup / Carnac Island, Meeandip / Garden Island.



(Noongar Boodjar Language Cultural Aboriginal Corporation, n.d.)

Gargangara / north of Armadale, Goolamrup / Kelmscott, Kaarta Garup / Kings Park, Dyarlgarro Beeliar / Canning River and Derbal Yirragan / Swan River”

(South West Aboriginal Land & Sea Council, 2023).

Boorloo is the Whadjuk Noongar name for the area that is now known as Perth. The Whadjuk names for sites refer to the reality of the Australian continent. Behind the façade of streets, buildings and suburbs, modern Australian cities like Perth occupy the traditional lands of First Nations people (Redwood, 2020).





Ever since settler colonisation, many places in Whadjuk Country have been given English names. To understand why this happened it helps to understand the term *colonisation*. “A colony is a territory or area under the full or partial political control of another country” (National Geographic Society, 2023) and settler colonisation is when the territory or area is also occupied by settlers from the other country.

Initial invasion and colonisation of the Aboriginal and Torres Strait Islander lands that are now collectively known as “Australia”, started with the arrival of Captain James Cook from Britain in 1788, however Whadjuk Country was not invaded by the British until 1829.

Before colonisation, the lake area known as Galup /

Lake Monger was part of a series of freshwater wetlands running north from the Derbarl Yerrigan / Swan River along the coastal plain for approximately 50 kilometres. In that time, Galup / Lake Monger was used regularly as a significant camping and hunting site for Whadjuk people with wildfowl, turtles, frogs, gilgies and mudfish hunted as food (Lake Monger, n.d.).

Connected to the lake is the Waugal, the rainbow serpent in the Nyitting, who, in their journey towards the sea, rested in the ground and gave rise to the lake. The lake and a significant part of the wetland reserve are registered with the Department of Planning, Lands and Heritage as an Aboriginal heritage site of historic, cultural and mythological significance to the Whadjuk people (Lake Monger, n.d.).



Group Discussion

- What is the Noongar name for the area where Perth in Western Australia is situated?
- Where does the name Perth come from?
- What is the First Nations name for the area where you live? What does the name mean? Why is it important?
- How many Aboriginal and Torres Strait Islander nations were in “Australia” before colonisation?
- What are the Aboriginal names of the different capital cities around Australia? An excellent resource for this is: [https://www.lonelyplanet.com/news/australia-adopts-dual-names-for-cities-to-celebrate-](https://www.lonelyplanet.com/news/australia-adopts-dual-names-for-cities-to-celebrate-aboriginal-heritage)

- [aboriginal-heritage](https://www.youtube.com/watch?v=2-k3WGOar_4&ab_channel=Meagan694) (Waby, T. 2022).
- Write down a definition of a First Nations’ significant site?
- Where are some First Nations’ significant sites where you live?
- Look at this short film about Noongar spirituality and connection to Country: https://www.youtube.com/watch?v=2-k3WGOar_4&ab_channel=Meagan694 (Nannup, 2011).
- What are the lessons we can take away from this short video?

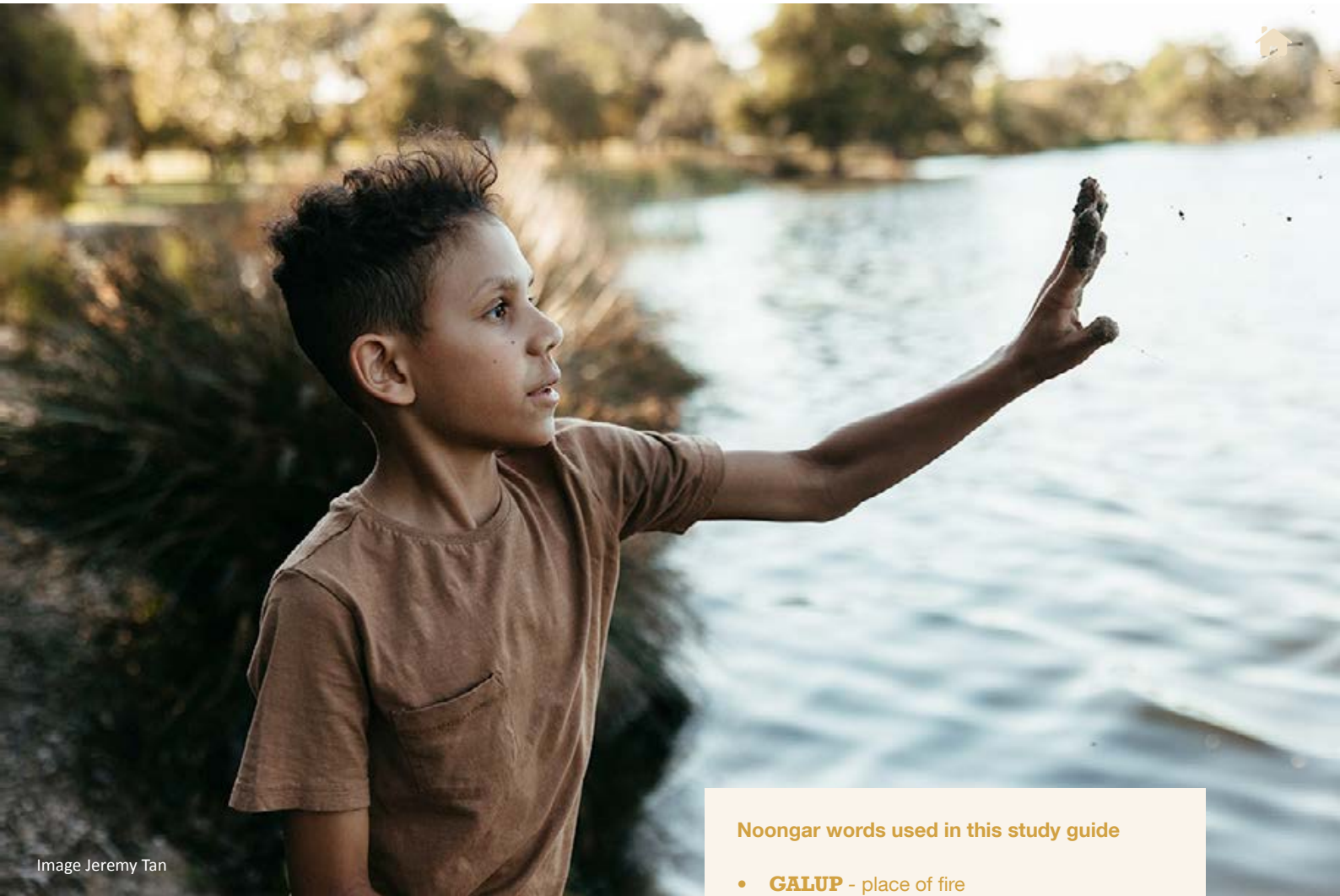


Image Jeremy Tan

Activity 2: Words and Phases

- Years 8-10 English: ACELA1540, ACETL1806, ACELA1551, ACELA1565, ACELA1564
- Senior Secondary English Unit 1 & 2 ACEEN008, ACEEN009, ACEEN024
- Years 8-10 Geography: ACHGK049, ACHGK065, ACHGK072
- Year 9-10 History: ACDSEH020, ACDSEH104
- Senior Secondary Modern History Unit 2: ACHMH070, ACHMH072, ACHMH075
- Year 9-10 Civics and Citizenship: ACHCS085, ACHCS086, ACHCS089, ACHCS098, ACHCS099, ACHCS102



Image Nat Brunovs

Noongar words used in this study guide

- **GALUP** - place of fire
- **BOODJA / BOOJAR** - land
- **WHADJUK / WADJAK** - a dialect of the broader language of Noongar
- **NOONGAR** - the Aboriginal people of South-Western Australia
- **NYITTING / NYIDINY** - 'cold time' or 'ancestral times'. Noongar people know it as the Creation Time. It is the time before time when spirits rose from the earth and descended from the sky to create the landforms and all living things.
- **BIRDIYA** - leader
- **BOORLOO** - the Noongar name for Perth
- **WAUGAL / WAKARL** - rainbow serpent in the Nyitting
- **WIRIN** - spirit

Noongar was a spoken language until fairly recently, so the spelling of Noongar words often varies.

Certain words and phrases are going to be used throughout this study guide, some of which may be confronting and controversial. Some may require a 're-visit' to comprehend what they may mean to different people in the community. This is one of the many objectives of both the Galup project and this guide - to illustrate that there are contested versions of Australia's history and that they need to be questioned and challenged as part of the process of truth-telling and truth-listening.



Listen to some Noongar words and phrases here: <https://www.perthnow.com.au/news/reconciliation-week/11-noongar-phrases-you-should-get-around-c-1074687> (Perth Now & Reconciliation WA, 2022)

And here: <https://www.derbalnara.org.au/wangkiny-language-glossary> (Derbal Nara, n.d.)

- **WELCOME TO COUNTRY:** “A ceremony performed by Traditional Custodians to welcome visitors to their ancestral land. It can only be done by Traditional Custodians of the land you’re on. If no Traditional Custodian is available, a First Nations person from a different nation, or a non-Indigenous person, may do an Acknowledgement of Country instead.... Welcome to Country can take many forms, including singing, dancing, smoking ceremonies or a speech, depending on the particular culture of Traditional Custodians” (Australians Together, 2022).
- **SMOKING CEREMONY:** “A traditional Noongar ritual used to not only cleanse and purify a specific area but to cleanse the spirit, body and soul whilst you are on Noongar Country. It also helps to ward off warra wirrin – bad spirits and to bring in the blessings of the kwop wirrin – good spirits” (Moodjar Consultancy, n.d.)”
- **NOONGAR LAND OWNERSHIP:** Traditional Noongar rights and interests in boodja (Country) are not the same as the Western concept of land ownership. For Noongar people, to have connection to Country is to have a responsibility to the land. Duties and responsibilities for Country also include protecting sites of spiritual

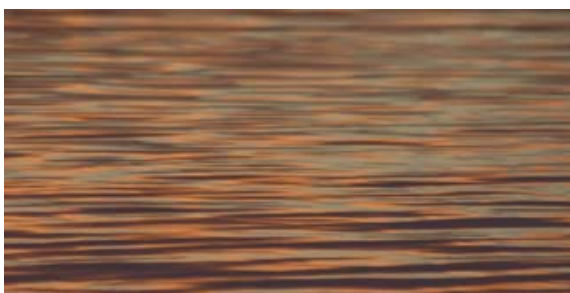


Image Poppy van Oorde-Grainger



Image Nat Brunovs

- significance and family heritage (South West Aboriginal Land & Sea Council, 2023).
- **CARING FOR COUNTRY:** Noongar people have a cultural responsibility to have a relationship with boodja (Country). By respecting the land, caring for it and protecting it through traditional sustainable practices, Noongar people continue to demonstrate their strong connection to Country. (South West Aboriginal Land & Sea Council, 2023)
- **RESPECT FOR ELDERS:** An Aboriginal or Torres Strait Islander Elder is an identified and respected person within the community who has the trust, knowledge and understanding of their culture and permission to speak about it. They are often recognised as being able to provide advice, offer support and share wisdom in a confidential way with other members of the community. Some Elders are referred to as ‘Aunty’ or ‘Uncle’ or ‘Nan’ or ‘Pop’, but you should only use these titles when given permission to do so – simply asking is the best way to find out if you can (Victorian Public Sector Commission, 2022).
- **SAND AND WATER CEREMONY:** A traditional Noongar ritual undertaken prior to accessing a river, lake or the sea. By holding some sand from the foreshore of the waterbody and rubbing it under their armpits, participants are guided to release the sand into the water to let the *Waugal* know of their presence. The *Waugal* is recognised as the giver of life, maintaining all fresh water sources. This ritual is a show of respect and care for Country and the cultural landscape (City of Perth, 2019).

Find out the meaning of these words:

- Lore
- Sovereign
- Traditional Owner
- Unceded
- Invasion
- First contact
- Colonisation
- Massacre
- Frontier Wars
- Systemic racism
- Social justice
- Contested
- Truth-telling
- De-colonisation
- Reconciliation
- Healing

After defining those words, watch this trailer for *The Australian Wars* and then describe it using any three of those words. <https://www.youtube.com/watch?v=5hmPmjUzPTA> (Dale et al., 2022)

Discuss as a class to ensure understanding of the terms in the context of Australia’s history and truth-telling.



Activity 3: Yarning Circles

- Years 8-10 English: ACET1806, ACELY1731, ACELA1551, ACELA1553, ACELA1560, ACELY1742, ACELA1565, ACELA1566, ACELA1572
- Senior Secondary English Unit 1 & 2: ACEEN001, ACEEN003, ACEEN004, ACEEN005, ACEEN008, ACEEN009, ACEEN024, ACEEN026
- Years 8-10 Geography: ACHGK049, ACHGK065, ACHGK072
- Year 9-10 History: ACDSEH104

Yarning circles (or talking/listening circles) are an important part of Aboriginal and Torres Strait Islander culture. Yarning involves sharing ideas, knowledge, feelings and stories and must be culturally appropriate and respectful (Queensland Government, 2020). The reason it is a circle is important. Everyone needs to be able to see each other, everyone is equal and it doesn't have a start or an ending. "All participants are provided with an opportunity to speak in a safe, non-judgmental place and to share their strengths in an inclusive and collaborative learning environment. Yarning together is always focused on strengths, not problem solving or criticism" (NSW Government, 2023).

NOTE TO TEACHERS: In a typical class size, there may need to be more than one circle. Up to seven per circle is a good number. You can also have a piece of paper on the floor that everyone can write or draw their responses on.

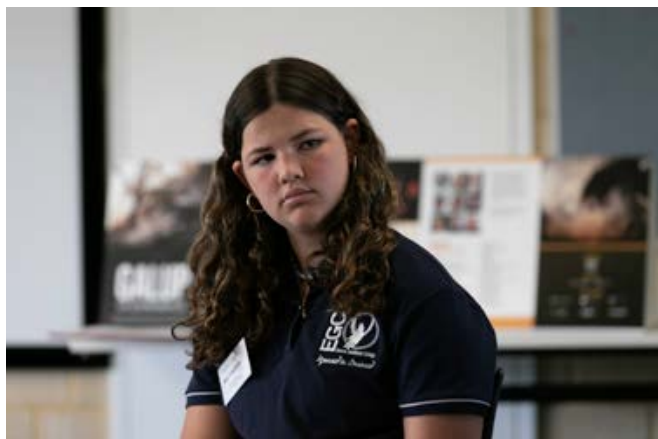
Before watching Galup VR Experience

- Each student thinks of one or two words that come to mind when they see [this image](#) or, if they have been to Galup / Lake Monger, when they think of that place.

Watch Galup VR Experience (9 minutes)

After watching Galup VR Experience

- Each student thinks of one or two words that come to mind when they think about Galup / Lake Monger now after watching *Galup VR Experience*.
- Students form yarning circles to discuss these questions:
 - Would anyone like to share anything, like one of their before and after words?
 - How did the film make you feel?
 - What have you learned from watching it?
 - Is it good to share this story of Galup / Lake Monger and why?
 - How can watching this film help to create a better future?
 - Can you think of any other places in Australia – or the world – that have a similar history to the one told in *Galup VR Experience*?
 - How could a story like *Galup VR Experience* transform popular views of Australia's history?





Activity 4: Truth-telling

- Year 9 & 10 English: ACELY1742, ACELA1564, ACELA1565,
- Year 9-10 History: ACDSEH020, ACDSEH104
- Year 9-10 Civics and Citizenship: ACHCS085, ACHCS086, ACHCS098



Image Poppy van Oorde-Grainger

“It’s so important for young people, both Aboriginal and non-Aboriginal to join forces to understand history better and do the proper interpretations on behalf of the contemporary generations.”

Ted Wilkes

The histories, traditions and cultures of Aboriginal and Torres Strait Islander people and their experiences of injustices following colonisation have previously been left out of the mainstream Australian curriculum. However, there is now a growing momentum among Australians to develop a fuller understanding and awareness of history. This is crucial to the ongoing process of healing, reconciliation and decolonisation in Australia

(Dobson & Leeser, 2018).

Truth-telling processes explore shared history and its impacts today, to further healing and reconciliation. Processes may include official apologies, truth and reconciliation commissions, inquiries or commissions, memorialising and public art, museums, cultural or educational healing centres and institutions, and academic research

(Reconciliation Australia, Healing Foundation, 2019, p6).

Truth-telling is:

- understanding the complete national narrative;
- learning from, rather than repeating the wrongs of the past;
- re-storying, being heard, healing, and change; and
- Aboriginal and Torres Strait Islander peoples owning their experiences, stories, and futures.

Truth-telling must include:

- The positive and unknown stories, including the stories of survival and endurance of Aboriginal and Torres Strait Islander peoples; and
- The shocks (including colonisation, Stolen Generations, massacres, unlawful removal of remains, deaths in custody) and the ongoing, daily stressors (including the impacts of trauma, placement of children in out of home care).

(Reconciliation Australia & Healing Foundation, 2019, p18 & 19).

“History is presented as ‘truth’, however there is never one story, rather there is a complex web of perspectives, opinions and experiences. We rarely have time to tell the whole story, so it is important to acknowledge that the histories you



Image Dan Grant



are told, the way they are written and the narratives that are selected, favour certain perspectives. Those who choose the stories that are listened to, consciously or unconsciously, include their own biases”

.....

“Australia was declared ‘Terra Nullius’ which means ‘land belonging to no-one’ by Captain Cook in 1770. In the minds of European settlers, this justified their colonising of the country. This declaration deemed Aboriginal and Torres Strait Islander people as invisible or ‘no-one’.... This means the histories, instances of resistance and complex societal structures of Aboriginal and Torres Strait Islander people were ignored”

(Aurora Educational Foundation & NIYEC, 2020, p4).

Frontier Wars led to the death of tens of thousands of Aboriginal and Torres Strait Islander people in comparison to 5,000 settler

colonisers. These Frontier Wars are yet to be acknowledged as official wars and Australia has no treaty with Aboriginal and Torres Strait Islander people. This lack of treaty means, among other things, that there is no official recognition of Aboriginal and Torres Strait Islander sovereignty and the prior occupation of this land for tens of thousands of years, as well as the Frontier Wars. As such, many Aboriginal and Torres Strait Islander people consider themselves to be continuing the ‘spirit of resistance’ today

(Aurora Educational Foundation & NIYEC, 2020).

Reconciliation is based on an awareness of past and present traumas which continue to impact current day racism and systemic injustice, and the need to understand the past to create positive action in the present. Nowadays the Australian Curriculum requires that specific learning areas and links to issues affecting Aboriginal and Torres Strait Islander people are to be included in the story of this continent.

Watch <https://www.niyec.com/learn-our-truth> (NIYEC et al, n.d.)

Class Discussion

Place a big piece of paper and textas on four separate tables and have students visit each table to respond to the following four sets of questions:

Table 1

- What is truth?
- Give an example of when your truth was different to somebody else's truth?
- How does it feel when no-one believes your truth?

Table 2

- How does a person's experience and background influence their perception?
- Does the media play a role in elevating some truths over others?
- How can truth be adapted for a purpose i.e. selling content (newspapers), capturing attention (social media), getting votes (politicians) etc?

Table 3

- What is history?
- Why is your own personal history important?

- Why is the history of Australia important?

Table 4

- To what extent is history the truth of what happened in the past?
- Explain whether or not history can be objective and neutral.
- Explain how the views and values of certain groups of people can be excluded from history.



Image Dan Grant



Image Dan Grant

Activity 5: Oral History and Written History

- Years 9-10 English: ACELA1551, ACELY1742, ACELA1564, ACELA1565
- Senior Secondary English Units 1 & 2: ACEEN001, ACEEN003, ACEEN004, ACEEN005, ACEEN008, ACEEN009, ACEEN021, ACEEN022, ACEEN024
- Senior Secondary English Units 3 & 4: ACEEN043, ACEEN057, ACEEN059, ACEEN064, ACEEN067, ACEEN068
- Year 9-10 History: ACDSEH020, ACDSEH104
- Senior Secondary Modern History Unit 2: ACHMH070, ACHMH071, ACHMH072,
- Year 9-10 Civics and Citizenship: ACHCS085, ACHCS098

Oral history is an integral part of Aboriginal and Torres Strait Islander culture and it is how creation and culture stories, such as those of the Nyitting, historical accounts and traditional knowledge, are passed down intergenerationally. Oral histories are spoken histories that are handed down over many generations and provide crucial information about aspects of life, society, traditional memory, and ecological knowledge, and are key mechanisms for cultural transmission (Gwatkin-Higson, 2019).

Listen to 03:20-06:00 from this video <https://vimeo.com/samedrum/walk-through> (Password: Galup)

This section of the video is where Doolann-Leisha Eatts is sharing an oral history which was passed down through her family about what happened at Galup / Lake Monger on May 3, 1830. Below is a transcript:

"My tribe were camped between Kings Park and Lake Monger and on evening, one day they heard the horses coming closer and closer and they knew that there was danger coming, they could feel it. And they started to shout 'Kurt kurt koorliny! Kurt kurt koorliny!' telling everyone to run run. And then the troopers, they were slaughtering them, men, women and

children and a lot of them ran down into Lake Monger – Galup. There wasn't all water there. They was hiding in the bush. There was one young man they told us was very brave. He was a good spear-thrower and he tried to fight back and when he drew his spear they blew part of his face off - and he was running with half his face blown off. And my Grandma would cry when she'd tell us that and we'd all cry too. There was a lot of 'em ran into the lake. And they couldn't find them. And the troopers made big fires all around the lake. They said we'll keep them in and in the morning, we'll all go in on different angles and shoot this tribe out."

Now ask students to read out loud this extract from a report by British Lieutenant-Colonel Frederick Irwin who was in charge of the Swan River Colony's soldiers at the time of the attack on May 3 1830.

This report was written by Irwin to his boss, Captain James Stirling. Keep in mind that in 1829 Stirling proclaimed that "if any Person or Persons shall be convicted of behaving in a fraudulent, cruel or felonious Manner towards the Aborigines of the Country, such Person or Persons will be liable to be prosecuted and tried for the Offence, as if the same had been committed against any other of His Majesty's Subjects" (Stirling, 1829).

"After proceeding ½ mile in a N.W. direction we overtook Mr Dale near a Lagoon with a few soldiers and settlers. I was concerned to find he had received two wounds from the thrust of a spear by a Native, while endeavouring to secure him in the swamp; the savage succeeded in escaping tho' severely wounded by a shot to the face, his jaw being seen to hang; he had previously slightly wounded Serjeant Smallman(?) in an ineffectual attempt to secure him after Knocking him down with his (fuses?) - I now divided the party, taking half with me round the lagoon and directing Mr Dale with the remainder to do the other way, to get the Natives between us, should they be in the Lagoon. We discovered them by their talking at the upper end where the breadth was 40 to 50 yards but none could be seen, so thick was the cover of tea trees and reeds of 7 or 8 feet long. While observing the Natives here, several shots were fired towards us



from the opposite bank by Mr Dale's party; on calling out for an explanation and to order the firing to cease I learned that a volley of spears had been thrown at them while penetrating the swamp to where the Natives were, 3 spears had pierced the arm of the Acting Serjeant Major and the party fired in return. One of the Natives now called out from a tree he had ascended and gave us to understand that their women and children were with them and seemed earnest in his entreaties that we would leave them. I now told the party to leave the swamp and for about 20 minutes we held a parly(sic), the Natives pressing us to leave them and we in vain trying to encourage them to come out to us. At this point hearing a trampling in the lagoon I proceeded alone down the bank and distinctly heard the groans of the wounded, whom they were carrying past; but the height of the reeds concealed them except the tops of their spears. Considering the object I had in view as now fully accomplished; of impressing a salutary dread of our superiority and arms, while we showed them we did not wish to injure them, after getting them and their families completely in our power, we left them at sunset, apparently on terms friendly as usual, I was now anxious to establish a good feeling, from a dread that they might think of revenging themselves on settlers in the Interior before they could have intelligence of this affair"

(Irwin, 1830, para. 4 & 5).



Small Group Discussions

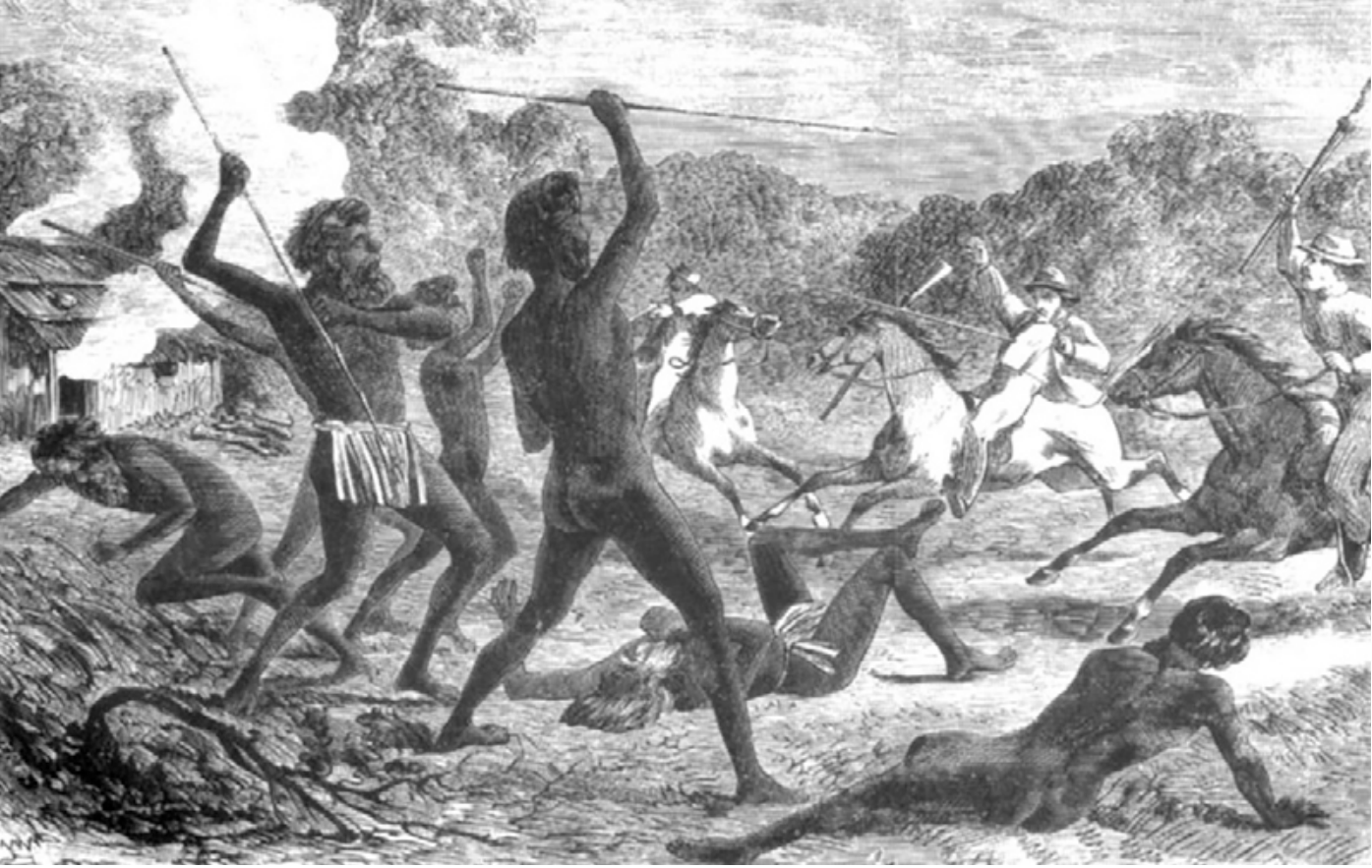
In small groups discuss the oral history and the written report with the following questions:

- What was Irwin's truth?
- What was Nan Doolann's truth?
- Create a venn diagram showing the similarities and differences between the two accounts?
- In the written report Irwin says "Considering the object I had in view as now fully accomplished; of impressing a salutary dread of our superiority and arms," what does that mean?
- Watch <https://vimeo.com/291618267> (Healing Foundation, 2018) and as a group write down a definition of 'intergenerational trauma'.
- When you hear Nan Doolann's story, which has been passed down through her family, what do you hear in her voice and how does that make you feel?
- When you read Irwin's report, what do you hear in his tone and how does that make you feel?
- Do you think Nan Doolann's oral history or Irwin's written history is more reliable and/or useful?

Below are summaries of colonial reports which are cited in the Colonial Frontier Massacres Map entry about the Galup / Lake Monger massacre on May 3 1830.

"One record shows that the attack started in the afternoon of May 3 by an alleged theft of a blanket by a Noongar man who was consequently shot by a farmer. Another source from that time tells us the commandant of the Swan River Colony's 63rd regiment, Frederick Irwin, made it clear to his superiors that he had a 'duty' to make the local Whadjuk Noongars subservient to British authority (Irwin cited in Carter, 2005, p 67). Two parties of colonists, one led by Ensign Dale and the other by Irwin tracked down a group of over 40 Noongar people who were considered aggressive. After a twenty minute 'parley' an undetermined number of Noongar were killed and wounded (Swan River Papers series 111, Vol. 5, p 120). Another colonist wrote in a letter dated 14 July 1830 saying "The Natives – have been very troublesome in Perth since I wrote and in a skirmish with a strong party, who were evidently determined upon mischief – several of the detachment 63rd Regt. were wounded with spears – the report says – (for it was impossible to ascertain the fact) that thirty or forty of the natives were kill'd or wounded (John Morgan, Swan River Papers, Vol. 6, p73)."

(Ryan, 2019)



(Calvert, 1870)

Activity 6: Frontier Wars

- Years 9-10 History: ACDSEH020, ACDSEH104
- Senior Secondary Modern History Unit 2: ACHMH070, ACHMH071, ACHMH072, ACHMH073

“It’s not history that you necessarily want to embrace but it’s a really important chance between Aboriginal and non-Aboriginal people for truth telling.”

Steve Kinnane, Miriuwung man and First Nations researcher (Bamford, 2019).

The 1830 Galup Massacre was one of hundreds of colonial massacres that left tens-of-thousands of Aboriginal and Torres Strait Islander people dead; a history many Australians are not aware of or struggle to accept. These massacres were part of the Frontier Wars.



The Frontier Wars were conflicts, battles and massacres between settler colonisers and Aboriginal and Torres Strait Islanders. They began with the landing of the First Fleet in 1788 and continued until the last documented massacre in 1928 in Coniston in central Australia.

Watch *The Frontier Wars: Australia's forgotten conflicts* (3:07 min) <https://www.youtube.com/watch?v=qzae5dqfOnE> (SBS The Feed, 2018)

Watch *The Australian Wars Episode 1* (57 min) <https://www.sbs.com.au/ondemand/tv-series/the-australian-wars> (Dale et al., 2022)

Look at the Colonial Frontier Massacres Map: <https://c21ch.newcastle.edu.au/colonialmassacres/detail.php?r=885> (Ryan, 2019)

Research

- Number of massacres that took place near where you live;
- Why massacres happened;
- Where massacres occurred;
- Galup Massacre 1830;
- Waterloo Creek Massacre 1837-38;
- Coniston Massacre 1928; and
- Tasmania’s Black War 1820-32.

What difference has your research made to your understanding of Australian history?



Activity 7: Taking Action. Write a Letter!

- Years 9-10 English: ACELA1553, ACELY1742, ACELA1564, ACELA1565
- Senior Secondary English Units 1 & 2: ACEEN001, ACEEN003, ACEEN004, ACEEN005, ACEEN021, ACEEN024

In response to watching *Galup VR Experience* and *The Making of Galup VR Experience*, write a letter to a Town of Cambridge elected member, supporting the Whadjuk Noongar Elders' request for a memorial at Galup / Lake Monger to remember the massacre of Noongar people that happened there in 1830.

You will need to include the following:

- Respectful language;
- Information about the significance of Galup / Lake Monger to Noongar people; and
- Reasons why you support the Elders' request for a memorial, including the importance of national healing and reconciliation through recognition of Frontier Wars and truth-telling.

More information on the Elder's request for a memorial can be found here: <https://perthvoiceinteractive.com/2021/03/18/call-for-massacre-memorial/> and here: <https://vimeo.com/samedrum/galupbts>

The email addresses of the Town of Cambridge's elected members can be found here: <https://www.cambridge.wa.gov.au/Town-Council/Your-Council/Your-Mayor-and-Councillors>

Activity 8: Short Time, Big Impact

- Years 9-10 History: ACDSEH020, ACDSEH104
- Senior Secondary Modern History Unit 2: ACHMH071, ACHMH072
- Year 10 Civics and Citizenship: ACHCS099, ACHCS095

It can be hard to imagine the deep time of Aboriginal and Torres Strait Islander people's histories, which stretch back over 65,000 years. Sometimes it helps to imagine lengths of time in terms of space.

Try this exercise:

- If one step equals 100 years, how many steps will you have to take to reach back 65,000 years?
- If one step equals 100 years, how many steps does it take to reach 200 years?
- Now if possible go for a walk as a class. Count out and mark on the ground the different steps between Aboriginal and colonial Australian histories.
- If a generation is approximately 25 years, how many generations have passed since "first contact" for Noongar people? (Redwood, 2020).
- Read this comic by Dr Costa Avgoustinos <https://twitter.com/costaavg/status/823291946659524608?s=20>

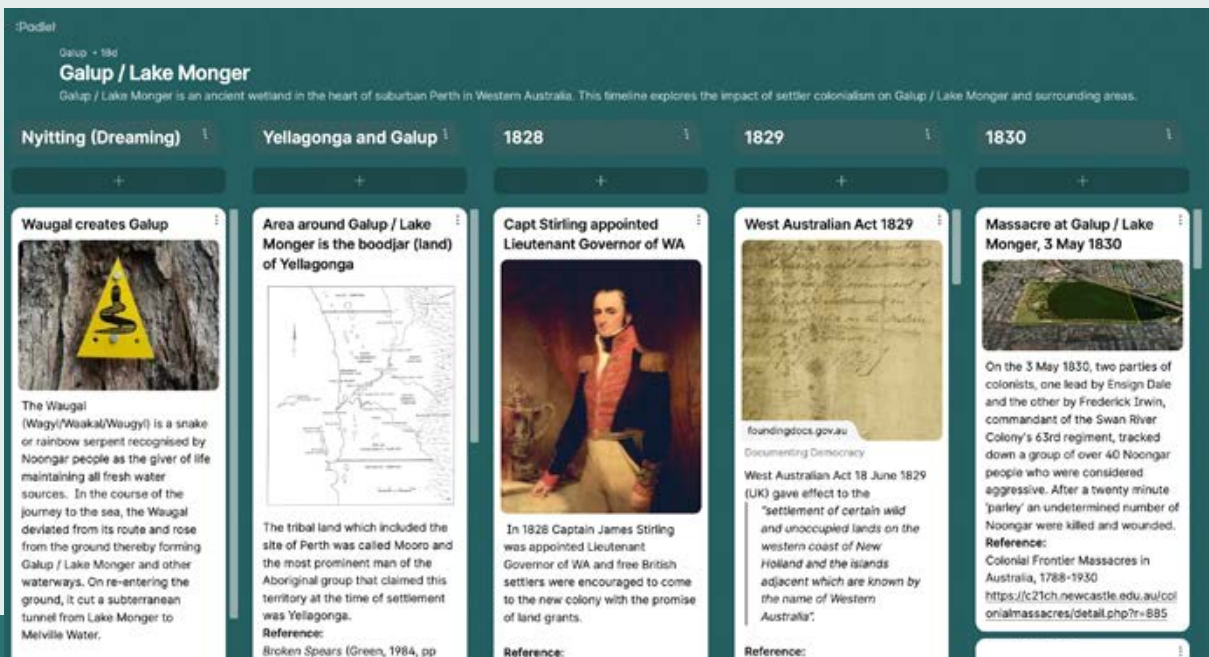


Image by Alex Asbury of Galup VR Experience screening for Town of Cambridge staff and elected members



Create a padlet or timeline that shows how a First Nation's significant site near you has been impacted by settler colonisation.

Here is an example for Galup / Lake Monger:
<https://padlet.com/galup/galup-lake-monger-7msvzp8lv43si9g7> (Galup / Lake Monger, 2022).



Here is a timeline of some of the laws that have significantly impacted Noongar people:
 (Department of Aboriginal Affairs WA, 2022)

Law / Impact – Effect	Law / Impact – Effect
1829, Western Australian Act, (UK) , Gave effect to the 'settlement' of Western Australia on 'wild and unoccupied lands'. In his dispatches to the British government, Governor James Stirling referred to the physical occupation of the land as 'an invasion'.	1944, The Natives (Citizenship Rights) Act , Required Aboriginal people to adopt the manner and habits of 'civilised life'.
1841, An Act to constitute the Island of Rottnest as a legal prison , Established Rottnest Island as a prison for Aboriginal people to be skilled 'in useful knowledge, and gradually be trained in the habits of civilised life'.	1963, The Native Welfare Act , Repealed the Aborigines Act of 1905, reducing the power of the Commissioner as the legal guardian for Aboriginal children.
1874, The Summary Jurisdiction Act, (UK), was amended , Definition of 'Aboriginal native' extended to include 'person of whole or half-blood'.	1967, The Commonwealth Constitution, Amendment Act , Referendum to change s51 (29) of the Constitution authorising the Commonwealth Parliament to make special laws relating to Aboriginal people and to remove s127 so that Aboriginal people could be counted in the Australian census.
1875, The Capital Punishment Act, (UK), was amended , Abolished public executions with the exception of Aboriginal people.	1972, The Aboriginal Heritage Act , Established laws relating to the protection and management of Aboriginal heritage.
1886, The Aborigines Protection Act , Established the Aborigines Protection Board with officials including a Chief Protector, who had power to regulate the employment and movement of Aboriginal people.	1978, The Mining Act , Allowed mining on Aboriginal reserves with the written consent of the responsible Minister.
1892, The Police Act , Made it unlawful for a non-Aboriginal person to be in the company of 'Aboriginal natives' in certain circumstances without a good reason.	1979, The Aboriginal Communities Act , Assisted Aboriginal communities in gaining control of matters on community land.
1905, The Aborigines Protection Act , Empowered the Governor to declare or confine Aboriginal people on reserves, or remove them from one location to another.	1993, The Native Title Act, (Cth) Enacted following the Mabo Decision in 1992. Recognised the existence of Aboriginal rights and interests to land.



Activity 9: Healing

- Years 8-10 English: ACELA1560, ACELA1551, ACELA1552, ACELA1563, ACELA1564, ACELA1566, ACELA1572
- Senior Secondary English Units 1 & 2: ACEEN003, ACEEN004, ACEEN005, ACEEN009, ACEEN024
- Senior Secondary Units 3 & 4: ACEEN043, ACEEN057, ACEEN067

Read the Instagram post by Bibulum Whadjuk Noongar writer, Tanesha Bennell:

Homesick – By Tanesha Bennell

Homesick –

I yearn for the feeling of smoke through my blood, in turn poisoning myself with chemicals, I don't yearn for the cigarettes or pollutants. I yearn for our sacred ceremonies, for the smell of burning balga cleansing my skin and bringing me protection. I crave the feeling of my boodja between my toes, it's ancient energy running through my body, grounding me. I feel my ancestors wirin, I feel their presence, I feel their pride and I am a result of their struggle but also their resilience. I feel their memories, I hold their trauma and most importantly I honour our collective growth, our collective healing, and our collective achievements. Feeling homesick on my own land is a strange feeling, but one I know all too familiarly. The calling of the wind between the trees begging me to come back to boodja, singing for me, reminding me of our connection, a connection that is centuries old, a connection that is infinite.

(Bennell, 2021)

- What is Bennell homesick for?
- Which images/similes/metaphors appeal to you in the post and why?
- A central focus of this post and of *Galup VR Experience* is 'healing.' Try to express this concept in your own words.
- Nature is shown to be a healing environment. Create your own writing about the healing power of nature.

Read these lyrics by Whadjuk Noongar writer, Ian Wilkes and listen to him singing them while you read: <https://vimeo.com/721856997>

Koora Koora Mort – By Ian Wilkes

Koora lunga moort (Long ago family)
Ngany koort waal-waaliny (My heart is crying)
Miyal midjaliny (Eyes soft rain)
Djinanginy ngala kaadiny. (Seeing, looking, we understand.)
Noitjak woorlak koorl (Death, the dead, sky travelling)
Ngany koort waal-waaliny (My heart is crying)
Miyal midjaliny (Eyes soft rain)
Doolyangoolangar. (Mist, spiritual everywhere.)

- Why does Wilkes' say his heart is crying?
- Which images/similes/metaphors appeal to you in the lyrics and why?
- A central focus of this song is *waal waaliny*, which is Noongar for healing through mourning. Try to express this concept in your own words.
- Create your own lyrics about healing through mourning.





(Google, n.d.)

Activity 10: Connection to Country

- Year 8-10 Geography: ACHGK049, ACHGK065, ACHGK072
- Year 9-10 History: ACDSEH020, ACDSEH104

Emily Donders and Nathan Taylor, teachers from Bob Hawke College in Western Australia, designed the below *Galup Field Work and Analysis Task* for students of Aboriginal and Intercultural Studies. If your school is not near Galup / Lake Monger you can apply the same activity to a significant site near your own school.



Image Dan Grant, commissioned by IAS

Task 1

Physical Geography – Sketch Map

Sketch maps can be constructed from vertical aerial photographs of the area studied during fieldwork. Sketch maps should display a border to replicate the same frame as the aerial vertical photograph. The main natural and cultural features of the landscape should be drawn. Main features should be labelled on the sketch map as well as providing a title, scale, north point, and legend.

Use the aerial photograph above and your observations in the field to create an annotated sketch map of the area. Remember to include natural features and cultural features and border, orientation, legend, title, scale and source.

Task 2

The History and Story of Galup – Annotated Sketch

For tens of thousands of years up to 1829, Lake Monger was a traditional Noongar camping and meeting place known as Galup (Kaarlup) – place of fire. Much like the Derbarl Yerrigan / Swan River, Galup was also created by the Waugal and holds significant cultural and historical value. However, it is also a site where traumatic violence and loss occurred (Owen & Bracknell, 2021).

Combining your understanding from the *Galup VR Experience* and your fieldwork observations, create an overlay for your map that portrays the Noongar connection to Galup / Lake Monger.

Instructions

- 1 Place the tracing paper over the top of your map. Tape/bluetac the page to your map so they remain aligned.
- 2 Based on your interpretation of the story, annotate the tracing paper to show how the story in Galup VR Experience took place. Close your eyes and visualise how it may have looked. Use a combination of symbols, drawings and/or written annotations to convey the story. Consider how you may represent the multiple stories of this place on the map (i.e. colour coding, multiple overlay layers, etc).

Activity 11 Virtual Reality and Social Impact

- Years 8-10 Media Arts: ACAMAR071, ACAMAR072, ACAMAM074, ACAMAR078, ACAMAR079

Virtual reality (VR) is an immersive and interactive storytelling tool that can produce a simulation of an environment. Virtual environments can be created through computer-generated images or by filming with virtual reality cameras. The

audience in VR controls their navigation of the virtual environment with a specialised headset. The past few years have seen VR become more accessible to both filmmakers and audiences and the technology has positioned itself as a mechanism to tackle social issues and challenge fixed values and attitudes.

(Allen, 2020)





In Australia today, some Aboriginal and Torres Strait Islander people are using VR technologies to represent their knowledge, cultures and lived experiences which are largely misrepresented and omitted from Australia's museums, galleries, and libraries. For many Australians, archival records are the first educational contact point with Aboriginal and Torres Strait Islander cultures and history but they remain sites of colonial control and misrepresentation. VR's capacity to generate feelings of empathy and awe can ultimately lead audiences towards a more meaningful, engaging and possibly life-changing experience in comparison to viewing content on conventional digital screens.

(Allen, 2020)



Image Poppy van Oorde-Grainger

Explore the videos and articles below and discuss what social impact the *Galup VR Experience* and the accompanying arts project had in the local community of Boorloo / Perth:

WATCH:

[Galup Elders Talk 2021 on Vimeo](#)

READ:

[Retelling Stories to Rekindle the Fire, See Saw Magazine](#) <https://www.seesawmag.com.au/2021/02/retelling-stories-to-rekindle-the-fire> (Morrison, 2021)

Shining light on an invisible truth: Galup in the spotlight for NAIDOC week <https://www.perthnow.com.au/local-news/perthnow-central/shining-light-on-an-invisible-truth-galup-in-the-spotlight-for-naidoc-week--c-7395882> (Waller, 2022)

Perth Festival to showcase hidden massacre of Noongar people at Lake Monger, ABC Radio Perth <https://www.abc.net.au/news/2020-12-22/>

[perth-festival-lake-monger-noongar-people-history-revealed/12998272](#) (Wynne & Trilling, 2021)

Some Practical Steps To Truth-Telling In Museums

<https://www.artshub.com.au/news/features/some-practical-steps-to-truth-telling-in-museums-2560412/> (Pickup, 2022)

Perth Festival Performance Turned VR Experience

Premieres Internationally in Utah <https://nit.com.au/24-01-2023/4800/perth-festival-performance-turned-vr-experience-premieres-internationally-in-utah> (Ruben, 2023)

Campaign by Noongar elders to rename Lake

Monger as Galup gains momentum <https://www.abc.net.au/perth/programs/drive/lake-monger-galup/102152202> (Trilling, 2023)

Noongar Name Push For Lake Monger <https://perthvoiceinteractive.com/2023/04/06/noongar-name-push-for-lake-monger/> (Bell, 2023)

Monger Descendants Back Whadjuk Noongar Name Change For Lake <https://www.perthnow.com.au/local-news/perthnow-western-suburbs/monger-descendants-back-whadjuk-noongar-name-change-for-lake-c-10241590> (Manske, 2023)

NATIONAL CURRICULUM LINKS

Galup VR Experience is recommended for school students from Years 8 to 12 in the following learning areas: English, Humanities and Social Science, and Media Arts.

English

Year 8:

- Understand the influence and impact that the English language has had on other languages or dialects and how English has been influenced in return (ACELA1540).
- Explore the interconnectedness of Country/Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors (ACELT1806).
- Plan, rehearse and deliver presentations, selecting and sequencing appropriate content, including multimodal elements, to reflect a diversity of viewpoints (ACELY1731).

Year 9:

- Understand that roles and relationships are developed and challenged through language's inclusive and exclusive social effects and can empower or disempower people (ACELA1551).
- Understand that authors innovate with text structures and language features in different media (ACELA1553).
- Analyse and explain the use of symbols, icons and myth in still and moving images and how these augment meaning (ACELA1560).

- Interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts (ACELY1742).

Year 10:

- Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564).
- Investigate and understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565).
- Compare the purposes, text structures and language features of traditional and contemporary texts in different media (ACELA1566).
- Evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572).

Senior Secondary Units 1 & 2:

- Explaining how texts are created in and for different contexts (ACEEN001).
- Evaluating the choice of mode and medium in shaping the response of audiences, including digital texts (ACEEN003).
- Explaining the ways language features, text structures and conventions communicate ideas and points of view (ACEEN004).
- Explaining the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005).
- Analyse and evaluate how responses to texts, including students' own responses,

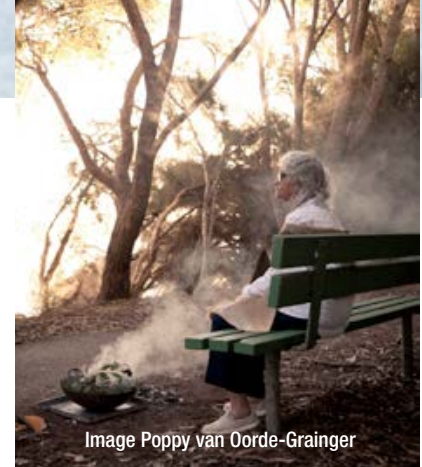


Image Poppy van Oorde-Grainger

- are influenced by purpose, taking into account that a text's purpose is often open to debate (ACEEN008).
- Analyse and evaluate how responses to texts, including students' own responses, are influenced by personal, social and cultural context (ACEEN009).
- Explaining the relationship between purpose and context (ACEEN021).
- Analysing the style and structure of texts including digital texts (ACEEN022).
- Analysing the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024).
- Analysing the effects of using multimodal and digital conventions such as navigation, sound and image (ACEEN026).

Senior Secondary Units 3 & 4:

- Analysing and evaluating how similar themes, ideas or concepts are treated in different texts (ACEEN043).
- Examining how genres and their conventions have changed and adapted over time (ACEEN046).
- Analysing and evaluating how different texts represent similar ideas in different ways (ACEEN057).
- Explaining how meaning changes when texts are transformed into a different genre or medium (ACEEN058).
- Comparing and evaluating

the impact of language conventions used in a variety of texts and genres (ACEEN059).

- Analysing the use of voice and point of view such as in feature articles, reporting of current events or narration (ACEEN064).
- The ways points of view and values are represented (ACEEN067).
- The selection of language features that generate empathy or controversy, for example, juxtaposition of image and text (ACEEN068).

HASS

Year 8 Geography

- Spiritual, aesthetic and cultural value of landscapes and landforms for people, including Aboriginal and Torres Strait Islander Peoples (ACHGK049).

Year 9 Geography

- The perceptions people have of place, and how these influence their connections to different places (ACHGK065).

Year 10 Geography:

- The Aboriginal and Torres Strait Islander Peoples' approaches to custodial responsibility and environmental management in different regions of Australia (ACHGK072).

Year 9 History:

- The extension of settlement, including the effects of contact (intended and unintended) between European settlers in Australia and Aboriginal and Torres Strait Islander Peoples (ACDSEH020).

Year 10 History:

- Background to the struggle of Aboriginal and Torres Strait Islander Peoples for rights and freedoms before 1965, including the 1938 Day of Mourning and the Stolen Generations (ACDSEH104).

Senior Secondary Modern History Unit 2:

- The nature of the relationship of Indigenous peoples with their land and their response to perceptions of, and feelings about, the arrival of the colonisers (ACHMH070).
- The basis on which the colonists claimed sovereignty and imposed control, including conquest, treaty and the doctrine of 'terra nullius'; and the consequences for the legal status and land rights of Indigenous peoples (ACHMH071).
- The nature of government policies and their impact on Indigenous peoples, for example protection, assimilation (including the Stolen Generations), and self-determination (ACHMH072).
- The achievements of Indigenous peoples at the end of the 20th century, including the right to vote, land rights/native title, and attempt at reconciliation (ACHMH075).

Year 9 Civics and Citizenship:

- Account for different interpretations and points of view (ACHCS085).
- Recognise and consider multiple perspectives and ambiguities, and use strategies to negotiate and resolve contentious issues (ACHCS086).
- Reflect on their role as a citizen in Australian,

regional and global contexts (ACHCS089).

Year 10 Civics and Citizenship:

- Account for different interpretations and points of view (ACHCS098).
- Recognise and consider multiple perspectives and ambiguities, and use strategies to negotiate and resolve contentious issues (ACHCS099).
- Reflect on their role as a citizen in Australian, regional and global contexts (ACHCS102).

MEDIA ARTS

Years 7 & 8:

- Analyse how technical and symbolic elements are used in media artworks to create representations influenced by story, genre, values and points of view of particular audiences (ACAMAR071).
- Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, starting with Australian media artworks including of Aboriginal and Torres Strait Islander media artworks (ACAMAR072).

Years 9 & 10:

- Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples (ACAMAM074).
- Evaluate how technical and symbolic elements are manipulated in media artworks to create and challenge representations framed by

media conventions, social beliefs and values for a range of audiences (ACAMAR078).

- Analyse a range of media artworks from contemporary and past times to explore differing viewpoints and enrich their media arts making, starting with Australian media artworks, including media artworks of Aboriginal and Torres Strait Islander Peoples, and international media artworks (ACAMAR079).

Senior Secondary Media Arts:

Teachers should consult their relevant state-based curriculum and standards authority for relevant links.

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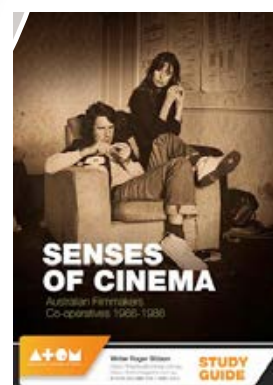
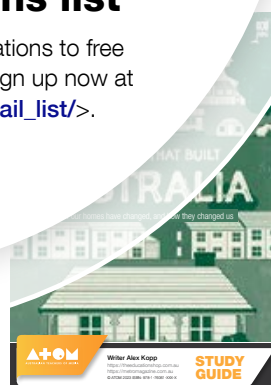
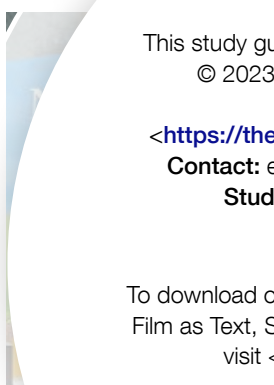
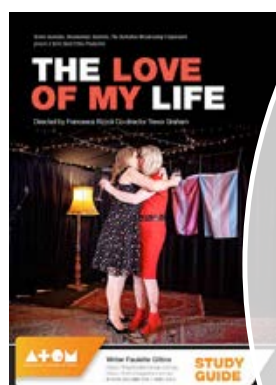
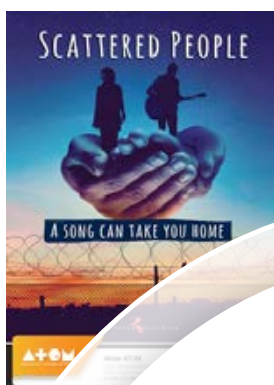


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© 2023 Same Drum. ISBN: 978-1-76061-XXX-X

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Study guide design: Pascale van Breugel.

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