Users of this web site should be aware that in some Aboriginal communities, hearing names of deceased persons might cause sadness or distress, particularly to the relatives of these people. Also, certain totemic symbols may have prohibitions relating to the age, or status, or clan of the person who see them. Some sources in this web site may contain terms and annotations that reflect the period in which the item was written, and may be considered inappropriate today in some circumstances.
Introduction

This teacher resource has been developed to guide teachers’ classroom use of Changing Worlds: A South Australian story. This is a web-based resource aligned with Years 4, 5 and 9 Australian Curriculum (AC): History and Arts. Selected artefacts, images and works of art from the South Australian Museum and Art Gallery of South Australia have been chosen to support teachers’ discussions with students about the colonisation/invasion of South Australia.

This resource has been designed for teachers to make inquiry-based links for students to:

- Aboriginal and Torres Strait Islander histories and cultures
- Arts, History, English, Geography and Science curricula
- Views of history from multiple stand points
- historical concepts using a variety of modalities, i.e. spoken, written, artistic or technological.

This resource is underpinned by the domains of the South Australian Teaching for Effective Learning (TfEL) framework, providing:

- students with rigorously researched primary material as the basis for developing historical understandings and skills
- teachers with a choice of primary source material to make decisions about the intentionality of student learning
- students with a resource that connects to place, community or the individual, so that they can connect the themes in Changing Worlds: A South Australian story to their own lives.

This resource has been developed by South Australian Department for Education and Child Development, Outreach Education specialist teachers Chris Nobbs and Mark Fischer and a project officer, Kerrie Mackey-Smith.

Historical context

The Kaurna people were the first Aboriginal people of South Australia to feel the full impact of British colonisation. Their territory was abundant in food sources and ranged from the coast in the west to the inland open plains, crisscrossed with watercourses and bounded by the Mount Lofty Ranges in the east. Unlike most other states of Australia, South Australia was primarily settled by ‘free’ settlers. Conflict between Aboriginal people and Europeans was widespread on the South Australian frontier, but varied in intensity from one region to another. The settlement of the Adelaide plains was relatively peaceful, but on the River Murray Aboriginal people frequently attacked overlanders bringing sheep and cattle to Adelaide. The competition between European and Aboriginal people for food and land resources was the motivation behind most of the attacks. These attacks only ceased after European police killed at least thirty Aboriginal people near Rufus River in 1841. There are many other reports of
Aboriginal people carrying out ‘guerrilla’ warfare tactics against the European settlers and farmers during colonial times. Changing Worlds: A South Australian story, neither concentrates on the battles that occurred between Aboriginal and European people, nor takes the view that Aboriginal people were passive resisters to the European incursions into their country. Artefacts in this resource point to aspects of Kaurna, Ngarrindjeri and Diyari experiences of this history. This resource provides primary source material that can be used by teachers to engage students in inquiry-based learning related to this important period of South Australian history.

Inquiry questions

1. What was life like for Aboriginal people prior to European contact?

2. In what ways did life change for Aboriginal people as a result of European contact?

3. How do you think Aboriginal people viewed the Proclamation of South Australia?

4. Thinking about the artists, collectors and artefact makers, (a) what role did they play as recorders of history and (b) what was life like for them?

These four inquiry questions are used as organising ideas for the works of art and artefacts inside the Changing Worlds web site. However, these ideas are interconnected and it is suggested that teachers familiarise themselves with the content of the web site before introducing students to it. This teacher resource offers guidance around planning what you want students to understand and how you will use Changing Worlds: A South Australian story to gain these understandings.

The content in Changing Worlds: A South Australian story provides teachers and students with the means to develop historical inquiries about the colonisation/invasion of South Australia. Such inquiries can support the development of key concepts including: sources, continuity and change, cause and effect, perspectives, empathy and significance. These key concepts are investigated in a South Australian context to provide an understanding of the past for students, so that they might think and talk about how history shapes current day beliefs and attitudes. The content of Changing Worlds: A South Australian story also provides teachers and students with ways to deeply interrogate a variety of primary sources for making meaning about the world, through art and narrative, or through using technology.

All of the material in Changing Worlds: A South Australian story is interrelated, but has been grouped on the following page to support the above four inquiry questions. There are many possible avenues of inquiry you can take to develop students’ historical understanding. It is not envisaged that all of these lines of inquiry will be undertaken at any one time, but that the website will be revisited by teachers and students to support a variety of inquiries.
Site map by inquiry questions

What was life like for Aboriginal people prior to European contact?

1788 – Tindale map
Courtesy of South Australian Museum

1830 – Wokali shield
Courtesy of South Australian Museum

1904 – Toas from the Bethesda Mission
Courtesy of South Australian Museum

1934 – Milerum making his war basket
Courtesy of South Australian Museum

In what ways did life change for Aboriginal people as a result of European contact?

1830 – Wokali shield
Courtesy of South Australian Museum

1836 – The Proclamation of South Australia by Charles Hill
Courtesy of Art Gallery of South Australia

1900 – Bethesda Mission and church community
Courtesy of Chris Nobbs
How do you think Aboriginal people viewed the Proclamation of South Australia?

Thinking about the artists, collectors and artefact makers, (a) what role did they play as recorders of history and (b) what was life like for them?
Learning design approach

The *learning design* approach brings together the *Domains* of South Australian Teaching for Effective Learning (TfEL) with the Australian Curriculum (AC). *Changing Worlds: A South Australian story* supports collaborative approaches to planning. The questions provided assist teachers to think through:

- the inquiry that you would like students to engage with
- the sequencing of works of art and artefacts that will best support students’ learning
- guiding student discussion on the key concepts such as cause and effect
- the usefulness of the website for supporting the intended learning.

**What do we want students to learn?**

Read the relevant references in the AC: History, Art, Science or Geography.

Choose an inquiry question to guide the ‘big ideas’ behind students’ learning. How would our lives be different without the skills, knowledge or understanding of this?

What are the existing understandings of learners?

- Do the learners bring misconceptions/alternative conceptions or bias?

What are different ways that enable students to demonstrate their existing understandings, skills, knowledge…?

- What dispositions, experiences, do they bring?

**How will we know students got it?**

How will students know what comprises high quality learning?

- What opportunities are there for students to express their understanding?

- What does ‘at this level’ mean?

- What distinguishes this learning from the achievement standards which come before and after this level?

What are the multiple ways learners can demonstrate their learning…?

- What assessment strategy/ies will best reflect this? (peer/self/teacher)

See some of the suggested activities designed for students to demonstrate their learning, understanding, knowledge, and skills…?
What will we do to get there?

How can we engage students into *Changing Worlds: A South Australian story* by building on current interests?

- How can I stretch all learners?

What will be needed to ensure all learners achieve the intended learning? For example: time, scaffolds, models, prompts, explicit teaching and ways to demonstrate developing historical understanding and skills. Which sequence of works of art and artefacts best supports my envisaged outcomes for students?

The learning design template is a thinking tool for teachers, based on bringing the AC and the South Australian TfEL together. It is designed to guide planning conversations about what you want students to know, and how you will get them there.

### Aligning *what* and *how* of teaching and learning in the Australian Curriculum

<table>
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<th><strong>What is the intended learning and why is it important?</strong></th>
<th><strong>What could the intended learning look like at this level?</strong></th>
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<th><strong>What do they bring?</strong></th>
<th><strong>How will we know if they got it?</strong></th>
<th><strong>So what will we do to get there?</strong></th>
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<tr>
<td></td>
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<td>Design the teaching and learning plan</td>
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</table>
Using the works of art: Additional information

Background information: 19th century art

The works of art in Changing Worlds: A South Australian story were painted in the 19th century by European artists. Artists then, like artists today, responded to and recorded the economic, social and cultural goings on of the day. In the 19th century in Britain, America and Australia the Industrial Revolution was well underway. Landscapes were rapidly changed by mining, mills, and the factories which began to dominate in an unfamiliar way. Through acts of colonisation, advances in industrialisation not only changed European life, but had a dramatic impact on the way Aboriginal people lived. The contrasts between people who were rich and powerful and those who were poor and powerless at this time were extreme. These social changes and conditions were reflected in art, photography and popular culture of the time. This stylistic trend that showed the familiar in realistic ways in European painting was defined as a modern style. Paintings at this time showed the working classes and ‘common’ people, and often tried to show the simplest parts of human life. This tendency of artists in the 19th century, to try and capture the simpler side of life in realistic ways, makes the works of arts featured here useful for thinking about what life was like as South Australia was colonised/invaded.

Artists featured in Changing Worlds: A South Australian story — Henry James Johnstone, Alexander Schramm, George French Angas and Charles Hill — like other artists of this time, recorded the mood and feeling of the day. They often did this from the point of view of the downtrodden. From a European perspective, in the new ‘colony’ of Australia the poor and downtrodden included farmers, laborers and Aboriginal people. The artists of this time attempted to record the world as it was, albeit through the lens of European history and their own experiences. This means that Aboriginal perspectives are not necessarily represented in these works of art, even if Aboriginal people are depicted.

Guiding questions for initial class discussion

- What can you see?
- What things do you discover or notice as you spend more time looking?
- List the objects that the artist has selected to stand out?
- What story is the artist telling?
- What do you find interesting about the work of art?
Guiding questions for understanding

• How would you describe this work of art to others?

• What do you know about the artist?

• What do you notice about how the artist created effects or moods?

• What do you know about the time, place, people or things shown in the work of art?

• What is happening in the work of art (i.e. any interactions between people)?

Guiding questions for deeper class discussion

• How does the work of art make you feel?

• Does the work of art remind you of a story you have heard or something you have seen in your life?

• Can you relate to the story the work of art tells?

• Can you imagine a picture as a response to the work of art?

To support your discussions with students

The Proclamation of South Australia is a large oil painting by Charles Hill. It contains the portraits of seventy-two citizens of Adelaide at the Old Gum Tree, Glenelg in 1836. The work of art was completed twenty years after the Proclamation occurred. Featured citizens include the officers of the HMS Buffalo, musicians, royal mariners and Aboriginal people are shown as onlookers to the scene. The ceremony celebrated the safe arrival of the British colonists. It included a reading of the proclamation of His Majesty’s Province of South Australia. This painting shows the reading of the Proclamation by Robert Gouger in the presence of Governor Hindmarsh. William Light is also recorded as present at this even, but it is known he was not in Adelaide at the time. Today, we know that such ceremonial events are looked on by Aboriginal people as part of the European invasion of their tradition, culture, language and land. Because of the complexity and the large number of portraits in the painting, Hill needed to do a lot of planning before he began.

The artist and his family, is an oil painting by Charles Hill. It shows the artist’s family gathered for lunch in an outdoor setting that looks very much like a contemporary style patio; there are plants growing on a trellis, a climbing Sturt’s desert pea and a grape vine. The children are dressed in their ‘Sunday best’ and the table is laid out with cutlery, crockery and food, including a loaf of bread, a leg of ham and a roast duck. The three oldest children sit rather stiffly, while on the other side of the table the younger children are playing — the baby with its mother, a young girl with her father (the artist), and a boy with a dog.

Evening shadows, backwater of the Murray is a large oil painting created by Henry James Johnstone that shows a twilight scene on the backwaters of the Murray River. The fading light has
almost turned the giant red river gums into silhouettes which are most noticeable in the still water. Two Aboriginal people are sitting alongside a traditional bark hut and a campfire; a third person with a baby is about to cross a fallen tree that spans the river. This is a timeless, pre-British scene; however, a small clue, the blanket around the shoulders of the old man, reveals that contact between Aboriginal people and British colonists has occurred. The work of art is an example of an approach to landscape painting popular in Australia in the later 19th century, known as 'picturesque landscape'. This style of painting involved capturing the moods of nature through dramatic interpretations of remarkable natural scenes such as waterfalls, mountains and rivers.

**An Aboriginal encampment, near the Adelaide foothills** is a large oil painting by the ‘colonial’ South Australian artist Alexander Schramm. It shows an Aboriginal encampment of several groups of people scattered among straggly gums. The Adelaide Hills can be seen in the distance. The encampment appears to be a hive of activity — people of all ages are gathered around fires, children are playing and dogs of all sorts are bounding from group to group. Near the centre and in the middle distance some traditional bark shelters can be seen. Evidence of European contact can be found in the metal axe one man is using to chop down a tree and the hats and oddments of European clothing worn by figures on the far right. The artists of this time attempted to record the world as it was, albeit through the lens of European history and their own experiences. This means that Aboriginal perspectives are not necessarily represented in these works of art even if Aboriginal people are depicted.

**A scene in South Australia** is an oil painting by artist Alexander Schramm. It shows a friendly encounter between a group of European settlers and Aboriginal people. The Aboriginal people have just arrived at a house with white walls, thatched roof and bird in a cage near the front door. The mood is relaxed and the grouping informal; there appears to be an easy-going exchange between the individuals who have gathered around a washing tub and the door. In the doorway at the centre of the work, a European man holding a baby stands next to an Aboriginal man who also has a baby. Only the cat and dog hissing and barking at the visitors and their dogs provide any disturbance to the friendly scene. The artists of this time attempted to record the world as it was, albeit through the lens of European history and their own experiences. This means that Aboriginal perspectives are not necessarily represented in these works of art even if Aboriginal people are depicted.

**George French Angas** was the eldest son of George Fife Angas (1789–1879), the wealthy founder and chairman of the South Australian Company, a key figure in the establishment of the colony of South Australia in 1836. George French Angas was a naturalist and illustrator who arrived in Adelaide in 1844 when the colony was just seven years old. Angus began a series of inland and coastal trips, sketching images of Aboriginal people and their customs, the landscape and fauna, and Adelaide scenes. His intention was to use these sketches for a series of albums, which would provide European people with information about the new colony, its natural features and progress.
Using the artefacts: Additional information

To support your discussions with students

Toas made by Aboriginal people in north-eastern South Australia: The Aboriginal people who live in the desert country of north-eastern South Australia today speak different languages and live on the land they have inherited from their ancestors. In 1879 the Lutheran German missionaries built a mud-brick church at the Bethesda mission on the Cooper Creek in north-eastern South Australia. Some Aboriginal people who lived at the mission made the toas or ‘place markers’ to tell the missionaries about the places visited by their Muramuras or Dreaming Ancestors as they travelled across the country.

The missionary Georg Reuther collected the toas and recorded the stories about the Muramuras while he worked at the mission. Reuther explained that the toas were used like signposts. For example, if the Diyari people planned to visit a place they knew, they would make a toa and stick it in the ground to tell the people following them where they had gone.

Wokali shield: The Kaurna people of the Adelaide Plains made a shield they called a wokali. Wokali shields were cut from the outer bark of the river red gum tree with stone chisels. Holes were drilled into the bark with pointed stone tools to attach a wooden handle. The front of the wokali was coated in white pipeclay and decorated with curved lines of red ochre. Similar decorations were also painted on the Kaurna mens’ bodies for ceremonies, and variations on these designs may be found on shields throughout eastern Australia.

Europeans observed Aboriginal people involved in ritual fighting with wokali shields on the Adelaide Plains from the late 1830s until the 1840s. In 1836, Mr Edward Stephens observed that Aboriginal people from the Murray River were attracted to the township of Adelaide. Competition for access to new European commodities centred on Adelaide and became a source of tension between Aboriginal groups. Conflict between these visitors from the Murray River and the local Kaurna people was often settled by large pitched battles. Stephens described what happened:

‘On reaching the ground, each side formed into a single file, facing each other, separated only by a space of 100 yards; the women and children of each tribe occupying the rear of each side respectively. Each side did its best to ‘rile’ the other … the signal for battle was given, and out shot from both sides, a volley of spears – the sharp pointed ones used in hunting large game. These were neatly caught on the shields.’

The wokali shown here maybe 150 years old and is displayed in the South Australian Museum’s Aboriginal Cultures Gallery.

Norman Tindale’s map: Norman Tindale worked for forty-nine years at the South Australian Museum in different roles as a scientist, anthropologist and Museum director. Tindale is remembered for his work travelling around Australia recording Aboriginal languages, customs, beliefs and family histories.

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His archival collection at the Museum includes: journals, sound recordings, films, photographs, genealogies, crayon drawings, maps and illustrations. Aboriginal people today often use these records to discover more about their languages and culture.

The map shown here was published in 1974 and is the result of Tindale’s work with Aboriginal communities across Australia recording Aboriginal tribal territories for more than 250 Aboriginal groups at the time of European arrival. He began the project in response to comments that Aboriginal people had no fixed territories. Tindale’s map was very important because it showed that Aboriginal people inherited complex relationships/attachments to their country with defined boundaries.

Tindale filmed some important Ngarrindjeri customs, beliefs and traditions in 1937. Look at the film *Basket making in the Coorong, which shows Milerum, a Ngarrindjeri man, making a karu paraki or ‘war basket’ from sedge or reeds with a hair string sling. He decorated his basket with the feathers of the Boobook owl. The Boobook owl was Milerum’s ngatji (or totem) which in Ngarrindjeri language means ‘closest friend.’*
Dictionary

The meanings and explanations provided for these words and terms are developed in the historic context of this program; students might like to explore other ways in which these are used today. Please note quotes that have been sourced from The Wakefield Companion to South Australian History (2001) are marked with an *. Meanings for words have been sourced from the *Macquarie or Collins online Dictionaries*. Some explanations have been drawn from the curatorial material available from the South Australian Museum and the Art Gallery of South Australia. Every attempt has been made for accuracy of meaning in the historic context of *Changing Worlds: A South Australian story*. Some of the terms and meanings may not be considered appropriate today in some circumstances.

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Aboriginal</td>
<td>‘Aboriginal people do not trace their heritage to foreign shores, but understand that they were created here by ancestral figures … [T]hey have been here for many thousands of years … Their connection to the land is therefore indigenous — native-born — in the deepest sense of the word (p. 3)’ However, many Aboriginal people today are aware that their ancestors arrived in Australia 40–50 000 years ago.</td>
</tr>
<tr>
<td>Ancestors</td>
<td>A person from whom you are descended, for example, a great, great grandfather or mother.</td>
</tr>
<tr>
<td>Anthropologist</td>
<td>A person who studies the origin, behaviour, physical and social development of people.</td>
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<tr>
<td>Apprentice</td>
<td>A person bound to a craftsperson in order to learn a trade.</td>
</tr>
<tr>
<td>Belief</td>
<td>The feeling of being certain that something exists or is true.</td>
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<tr>
<td>Botanist</td>
<td>A person who studies a branch of science that focuses on plant life.</td>
</tr>
<tr>
<td>Christian</td>
<td>Believing in, or belonging to, a religion based on the teachings of Jesus Christ.</td>
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<tr>
<td>Civilise</td>
<td>From a European perspective, to make or influence someone’s behaviour to be different, more like their own. So that they appear to be more like the European group who think that they are polite, for example ‘well’ dressed and spoken.</td>
</tr>
<tr>
<td>Clan</td>
<td>People related by marriage or blood</td>
</tr>
<tr>
<td>Colonisation</td>
<td>‘The European settlement of a territory’ (p.114) * or country.</td>
</tr>
<tr>
<td>Colonists</td>
<td>The European people who settle a territory or country.</td>
</tr>
<tr>
<td>Colony</td>
<td>Refers to a group of people who settle in a country that is distant from their homeland but that has ties with the homeland, or a territory occupied by a settlement of people from a ruling state; in the case of South Australia, Britain.</td>
</tr>
<tr>
<td>Constrained</td>
<td>To limit or force something, so that it can’t be as free as it could be.</td>
</tr>
</tbody>
</table>
**Corroboree**
A gathering of Aboriginal people for a ceremony at which there is often singing and dancing. Sometimes corroborees are part of traditional rituals.

**Crown land**
When Australia was colonised/invaded, the land was claimed as belonging to the Crown of Britain or the British ruling family. It was called Crown land. In Australia today there is very little Crown land left and it is mainly used as the site for airports and military bases.

**Customs**
Practices followed by people of a particular group or region; an expected practice for a person or a group. For example, it is an expected practice or custom in Australia to celebrate Birthdays.

**Distinctive**
Acting to make someone or something stand out.

**Dreaming Ancestors**
From an Australian Aboriginal perspective, during the time of Creation, Dreaming Ancestors were all space and time. They created the land with animals and plants and created what was necessary for human life, such as waterholes and rivers. During this time, the Dreaming Ancestors took on the form of the things they made. This is how totems came to be for Aboriginal people.

**Encampment**
The place for camping; a camp.

**Engraver**
A person who engraves images or designs using wood or metal, so that prints can be made on paper.

**English**
A person who is a citizen of the country England, or a specific language spoken and studied in many western countries today, including Australia.

**Entomologist**
A scientist who studies insects.

**European**
A European Australian is a citizen or resident of Australia who has originated from Europe. There is no official definition of what a European Australian is.

**Exhibition**
To show an organised presentation of a collection or group of items to others, or for public viewing.

**Explorer**
A person who investigates and explores, and records details about unknown places.

**Existence**
The fact of existing; being or living.

**Extinct**
No longer existing or living, for example an extinct species of animal; volcano; an extinct custom.

**Foreground**
The part of a scene or picture that is nearest to, or made to stand out to the viewer.

**Foundation**
The base on which a thing stands, or is supported.

**Flamboyant**
Elaborate or extravagant; ‘showy’.

**High society**
A group of people who are considered fashionable, wealthy, and/or influential who form a group in a community.
| **Gypsum** | A colourless or white mineral sometimes found in water beds as a result of evaporation. It is used in the making of cement, paint and chalk. |
| **Immigrated** | To move from one country or region to another and settle there. |
| **Immigrant/s** | An individual or group of people, who leaves one place or country to settle in another. |
| **Indigenous** | Originating and living naturally in an area. |
| ‘The Aboriginal people of Australia do not trace their heritage to foreign shores, but understand that they were created here by ancestral figures. Their connection to this land is therefore indigenous — native-born’ (p.3) *.

| **Industrial revolution** | In the late 18th century, across England and Europe there was a large-scale increase in the mechanical production of food, transport and clothes. This era is known as the industrial revolution. |
| **Industrialisation** | A large scale change in industry, such as the mechanical production of food, transport and clothes. |
| **Influential** | Having the ability to influence or have power over something or someone. |
| **Illustrate** | To provide detail or decorative features. |
| **Invasion** | An act of invading or entering as an enemy, especially by an army and to take possession of or overrun. |
| ‘Conflict between Aboriginal people and Europeans was widespread on the South Australian frontier, but varied markedly form one region to another in intensity … [In some cases] Aboriginal people dispossessed of their land by white settlers fought back by killing sheep and cattle, attacking outstations and occasionally spearing shepherds or boundary riders’ (p.1)*. |
| And, |
| ‘Large-scale massacres seem to have been relatively rare in South Australia, but Aboriginal people were shot … It is likely that from 300–600 Aboriginal people died as a direct result of frontier violence during the white settlement of this state’ (p.2)*. |
| **Jehovah** | A word for God, especially in early Christian translations of the Bible. |
| **King’s dragoons** | A cavalry regiment in the British army. |
| **Kaurna** | Kaurna is a language spoken by the original inhabitants of Adelaide. Their country ranged from the coast in the west to the inland open plains and bounded by the Mount Lofty Ranges in the east. The colonists made use of the language, and for at least a few years, knowledge of Kaurna was sought by European people. |
| **Kaurna Elder** | Aboriginal people recognise traditional elders and respect them for their wisdom, knowledge and community leadership. |
Karu paraki  In the Kaurna language this translates most closely to ‘war basket’ (See Milerrum making a basket in the Coorong video).

Luxuries  Something that is not essential to live like shelter and water, but that add to the pleasure and comfort of living.

Mission  A community that is a base for the people sent to foreign countries to spread the Christian story or provide educational, medical and other assistance.

Missionaries  Individuals, or groups, of people sent to a foreign country by a religious organisation to spread its faith or provide educational, medical and other assistance.

Muramura  From the Diyari language, most closely translates to Dreaming Ancestor. During the time of Creation, Dreaming Ancestors were all space and time. They created the land with animals and plants and created what was necessary for human life, such as waterholes and rivers. During this time, the Dreaming Ancestors took on the form of the things they made. This is how totems came to be for Aboriginal people (see totem).

Native  Having origins in a certain place or region; native-born. European colonists often called Aboriginal people natives; this word was used to draw attention to how different Aboriginal people were from them.

Naturalist art  This refers to a style of art that shows realistic objects in a natural setting.

Naturalism  Naturalism in art describes a time when it was fashionable to show realistic objects in a natural setting. For example, cows in paddocks and farmers at work.

Ngarrindjeri  The Ngarrindjeri are made up of eighteen ‘tribes’ and there are many family clans who speak similar dialects of the Ngarrindjeri language. They are the people of the lower Murray River, western Fleurieu Peninsula, and the Coorong.

Ngatji  Dreaming Ancestors took on the form of the things they made. This is how totems came to be for Aboriginal people. They represent the close relationship between groups of Aboriginal people, the spirit world of their ancestors and nature (see totem).

Ochre  Various earth materials containing minerals that give it a yellow or red colour; it is often used to colour Aboriginal works of art and artefacts. It can also be used as body paint for ceremonies.

Pioneer  One who ventures into unknown or unclaimed territory to settle it, such as early settlers or pioneering people.

Proclamation  A formal or public announcement, in this case of the British government of a ‘new’ colony.

Professional artist  A person who is able to make their living as an artist.

Prospector  A person who searches or explores (a region), for example for gold or works a mine to test the value of it.
### Protector of Aborigines

The position Protector of Aborigines was created by the British Government in 1839. The positions were disbanded after ten years. The main role of the Protectors was to protect the Aboriginal people from acts of cruelty and injustice and to 'civilise' them, so that there would be less conflicts between European settlers and Aboriginal people.

### Realism

Realism in art refers to a general attempt to show the world and people as they are, for example, like a photograph.

### Settler

A person who settles in a new region. A group in Britain led by Edward Wakefield set out to start an Australian colony based on free settlement, rather than on convict labor. South Australia was settled by free settlers, rather than by convicts. Many of these early settlers were British followed by German farmers and trades people.

### Significant

Having an important effect, for example he made a significant difference; of great value; significant people, places or events.

### Symbolism

Symbolism in art is about using symbols to express ideas in a work of art. For example, the setting sun could represent the end of an era, or an egg could represent something new or about to be born.

### Sympathy

Showing respect or understanding for someone who feels differently to you, particularly if they are sad or hurt; having the ability to think about what it might be like if you were in someone else’s shoes.

### Tarnda

A Dreaming Ancestor story that plays an important role in the spiritual beliefs of Kaurna people.

### Totem

Dreaming Ancestors took on the form of the things they made. This is how totems came to be for Aboriginal people; they represent the close relationship between groups of Aboriginal people, the spirit world of their ancestors and nature.

### Traditional

The customs and beliefs of a family or community handed down from one generation to another; practices that belong to a particular country, people or family. The Aboriginal people of Australia have some of the oldest artistic, musical and spiritual traditions known on Earth.

### Traditionally

Acting in a way that values the customs and beliefs of a family or community that have been practised over a long period of time. The Aboriginal people of Australia have some of the oldest traditions known on Earth.

### Tribal/tribes

Tribe is a European word used to describe Aboriginal language groups. The Aboriginal people tend to identify themselves as members of a clan or language group not as Aboriginal tribes. The tribes or language groups that existed at the time of the settlement or invasion of their country regarded themselves as separate nations. They had some contact with each other, traded with each other and at times they fought with each other.

### War basket

A reed basket that Aboriginal people made, so that they could carry into battle their totem for good luck.
Suggested activities for students with Australian Curriculum links

There are many ways that students could demonstrate their developing historical skills and knowledge and understanding, as a result of their explorations of the Changing worlds: A South Australian story website. A few activities are offered here for teachers’ consideration.

Students imagine that they live on the Adelaide Plains prior to, or during European invasion and create a story, diary, poem or song about their life.

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<td>The diversity and longevity of Australia's first peoples and the ways Aboriginal and/or Torres Strait Islander peoples are connected to Country and Place. (ACHHK077)</td>
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<td>The role that a significant individual or group played in shaping a colony; for example, explorers, farmers, artists and Aboriginal and/or Torres Strait Islander peoples. (ACHHK097)</td>
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<td>Compare information from a range of sources. (ACHHS103)</td>
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<td>The experiences of slaves, convicts and free settlers upon departure, their journey abroad, and their reactions on arrival, including the Australian experience. (ACDSEH083)</td>
<td>Investigating sources that record the reactions of new arrivals to other countries in this period (for example responses to the natural environment and climate).</td>
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<td>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)</td>
<td>Explaining the effects of contact (for example the massacres of Aboriginal and Torres Strait Islander people; their killing of sheep; the spread of European diseases) and categorising these effects as either intended or unintended</td>
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Students imagine a scene or encounter between European and Aboriginal people and draw or paint it.

### Year 4
**Content descriptor**
Students extend their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints. They explore and experiment with a greater diversity of materials, technologies and techniques. They further enhance their perceptual skills by observing closely the visual detail of the world around them and applying these observations through different practical applications of art making.

**AC Art: Achievement**
By the end of Year 4, students describe and discuss similarities and differences between artworks they make, view and display. They describe the visual arts traditions and practices evident in their communities.

Students plan and make artworks that are influenced by traditions and practices of artworks they experience, using different representational elements, techniques and processes.

### Year 5
**Content descriptor**
As they experience the visual arts, students draw on artworks from a range of cultures, times and places with opportunities to explore the influences of Aboriginal and Torres Strait Islanders Peoples, and from Asia. Students learn about visual arts in and beyond their local place. Students learn that Aboriginal and Torres Strait Islander Peoples tell history through combinations of art forms such as combining singing with visual arts.

**AC Art: Achievement**
Students explain the use of visual language, practices and viewpoints in their own and others' artworks. They compare and contrast artworks as forms of expression.

Students manipulate representational elements and visual arts practices to express a personal view in their artworks. They demonstrate and document different perceptual and practical skills in the design, construction and display of artworks.

### Year 9
**Content descriptor**
Students learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies. As they explore visual arts forms students learn that over time there has been further development of different traditional and contemporary styles. They explore the social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia reflected in developments of forms and styles in visual arts.

**AC Art: Achievement**
Students compare their own artworks to that of other artists, and understand different viewpoints and practices in visual arts making and display. Students analyse connections between visual language, practices and viewpoints that represent their own and others' ideas.
Students plan a trip to their local art gallery and use the ‘see-know-feel’ approach modelled throughout *Changing Worlds: A South Australian story* to talk about the works of art.

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Students plan a trip to their local museum and they develop a local history inquiry to follow with the guidance of the museum staff/teacher.

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Locate relevant information from sources provided. (ACHHS084)  
Develop texts, particularly narratives (ACHHS086)  
The diversity and longevity of Australia’s first peoples and the ways Aboriginal and/or Torres Strait Islander peoples are connected to Country and Place. (ACHHK077) | Using historical terms when talking about the past,  
Finding historical information to determine the nature of colonial settlement  
Listing key events and people’s experiences and linking them together to form a narrative about the past  
Investigating precontact ways of life of the Aboriginal people and their knowledge of their environment including land management practices; their sense of interconnectedness of Country/Place, People, Culture and Identity; |
| **Year 5** | The nature of convict or colonial presence, including the factors that influenced patterns of development, aspects of the daily life of the inhabitants. (ACHHK094)  
The role that a significant individual or group played in shaping a colony; for example, explorers, farmers, artists and Aboriginal and/or Torres Strait Islander peoples. (ACHHK097)  
Compare information from a range of sources.(ACHHS103) | Mapping local, regional and state/territory rural and urban settlement patterns in the 1800s, and noting factors such as geographical features, climate, water resources, the discovery of gold, transport and access to port facilities that shaped these patterns investigating the impact of settlement on the environment (for example comparing the present and past landscape and the flora and fauna of the local community)  
Examining two sources of evidence to identify similarities and/or differences, and describing what they reveal about the past |
| **Year 9** | The experiences of slaves, convicts and free settlers upon departure, their journey abroad, and their reactions on arrival, including the Australian experience. (ACDSEH083)  
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) | Investigating sources that record the reactions of new arrivals to other countries in this period (for example responses to the natural environment and climate)  
Explaining the effects of contact (for example the massacres of Aboriginal and Torres Strait Islander people; their killing of sheep; the spread of European diseases) and categorising these effects as either intended or unintended |
Students create a true/false game for others to play based on their understanding of the history presented to them throughout *Changing Worlds: A South Australian story*.

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<td>Investigating sources that record the reactions of new arrivals to other countries in this period (for example responses to the natural environment and climate) &lt;br&gt; Describing the growth of cities as men, women and children moved to the cities to find employment I investigating changes to the cities and landscape in European countries and Australia as the Industrial Revolution continued to develop, using photos (for example those that were taken as the Eiffel tower was being constructed using iron)</td>
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Students make mats and/or baskets for a particular purpose after watching the *Basket Making in the Coorong* video.

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Students make an object to represent a story about their ‘place’ in their community modelled on the toas of the Diyari people.

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Students create a museum cupboard using objects of interest from their community. Students make a label describing the object, produce a short story about the significance of the object to themselves or their community, and as a class chronologically map the objects.

**Year 4**

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- Locate relevant information from sources provided. (ACHHS084)
- The diversity and longevity of Australia’s first peoples and the ways Aboriginal and/or Torres Strait Islander peoples are connected to Country and Place. (ACHHK077)

**Year 5**

- The nature of convict or colonial presence, including the factors that influenced patterns of development, aspects of the daily life of the inhabitants. (ACHHK094)
- The role that a significant individual or group played in shaping a colony; for example, explorers, farmers, artists and Aboriginal and/or Torres Strait Islander peoples. (ACHHK097)
- Compare information from a range of sources. (ACHHS103)

**Year 9**

- Changes in the way of life of a group(s) of people who moved to Australia in this period, such as free settlers on the frontier in Australia (ACDSEH084)
- 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)

**AC History: Possible elaborations**

- Using historical terms when talking about the past,
- Finding historical information to determine the nature of colonial settlement
- Investigating precontact ways of life of the Aboriginal people and their knowledge of their environment including land management practices; their sense of interconnectedness of Country/Place, People, Culture and Identity;
- Investigating colonial life to discover what life was like at that time for different inhabitants (for example a European family and an Aboriginal or Torres Strait Islander Language group, a convict and a free settler, in terms of clothing, diet, leisure, paid and unpaid work, language, housing and children’s lives’).
- Exploring the motivations and actions of an individual or group that shaped a colony
- Examining two sources of evidence to identify similarities and/or differences, and describing what they reveal about the past
- Investigating sources that record the reactions of new arrivals to other countries in this period (for example responses to the natural environment and climate)
- Investigating the experiences of a specific group of arrivals to Australia (for example convicts in Sydney, Hobart, Brisbane; or free settlers in Melbourne, Adelaide, Perth or Darwin) I describing the impact of this group on the Aboriginal and Torres Strait Islander peoples of the region
- Explaining the effects of contact and categorising these effects as either intended or unintended