



universität  
wien

# DIPLOMARBEIT / DIPLOMA THESIS

Titel der Diplomarbeit / Title of the Diploma Thesis

„Intercultural communication in the EFL classroom:  
Teaching Australian Aboriginal children's and young  
adult literature“

verfasst von / submitted by

Caroline Wappel

angestrebter akademischer Grad / in partial fulfilment of the requirements for the degree of

Magistra der Philosophie (Mag.phil.)

Wien, 2020 / Vienna, 2020

Studienkennzahl lt. Studienblatt /  
degree programme code as it appears on  
the student record sheet:

UA 190 344 347

Studienrichtung lt. Studienblatt /  
degree programme as it appears on  
the student record sheet:

Lehramt UF Englisch UF Französisch

Betreut von / Supervisor:

Univ.-Prof. Dr. Kirsten Anika Sandrock

## **Acknowledgements**

This thesis would not have been possible without the highly appreciated support of Univ.-Prof. Dr. Christa Knellwolf King and Univ.-Prof. Dr. Kirsten Sandrock. I want to thank them for their valuable counsel and motivating remarks.

My heartfelt gratitude goes to my family to who I dedicate this thesis. I want to thank my parents, Christiane and Herbert, for their understanding and many years of loving support. Special thanks go to my friends Barbara and Nicole. Thank you for your encouragement, thank you for pushing me and looking after my proceedings.

I also owe great debt to my dear colleagues, Mag. Julie Eiwen, Mag. Lena Kirschner and Mag. Christian Schreiner, for their counsel and support.

I would like to express a heartfelt thank you to all the people who have supported and believed in me – against all odds!

**Für**  
**Lisa Grace**

## **Abstract**

This diploma thesis demonstrates how multicultural literary texts can be deployed by English foreign language (EFL) teachers as a resource to implement intercultural learning in the EFL classroom. It provides guidelines and practical tools they can draw on in order to foster both specific linguistic competences, as formulated by the *Common European Framework of Reference for Languages* (CEFR), as well as intercultural competences. The aim of this thesis is to develop intercultural understanding through the adoption of a transcultural teaching and learning approach and equip students with critical reading and research skills through the inclusion of multicultural literary texts and the use of digital media.

In response to accelerating globalisation processes in the economic, political and socio-cultural sphere, the agenda of foreign language (FL) education has undergone significant changes over the past decades. Many European countries have introduced learning and teaching objectives which aim to define and grade core areas and competences for language learning and seek to develop comparable language related reference standards across European countries. As of 2009, the implementation of educational standards (*Bildungsstandards*) in Austrian schools, has created a specific “standardised task collection”, which introduces competence-oriented teaching and assessment parameters as well as learning standards which are mainly focused on developing specific linguistic skills Austrian (E)FL students need to master in their final (*Matura*) exam. Thus, current trends within (E)FL teaching focus on training communicative language skills rather than culture-related competences. Although intercultural learning has been introduced as a guiding principle in the Austrian national curriculum, the latter lacks concrete guidelines as to how practitioners may realise intercultural learning in the EFL classroom.

The first chapter of this thesis discusses the impact the CEFR has had on the Austrian national curriculum in general and EFL education in particular. It investigates the advantages and flaws of the CEFR, highlights the role of literature as a valuable resource in the (E)FL teaching context, provides a clear definition of intercultural competence and explains the main concepts, principles and practices of teaching and learning from an intercultural perspective.

The second chapter provides information on principles and practices of implementing intercultural learning through the adoption of a transcultural teaching and learning approach. It discusses new concepts of teaching “culture” and literature in the EFL classroom.

The third chapter introduces EFL teachers and learners to the great cultural diversity of contemporary Indigenous Australian nations and examines recurring themes in Aboriginal authored texts. It highlights the significance of incorporating and considering Aboriginal and Torres Strait Islander perspectives in Australian history and addresses a wide range of complex issues whose understanding is relevant for both understanding the historical and socio-cultural events embedded in the individual stories and promoting intercultural learning.

The fourth chapter offers a detailed analysis of the selected texts and supplies educators with practical tools in order to realise intercultural learning in the EFL classroom. First, the narratives are placed into their socio-cultural and historical contexts and key themes addressed in the respective stories are discussed. Second, the individual stories' potential for developing intercultural competences are analysed and practitioners are provided with lesson plans and material they can use in their teaching units. This chapter thus demonstrates how the selected stories may be used in order to effectively promote intercultural learning.

The texts include a variety of forms and genres including children's history books, autobiographical accounts and songs but also comprise and investigate film sequences, short documentaries and interviews. The teaching units presented in this thesis are supplemented by e-learning classes which enable learners to access a variety of authentic multimedia material and allow them to get into contact with contemporary Indigenous Australian writers and activists.

## Table of contents

<b>1. Introduction .....</b>	<b>1</b>
<b>2. EFL education: recent developments and current trends .....</b>	<b>6</b>
2.1. The Common European Framework of Reference for Languages (CEFR).....	8
2.2. Intercultural learning as a major principle in the Austrian curriculum .....	12
<b>3. Intercultural learning in EFL teaching .....</b>	<b>17</b>
3.1. Teaching culture .....	19
3.2. Literature in EFL teaching .....	25
3.3. A culturally situated reader-response model as a means to promote intercultural learning in the EFL classroom .....	28
<b>4. Key themes in Australian Aboriginal writing.....</b>	<b>30</b>
4.1. History .....	32
4.2. Aboriginal activism and land rights movements.....	35
4.2.1. The Gurindji Wave Hill Walk-Off.....	35
4.3. The Stolen Generations .....	38
4.3.1. Government-endorsed policies of “protection“ .....	39
4.4. Reconciliation.....	44
<b>5. Analysis of selected texts for the use in the EFL teaching context .....</b>	<b>46</b>
5.1. Leading students into the topic: raising awareness worksheets .....	50
5.1.1. Personal reading log .....	50
5.1.2. Australia – <i>ngurra</i> : getting to know Australia .....	51
5.1.3. Identity and diversity: Indigenous Australian nations.....	53
5.1.4. My multicultural class .....	55
5.1.5. Equal Rights .....	56
5.1.6. Australian histories.....	58

<b>5.2. <i>Papunya School Book of Country and History</i> by Nadia Wheatley, Ken Searle and staff and students at Papunya School .....</b>	<b>60</b>
5.2.1. Intercultural aspects and learning objectives.....	62
5.2.2. Lesson plans .....	63
5.2.3. Worksheets .....	78
 <b>5.3. <i>When I Was Little, Like You</i> by Mary Malbunka .....</b>	<b>92</b>
5.3.1. Mary Malbunka .....	93
5.3.2. Intercultural aspects and learning objectives.....	94
5.3.3. Lesson plans .....	96
5.3.4. Worksheets .....	104
 <b>5.4. “From Little Things Big Things Grow“ by Kev Carmody and Paul Kelly</b>	<b>112</b>
5.4.1. Kev Carmody and Paul Kelly.....	112
5.4.2. Intercultural aspects and learning objectives.....	113
5.4.3. Lesson plans .....	114
5.4.4. Worksheets .....	126
 <b>5.5. <i>Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates</i> by Edna Tantjingu Williams and Eileen Wani Wingfield .....</b>	<b>137</b>
5.5.1. Edna Tantjingu and Eileen Wani Wingfield .....	138
5.5.2. Intercultural aspects and learning objectives.....	140
5.5.3. Lesson plans .....	142
5.5.4. Worksheets .....	154
 <b>5.6. “Took the Children Away“ by Archie Roach .....</b>	<b>164</b>
5.6.1. Archie Roach.....	164
5.6.2. Intercultural aspects and learning objectives.....	165
5.6.3. Lesson plans .....	167
5.6.4. Worksheets .....	177

<b>6. Conclusion.....</b>	<b>189</b>
<b>Bibliography .....</b>	<b>192</b>
<b>Register of illustrations .....</b>	<b>202</b>
<b>Appendix .....</b>	<b>204</b>
Abstract in German	



# 1. Introduction

In May 2015 I attended a lecture by Dr Anita Heiss, a prolific Aboriginal *Wirandjuri* (NSW) writer, social commentator and activist. At the English department of the University of Vienna, Dr Heiss gave a talk on contemporary Indigenous Australian literature for children and young adults (YA). Her vivid and inspiring talk ignited the spark for writing this thesis.

In her lecture, Dr Heiss introduced a rich corpus of Aboriginal authored children's texts, addressing a wide range of complex issues such as culture, identity and belonging, relationship to land, the Stolen Generations, history writing as well as difficult questions of reconciling an unsettling history of dispossession, displacement and discrimination within contemporary multicultural Australian society. A central aspect in many of Heiss's writings relates to deconstructing stereotypes and preconceived ideas about Aboriginality as illustrated, for instance, in her novels *Paris Dreaming* (2011), *Manhattan Dreaming* (2010) and *Not meeting Mr. Right* (2007).

Dr Heiss's inspiring lecture and her commitment to writing texts for children and adolescents from an Indigenous perspective, sparked my interest in this literature. It encouraged me to introduce selected texts to English foreign language (EFL) students at BG Zehnergasse, Wiener Neustadt, where I am an in-service EFL teacher. Therefore, this paper may also be considered as a project which is tested in my own EFL classes.

My thesis introduces upper-secondary students (Sekundarstufe 2) to the great diversity of Aboriginal Australian nations and key events in Australian history by considering both Indigenous and Non-Indigenous perspectives on the writing and interpretation of hi/story/ies. It seeks to implement intercultural learning by deploying multicultural literary texts as a resource to develop and foster intercultural competences as well as digital media as a tool to foster critical reading and research skills.

The work units presented on the following pages are supplemented by e-learning classes, enabling learners to access a variety of multimedia resources in their own research. Learners use the interactive e-learning platforms OneNote and SWAY (used at BG Zehnergasse) to share their findings and to create own presentations.

The analysis includes different literary genres, such as history picture books, songs and picture books that take the form of autobiographical accounts. The topics discussed address four central themes of Indigenous Australian writing. These themes relate to the nature of history recording and Indigenous learning and teaching through the system of elders, Aboriginal activism and land rights movements, the Stolen Generations and the major national issue of reconciliation.

Ideally, the students work in small study groups and may be supervised by two instructors working in a team-teaching setting. Each study group works on assigned topics and tasks. Depending on the learners' progress the work units for each group comprise approximately 25 lessons with 50 minutes each. The project may be launched as a week-long class project, consisting of four to five lessons a day. Learners are required to bring their own laptops.

A major aim of this thesis is to raise the learners' awareness for the vast cultural diversity of Indigenous Australian nations and develop an understanding that Aboriginal culture is alive rather than a relic of the past. This paper seeks to arouse interest in reading multicultural narratives and gain insight into unfamiliar cultural practices, explore commonalities and thus overcome stereotypical notions about Aboriginality. It seeks to demonstrate how the inclusion of multicultural literary texts in EFL education may contribute to overcome cultural presuppositions, bridge differences, appreciate diversity and successfully implement intercultural learning and education for peace. Yet teaching literature necessitates a basic understanding of processes involved in the act of reading. Understanding (multicultural) literary texts requires educators to equip students with adequate tools they can draw on, in order to critically reflect on their own underlying assumptions vis-à-vis foreign cultures. Learners need to be aware that their socio-cultural background(s) influence(s) the way 'otherness' or 'difference' is perceived. As pointed out by Brooks and Browne (cf. Fig.1), "socio-cultural positions" (Brooks and Browne 2012: 83) affect the way the reader interprets a piece of literature.

The first chapter of this thesis discusses current trends in foreign language education and investigates the impact the *Common European Framework of Reference for Languages* (CEFR) has had on the Austrian national curriculum and EFL education. As will be pointed out, the implementation of the new standardised curricula has heavily influenced and modified the agenda of foreign language teaching as the main emphasis of language education has been on training specific communicative language skills Austrian learners need to master in their final

(“Matura”) exam. The implementation of educational standards (“Bildungsstandards”) and standardised teaching formats which mainly focus on “drilling exercises” have restrained the role of literature as a resource in (E)FL education. The introduction of conformist syllabi, which are mostly determined by examinations, have left little room for experimentation and creative thinking in FL education. Therefore the first chapter of this thesis considers advantages and possible flaws of the CEFR (cf. Delanoy and Volkmann 2008: 9-19) and highlights the role of literature as a valuable resource in order to foster *both* intercultural learning and specific communicative language skills Austrian EFL students are required to master in their final exam.

The second chapter focuses on the realisation of intercultural learning in the actual EFL classroom. It discusses how literature may be deployed as a resource to develop and foster intercultural competence, relying on Katerina Laaber who outlines various approaches to teaching intercultural competence through deploying multicultural literary texts in her research paper (cf. Laaber 2015)<sup>1</sup>. This chapter discusses basic principles of teaching culture and literature and focuses on teaching intercultural communication through a transcultural teaching and learning approach as advocated by, among others, Doff and Schulze-Engler (cf. Doff and Schulze-Engler 2011).

The third chapter serves as a guideline for educators to gain a deeper understanding of significant historical events embedded in the individual stories and introduces recurrent themes in Australian Aboriginal authored texts. Although educators should, in practice, avoid lengthy introductions to the stories that are being read in class, it is crucial to understand the socio-cultural context and the ideological discourses which gave rise to and have informed the selected texts.

This chapter is divided into four sections, which briefly discuss significant topics in Indigenous Australian literature and key events in Australian history relevant for understanding the selected texts. At the end of each section a concise bibliography refers to further secondary readings and online resources related to the respected topics. The first section within this chapter (cf. 4.1. “History”) provides information on traditional Aboriginal history recording, which is

---

<sup>1</sup> Katerina Laaber. “Intercultural learning: five suitable short stories for the Austrian EFL classroom.” Dipl.-Arb. U of Vienna, 2015.

inextricably interwoven with the complex concept of 'Dreaming'<sup>2</sup> and thus connected to learning about natural phenomena, places and sites. This section highlights the significance of incorporating and considering Aboriginal and Torres Strait Islander perspectives of Australian history. Selected texts specifically focusing on this topic include *Papunya School Book of Country and History* (2001) and Eve Pownell's *The Australia Book* (1837).

The second section (cf. 4.2. "Aboriginal activism and land rights movements") discusses the significance of place and the emotive relationship with land felt by Aboriginal and Torres Strait Islander people as central aspects in Indigenous writing. It focuses on Aboriginal activism and the famous *Gurindji* Wave Hill Walk-Off, led by *Gurindji* Elder Vincent Lingiari from 1966 to 1975. Aboriginal *Bundjalung* songwriter and composer Kev Carmody and Australian singer-songwriter Paul Kelly trace the *Gurindji* strike in their song "From Little Things Big Things Grow" (1993).

The third section (cf. 4.3 "The Stolen Generations") deals with the Stolen Generations. It discusses Australian assimilation policies and the practice of forced separation of Aboriginal and Torres Strait Islander children from their families. This section specifically highlights the educators' responsibility of teaching young people about difficult topics and the overarching importance to provide learners with a "complete and inclusive version of Australian history." (Anita Heiss. "Our truths: Aboriginal Writers and the Stolen Generations" 2015)<sup>3</sup>. Texts addressing this topic include Edna Tantjingu Williams's and Eileen Wani Wingfield's autobiographical account *Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* (2000) and Archie Roach's song "Took the Children Away" (1990).

The fourth section (cf. 4.4. "Reconciliation") examines how the selected texts address the difficult issue of reconciliation. Mary Malbunka's autobiography *When I Was Little, Like You* (2003) has served as an especially valuable resource for this topic. As pointed out by Anita Heiss, Malbunka's stories show "the similarities between children growing up, regardless of geography and cultural affiliations." (Heiss "Aboriginal Children's Literature: More Than Just Pretty Pictures" 2008, cf. fn.3). *When I Was Little, Like You* records "cross-cultural relations

---

<sup>2</sup> In line with the texts presented in this thesis, the English translation of the *Anangu* word '*Tjukurrpa*' as 'Dreaming' is used in this thesis to refer to a richness of Aboriginal concepts combining creational stories with laws, cultural practices and traditions.

<sup>3</sup> cf. The BlackWords Essays. ed. by Kilner Kerry and Gus Worby. Cf. Web.  
<<http://www.austlit.edu.au/austlit/page/8665956> > 16 Jun 2016.

from the perspective of a child” (cf. *ibid.*) growing up in a pluricultural community and focuses on shared values and experiences which have the potential to “[unify] children of different backgrounds, [and counter] the fear of difference [...]” (*ibid.*) As such, the book represents an encouraging and inspiring example of how people from different cultural backgrounds may bridge differences, overcome fear and finally render reconciliation an attainable goal.

The fourth chapter offers a detailed analysis of the selected texts and provides educators with practical tools in order to implement intercultural learning, develop critical reading and research skills and support education for peace. The narratives are placed into their socio-cultural and historical contexts, key themes addressed in the respective stories are discussed and the individual story’s potential for developing intercultural understanding are analysed. I will also provide short biographical accounts of the author(s) and/or artists as well as detailed lesson plans and a great number of worksheets (cf. Figs. 2-42) practitioners may use in their teaching units.

The analysis includes six texts comprising two children’s picture books in the form of autobiographies: Mary Malbunka, *When I Was Little, Like You* (2003) and Edna Tantjingu Williams and Eileen Wani Wingfield, *Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* (2000); two history picture books written for children: Eve Pownall, *The Australia Book* (1837) and Nadia Wheatley, Ken Searle and Papunya School Publishing Committee, *Papunya School Book of Country and History* (2001); and two songs: Archie Roach, “Took the Children Away” (1990) and Kev Carmody and Paul Kelly, “From Little Things Big Things Grow” (1993).

The selected texts deal with a variety of issues whose understanding is significant for raising intercultural awareness. The stories reveal experiences of cultural misunderstanding, forced migration and identity loss. They trace the characters’ quest for cultural identity and address issues of discrimination. They provide learners with opportunities to gain insight into unfamiliar cultural practices and “ways of behaviour that are recognisably different from their own.” (Britta Freitag-Hild qtd. in Doff and Schulze-Engler 67). Yet they equally focus on common experiences, shared values and cross-cultural similarities.

A central theme common to all the texts presented revolves around the issue of reconciliation. Some of the stories, such as *When I Was Little, Like You* and *Papunya School Book of Country*

*and History* put a strong emphasis on finding ways of redressing and reconciling past injustices within contemporary multicultural Australian society. In this respect the selected narratives contribute to implementing education for peace.

As can be deduced from the lesson plans, worksheets and e-learning teaching units supplementing the individual texts, students are encouraged to work independently and interactively with each other and with their teacher(s). Learners carry out research on their own and thus take responsibility for their personal learning progress. In order to gain a deeper understanding of the historical events and unfamiliar cultural practices embedded in the narratives, learners are provided with introductory notes and worksheets (cf. Figs. 3-7) prior to engaging with the texts. Rather than assuming a traditional ex-cathedra teaching approach which merely provides “information about the people of the target country” (Kramsch qtd. in Doff and Schulze-Engler 6) educators may adopt the role of supervisors, providing learning support if needed i.e. if students are unable to make sense of the historical and/or cultural aspects embedded in the respective narratives.

## **2. EFL education: recent developments and current trends**

Foreign language (FL) education has undergone considerable development in the course of the twenty-first century due to various reasons. Increasingly accelerating globalisation processes in the economic, political and socio-cultural sphere have significantly affected and changed the agenda of (E)FL education within the past three decades (cf. Delanoy and Volkmann 2008: 10). Therefore, many European countries have formulated and introduced learning and teaching objectives which aim to define and grade core areas and competences for language learning and seek to develop comparable language related reference standards across European countries (9). Such objectives have been postulated by the *Common European Framework of Reference for Languages* (CEFR) which introduces standardised and competence-oriented teaching and assessment parameters as well as learning standards which are mainly focused on the development of communicative language skills. In the German and Austrian context, for instance, educational standards (*Bildungsstandards*) have brought forward a specific “standardised task collection” (11), which aims to create unambiguous and comparable testing and assessment procedures (ibid.). As of 2009 these educational standards have been implemented in the Austrian curricula for all schools.

The challenges of living in an increasingly globalised world have strongly influenced and changed demands on FL education, which holds especially true for the EFL teaching and learning context. As Delanoy and Volkmann point out “proficiency in English is no longer seen as a minority concern but as a basic skill and precondition for professional and personal success” (10) which in turn implies that there is “more demand for and provision of ELT” (ibid.). This increased demand for English as a means of global communication is also reflected in the fact that nowadays a great number of children already start learning English at pre-school levels. Today many Austrian nursery schools (Kindergarten) offer English learning programmes. The number of Austrian students attending bilingual primary schools and/or bilingual secondary schools (Sekundarstufe 1) offering English as the language of instruction in subjects that have traditionally been taught in German (i.e. “Content and Language Integrated Learning” (CLIL) programmes), has significantly risen within recent years. Since English has developed into a globally used lingua franca (ELF), the focus in EFL teaching and learning has primarily been on developing communicative language competences.

However, as we are living in a culturally diverse, yet “heavily interlinked and intertwined” (Welsch qtd. in Doff and Schulze-Engler 3) world, successful communication between speakers with diverse cultural backgrounds requires more than communicative language skills. In order to meet the current challenges of living in increasingly multicultural societies in which people with diverse cultural backgrounds interact, mix and merge into new types of transcultural societies (7), the development of intercultural communicative competence (ICC) has been accorded equal importance to communicative language skills, at least, as Delanoy and Volkmann critically establish, “in general terms” (11) with regard to the CEFR. Intercultural learning has been introduced as an educational objective in the CEFR as well as a major pedagogical paradigm in the curricula of all Austrian schools (Interkulturelles Unterrichtsprinzip). While “‘Intercultural Didactics’ (*Interkulturelle Didaktik*)” (Doff and Schulze-Engler 5) has been introduced as an important teaching and learning objective in Germany as early as the 1980s (5), its underlying concepts and principles have gained even more weight in recent years, obviously in response to such increased globalisation processes.

Teaching and learning from an intercultural perspective may present a challenging task for both teachers and learners as they need to be familiar with basic principles of intercultural communication. Adopting an intercultural approach to language teaching requires profound theoretical background knowledge about principles and practices of intercultural teaching. Doff

and Schulze-Engler furthermore point out that intercultural teaching and learning approaches need to be critically questioned and “re-evaluated in the light of recent research” in the fields of ELT and literary and cultural studies (1-12).

Although stated as a central teaching and learning principle and core educational objective in both the CEFR and the Austrian curriculum, neither document provides concrete information with reference to the actual realisation of teaching from an intercultural perspective. Hence this chapter provides a concise overview of major teaching and learning objectives formulated by the CEFR, discusses the document’s achievements and possible flaws and examines the document’s understanding of intercultural learning. It furthermore seeks to make visible how the CEFR has influenced foreign language teaching and learning agendas in the Austrian (E)FL teaching and learning context.

## **2.1. The Common European Framework of Reference for Languages (CEFR)**

In 2001 the Council of Europe introduced the CEFR as a framework formulating a common European language learning policy. As such it offers a comprehensive framework which defines learning, teaching and assessment standards and “is informed by a communicative language learning philosophy” (Delanoy and Volkmann 11). Apart from defining and describing language-related competences and common assessment criteria, the CEFR attributes equal importance to the development of culture-related competences and the promotion of intercultural learning. Yet, as criticised by Delanoy and Volkmann, “the cultural and educational dimensions of language learning” seem to be “underrepresented on the document’s more concrete levels” (10-11). Furthermore, the CEFR considers the promotion of human values as specified by the Council of Europe. These values include the principles of human rights, democracy, tolerance and mutual respect (CEFR 11). The framework’s overall aim has been described by the recommendations of the Committee of Ministers of the Council of Europe as striving to “[...] ‘achieve greater unity among [...] members [within the European Union] [...] by the adoption of common action in the cultural field’.” (2). Thus, the central aim of the framework is to support and facilitate collaboration between educational institutions in different European countries and in turn “to overcome barriers to communication among professionals working in the field of modern languages arising from [such] different educational systems in Europe.” (1).



In order to account for the culturally and linguistically highly diverse member states, which together form the European Union, the Council for Cultural Co-operation of the Council of Europe has formulated three basic principles set down in the preamble of Recommendations of the Committee of Ministers of the Council of Europe. These principles state:

- that the rich heritage of diverse languages and cultures in Europe is a valuable common resource to be protected and developed, and that a major educational effort is needed to convert that diversity from a barrier to communication into a source of mutual enrichment and understanding;
- that it is only through a better knowledge of European modern languages that it will be possible to facilitate communication and interaction among Europeans of different mother tongues in order to promote European mobility, mutual understanding and co-operation, and overcome prejudice and discrimination;
- that member states, when adopting or developing national policies in the field of modern language learning and teaching, may achieve greater convergence at the European level by means of appropriate arrangements for ongoing co-operation and co-ordination of policies. (2).

As can be deduced from the principles stated above, language learning policy in Europe has “been couched in plurilingual terms.” (Delanoy and Volkman 10). Although the document explicitly acknowledges cultural diversity and plurilingualism, there appears to be controversy among ELT experts over the adoption of such an official common language learning policy as in the view of some scholars it promotes “[...] a further intensification of ELT” and is thus perceived by some critics as “a tendency towards a monoculture of English” (“Tendenz zur Monokultur des Englischen”) (Timm qtd. in Delanoy and Volkman 11). There are critical voices who wish to reduce the dominance of English in favour of a plurilingual language learning agenda (ibid.). As pointed out by Delanoy and Volkman, “consolidating these perspectives” presents a challenging task which will “concern policy makers, scholars and in-service teachers as “co-shapers” of the future of ELT” (10-11). Nevertheless, the increasing significance of English as a globally used lingua franca cannot be ignored (ibid.).

As to the document’s more concrete levels the CEFR establishes explicit and detailed descriptions of linguistic competences learners need to acquire at different stages of their education in order to successfully use the target language in realistic communicative situations. Language proficiency is described at six different levels of performance ranging from A1 to C2. These descriptive scales have been formulated in order to “render learners’ progress

measurable and comparable at each stage of learning” (Delanoy and Volkamnn 10). They form the basis of the competence-oriented curricula for foreign language learning a common basis for “recognising language qualifications” and thus support and facilitate “educational and occupational mobility” across European countries (CEFR 1-2).

The CEFR brought forward common language-related reference standards which are “purely descriptive in nature” (Morrow qtd. in Delanoy and Volkmann 11) and thus seek to provide a toolkit for “a transparent, coherent and comprehensive basis for [...] the assessment of foreign language proficiency” (*Council of Europe*. March 16, 2016. Web. <<http://www.coe.int>>). In fact, the framework has had a significant effect on language assessment. It is further stated in the document that “[t]he provision of objective criteria for describing language proficiency” aims to facilitate “mutual recognition of qualifications” across European countries (CEFR 1).

While all of the objectives, principles and parameters described above may be considered as major achievements with regard to promoting and facilitating mobility and supporting collaboration between European educational institutions, the question remains as to how such parameters may be linked and applied to teaching, learning, testing and assessing personal and cultural learning dimensions or the more general educational dimensions of language learning, such as the development of intercultural communicative competence and the promotion of human values. It has already been mentioned that although these learning dimensions are being addressed in the CEFR as important teaching and learning objectives in general terms, “on the document’s more concrete levels” (Delanoy and Volkmann 11) the cultural and educational dimensions of language learning seem to be “widely ignored” (ibid.). According to Delanoy and Volkmann, this neglect can be linked to the document’s understanding of linguistic competence as a set of language skills which can be described objectively and independently of cultural values and may thus be “linked to the easily definable and testable.” (ibid.). Yet language use is always embedded in culture and therefore language teaching and learning cannot be separated from values and socio-cultural convictions. As pointed out by Liddicoat and Scarino, communication i.e. the choice of language is always influenced by the socio-cultural context in which a language is used. Members of a culture may create local meanings by giving specific words and expressions additional connotations which may deviate from standard use (cf. Liddicoat and Scarino 2013). Certain words and/or expressions may be favoured over others depending on the community of speakers (ibid. 26). Language use therefore always reflects socio-cultural convictions, “[...] since how humans perceive and

communicate about themselves, others and the world is always informed by their socio-culturally and linguistically shaped pre-understanding.” (Delanoy and Volkmann 12).

With regards to implementing and promoting intercultural learning in language education the CEFR describes “intercultural awareness” as follows:

Knowledge, awareness and understanding of the relation (similarities and distinctive differences) between the ‘world of origin’ and the ‘world of the target community’ produce an intercultural awareness. It is, of course, important to note that intercultural awareness includes an awareness of regional and social diversity in both worlds. It is also enriched by awareness of a wider range of cultures than those carried by the learner’s L1 and L2. This wider awareness helps to place both in context. In addition to objective knowledge, intercultural awareness covers an awareness of how each community appears from the perspective of the other, often in the form of national stereotypes. (CEFR 103)

According to the CEFR intercultural awareness is developed by knowledge and recognition of cultural differences and similarities between “the world of origin” (“Welt des Herkunftslandes”) (GERS 105) and the “world of the target community” (“Welt der Zielsprachengemeinschaft”) (ibid.). Mutual understanding may be promoted by developing an understanding of the relation between these two “worlds” and by becoming aware of how the members of the respective “worlds” may perceive each other through cultural presuppositions or national stereotypes. The above quoted definition embraces an understanding of culture which, on the one hand, acknowledges “regional and social diversity” and on the other hand also considers cultural multiplicity existing within both “worlds”. As such it accounts for a more differentiated and realistic portrayal of the socio-cultural reality existing within both “worlds”. It is furthermore pointed out in the CEFR that intercultural awareness may not exclusively be developed through objective knowledge but also involves critical reflection about cultural presuppositions. Yet this definition may be considered problematic as it focuses on a contrastive approach between two allegedly different cultures and as such sets up binary oppositions between the world of L1 and L2. As pointed out by Baker (2012) (and Doff and Schulze-Engler 7) “cultural awareness (CA)” (Baker 62) may be valuable but can only serve as a starting point for promoting intercultural awareness (ibid.).

While the CEFR offers some central questions which teachers may consider when adopting an intercultural teaching approach, there is no information as to how practitioners may effectively implement intercultural learning in the language classroom. As can be deduced from the

following quote, clear guidelines and instructions for teaching and learning from an intercultural perspective are missing:

In an intercultural approach, it is a central objective of language education to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture. *It must be left to teachers and the learners themselves to reintegrate the many parts into a healthily developing whole.* [emphasis added] (CEFR 1).

Although the importance of developing intercultural awareness is given full credit in general terms of both documents, the CEFR and the Austrian national curriculum, neither document offers concrete guidelines as to how teachers can effectively realise such objectives in the classroom.

In line with Delanoy and Volkmann's understanding of (E)FL education as "a field where linguistic, socio-cultural and educational dimensions are inextricable interwoven" (9) it seems that more emphasis has yet to be put on the implementation and actual realisation of language learning programmes which strive to integrate the "humanistic and intercultural aspects" (ibid.) of language learning as an integral component of communicative competence. In addition, there is need for concrete information, clear guidelines and practical tools foreign language teachers can draw on in order to effectively implement an intercultural teaching and learning approach in the actual language classroom.

Eventually it may be said that in some respects the CEFR can be regarded as a major achievement and contribution to the development of a common European language learning agenda which, at least in general terms, gives full credit to the development of both language- and culture-related competences (Delanoy and Volkmann 11). Its widespread use also outside Europe contributes to its success. Yet the introduction of educational standards, conformist teaching, learning and assessment parameters have significantly transformed foreign language didactics. Through the implementation of these binding parameters there is little room for creative thinking, experimentation or critical reflection in the (E)FL teaching and learning context.

## **2.2. Intercultural learning as a major principle in the Austrian curriculum**

The Austrian curriculum first introduced an explicit intercultural teaching and learning approach in the 1990s. Since then the principle of intercultural learning has been adopted and implemented as a pedagogical key objective in the curricula of all Austrian general secondary

schools (AHS) and vocational secondary schools (BMHS). Intercultural learning is defined as a general educational and pedagogical objective and understood to be adopted as a guiding teaching and learning principle in all school subjects. The general aims of developing intercultural competence may briefly be summarised as developing the ability to recognise cultural differences and similarities, reflect on one's own and "new" cultural input and by ways of conscious critical reflection become aware of underlying cultural preconceptions which may then be re-evaluated and adjusted in the light of new insights gained from an intercultural teaching and learning approach.

The Austrian curriculum defines the principle of intercultural learning as follows:

Interkulturelles Lernen beschränkt sich nicht bloß darauf, andere Kulturen kennen zu lernen. Vielmehr geht es um das gemeinsame Lernen und das Begreifen, Erleben und Mitgestalten kultureller Werte. Aber es geht auch darum, Interesse und Neugier an kulturellen Unterschieden zu wecken, um nicht nur kulturelle Einheit, sondern auch Vielfalt als wertvoll erfahrbar zu machen. Durch die identitätsbildende Wirkung des Erfahrens von Gemeinsamkeiten und Unterschieden der Kulturen, insbesondere in ihren alltäglichen Ausdrucksformen (Lebensgewohnheiten, Sprache, Brauchtum, Texte, Liedgut usw.), sind die Schülerinnen und Schüler zu Akzeptanz, Respekt und gegenseitiger Achtung zu führen (Verordnung über die Lehrpläne 5).

Intercultural learning is understood as an active process, which means that the learners are encouraged to experience and actively participate in the shaping of cultural values. As such, the curriculum describes intercultural learning as a principle which appreciates cultural diversity as an enrichment to the society of the learners (cf. *ibid.*). It is also emphasised in the curriculum that intercultural learning does not only imply learning about foreign cultures, but rather focuses on raising the learners' interest in and curiosity about cultural diversity. Students may be given the opportunity to experience and explore new cultural input by consciously reflecting on similarities and differences. Instead of promoting cultural unity, the aims of intercultural education are to communicate appreciation for diversity and to encourage students to view cultural multiplicity as enrichment rather than an obstacle which needs to be overcome. The importance of adopting a positive attitude towards cultural diversity is also stressed in the Austrian curriculum:

Wenn die Begegnung mit anderen Kulturen [...] sowie die sprachliche und kulturelle Vielfalt in unserer eigenen Gesellschaft als bereichernd erfahren wird, ist auch ein Grundstein für Offenheit und gegenseitige Achtung gelegt (*ibid.*).

Cultural openness, mutual respect and tolerance may be promoted through constructive consideration of cultural diversity and a critical reflection on the very concept of culture. If learners develop an understanding of 'culture' as a dynamic social construct they may be able to view cultural diversity in a new light. Such a view of culture may then also help learners to overcome cultural presuppositions and contribute to developing a positive attitude towards cultural alterity.

Although intercultural education constitutes a general pedagogical objective which should form an integral part of teaching and learning in all school subjects, FL education particularly lends itself to teaching intercultural competences. The curriculum explicitly describes objectives with regard to promoting intercultural communicative competence in FL education by highlighting the importance to provide learners with adequate topics:

Durch die Auswahl geeigneter fremdsprachlicher Themenstellungen ist die Weltoffenheit der Schülerinnen und Schüler sowie ihr Verständnis für gesellschaftliche Zusammenhänge zu fördern. Konfliktfähigkeit, Problemlösungskompetenz und Friedenserziehung sind auch im Fremdsprachenunterricht als zentrale Lehr- und Lernziele zu betrachten (AHS Lehrplan der Oberstufe für lebende Fremdsprachen 1).

The curriculum stresses the importance of adopting a positive attitude towards diversity. FL education should aim to develop the learners' ability to cope with conflicts and provide them with education for peace. However, the question as to how to practically implement "education for peace" in the actual (language) classroom remains yet to be answered. I shall therefore provide some examples from my own teaching experience in order to illustrate how constructive and peaceful strategies to cope with conflicts may be fostered in the ELT context.

While it may be true that (foreign) language education particularly lends itself to promoting "education for peace", it needs to be stressed that encouraging learners to develop peaceful strategies to cope with conflicts must be considered as a general educational and pedagogical objective in all school subjects. Teachers need to create settings that motivate their students to actively participate in plenum discussions and encourage them to share their ideas with each other. Establishing a learning atmosphere which invites all participants to engage in respectful interaction primarily requires teachers to be appreciative of their students' contributions.

In the course of my professional career I have repeatedly experienced how vital it is for students to be taken seriously by both their colleagues and teachers. A simple truth, as it may seem,

practitioners, including myself, are frequently inclined to “patronise” their students. Teachers often tend to take the role of “omniscient authorities” who either anticipate viewpoints altogether or try to refine their students’ responses in order to render these “more sophisticated”. Students’ contributions are thus frequently distorted or abridged which, in turn, discourages learners, leaving them with the impression that their reasoning is less informed or “ill-conceived”. Meanwhile learners need to understand that their participation *is* appreciated and their contributions are being genuinely considered by both their fellow students and teachers. Teaching and learning within an atmosphere which allows all participants to openly and spontaneously share their ideas and thoughts without being interrupted or “corrected” will be perceived as an inspiring learning experience. Respectful interaction which embraces and considers all contributions on an equal footing promotes an appreciative attitude towards different viewpoints. Conflicting ideas may be resolved peacefully by raising the learners’ awareness of the potentials different viewpoints may evoke. Students are made aware of the fact that different viewpoints may serve as a point of departure for an inspiring plenum discussion. Learners may not only gain new insights from their fellow students’ contributions but equally learn that through mutual respect, conflicting ideas may be resolved constructively. Creating an atmosphere which encourages students to actively participate requires teachers and learners alike to adopt a positive and open-minded attitude towards conflicting ideas. All participants should make mutual efforts to constructively resolve possible conflicts. Teachers need to make genuine efforts to consider their students’ contributions as valuable and on an equal footing with their own, more informed opinions and world views.

Another important aspect of promoting peaceful interaction and respectful communication relates to equipping learners with tools they may use in order to constructively respond to and voice criticism within the classroom setting. Learners need to be provided with tools that help them to effectively communicate their point of view and to voice criticism in a respectful way which does not offend others. Furthermore, learners may also be reminded that refining one’s viewpoint does not necessarily imply that their initial responses were not important but rather reveals how valuable other students’ considerations may be for one’s personal development and growth. Anthony Carlisle states that “[w]hilst sharing our thoughts and feelings [...], it is, [...] our differing subjective viewpoints that make the conversation interesting.” (14).

My experience has revealed that the key to constructive and peaceful classroom interaction lies in showing genuine appreciation for the participants’ contributions. Students should not be

pushed to adopt or align with their teachers' views but rather be given the opportunity to learn through their fellow students' considerations.

Teachers can contribute to developing learners' ability to constructively deal with criticism and conflicts. Whilst they are acting as role models who earnestly consider their learners' responses, they are encouraging students to actively participate in classroom activities. Even though the students' opinions and viewpoints may be "less informed", practitioners ought to avoid any form of patronising, but rather encourage their learners to re-consider certain viewpoints by providing them, for instance, with alternative perspectives. Regardless of their age, students immediately seem to sense whether they are being taken seriously or whether they are being patronised. I have experienced this with students of all age groups I have been teaching, ranging from children at the age of ten to adolescents up to eighteen years of age. At the same time, my teaching experience has shown that students highly appreciate an authentic and honest teacher-student interaction, which allows students to speak their mind. Making students aware that teachers obviously also err or need to adjust or refine their point of view contributes significantly to a constructive, encouraging and peaceful teaching and learning setting in which learners are highly motivated to actively participate. Such a setting furthermore positively contributes to developing the learners' ability to constructively cope with conflicts and positively respond to criticism.

Finally, learners need to comprehend that they take an active and vital part in creating a peaceful and positive learning atmosphere. As pointed out by the AGFP (Arbeitsgemeinschaft Friedenspädagogik) education for peace needs to be understood as a process which is characterised by a mutual endeavour to reconcile conflicting ideas and a conscious reflection on the causes of conflicts:

Wir verstehen unter Frieden einen [...] Prozess, der von dem Bemühen um Interessenausgleich, um Gerechtigkeit, um Teilhabe aller an den Entscheidungen, die sie betreffen, [...] gekennzeichnet ist. Es ist einleuchtend, dass in solchen Bemühungen um Friedensaufbau Bildungs- und Lernprozesse eine Rolle spielen. [...] Wissen über [...] Konfliktursachen, über Grundlagen für Frieden, aber auch über das Entstehen eigener Weltbilder muss sich aufbauen. [...] Es geht darum, eine Friedenskultur zu schaffen, [...] Christoph Wulf<sup>4</sup> [beschreibt] deshalb

---

<sup>4</sup> Dr. Christoph Wulf is professor for anthropology and philosophy of education and co-founder of the Interdisciplinary Center for Historical Anthropology at the Freie Universität Berlin. Cf. Web. < <http://www.ewi-psy.fu-berlin.de/en/einrichtungen/arbeitsbereiche/antewi/mitarbeiter/cwulf/index.html> >. 2 Aug 2016.



Friedenserziehung als unverzichtbaren Bestandteil im weltweiten Bemühen um eine Friedenskultur (*Arbeitsgemeinschaft für Friedenspädagogik (AGFP)* August 2, 2016 <<http://www.agfp.de>>).

My personal teaching experience has shown that the most effective starting point of creating a peaceful learning atmosphere in which students readily participate and openly share their thoughts, is to communicate appreciation for their contributions. Teachers need to encourage their learners by giving them a valid “voice” and allowing them to freely communicate their point of view without interrupting, “correcting” or imposing their own point of view upon their students. Respectful interaction requires teachers and learners alike to carefully listen to each other when engaging in discussions or any kind of interaction. If students understand that all contributions are equally important, they are more likely to actively participate and share their ideas with each other and the teacher in a more relaxed and spontaneous way. Conflicting ideas may be discussed in plenum and in line with the quote above, the causes of conflicting views may then be examined. Learners need to be made aware of how their own ideologies influence the way they perceive the world around them. The common goal should always be communicated: peaceful resolution of conflicts and mutual endeavour to reconcile conflicting viewpoints.

### **3. Intercultural learning in EFL teaching**

According to Liddicoat and Scarino intercultural learning comprises five different interrelated processes. These are noticing, comparing, reflecting, interacting and responsibility (Liddicoat and Scarino 2009: 33, 2013: 60). Learners first need to be provided with adequate opportunities to explore how language and culture are interrelated. It has already been argued that learners need to understand that all forms of language use are embedded in a cultural context and that speakers always actively create meaning while communicating with others. Also, learners need to understand how cultural aspects affect their self-perception and inform their perceptions of others. This aspect is also referred to in the Austrian curriculum (cf. Verordnung über die Lehrpläne 3). ELT offers various possibilities to engage students in intercultural communicative language learning activities. Teachers may use any kind of visual input such as pictures or short video clips to prompt interactive language activities or they may use songs or short literary texts as a starting point to engage learners in language activities.

Referring to Liddicoat and Scarino noticing i.e. becoming aware of cultural similarities and differences constitutes the starting point for improving the quality of intercultural learning. This initial process of recognition enables learners to make comparisons and critically reflect on their observations. As pointed out by Liddicoat and Scarino it is essential that learners are encouraged to continuously reflect on their own socio-cultural positions which affect their perceptions of 'self' and 'other' and vice-versa (2009:34). Learners may be aided in this process either by working individually on set tasks, answering guiding questions or engaging in a plenum discussion in which learners share their observations. By means of comparing and reflecting on new cultural input learners are encouraged to relate their observations to their own cultural background, past experiences or already existing cultural knowledge (2013: 60).

Then learners engage in the process of critical reflection on their initial observations and comparisons. At this stage students need to distance themselves from their own cultural convictions by "stepping outside [their] existing, culturally constructed framework of interpretation and seeing things from a new perspective" (58). Such a process requires the learners' willingness to consciously reflect on their own assumptions and preconceptions vis-à-vis 'other' cultures. They need to become aware that their underlying assumptions are related to their own past experiences and/or existing cultural knowledge and heavily influence their perception of others. This conscious reflection then needs to be related to the new cultural input received in the language class and learners evaluate whether their initial assumptions are still accurate or need to be re-evaluated and adjusted. In this respect learners take responsibility for their own learning progress.

As I have already argued, a contrastive approach to cultural teaching can only serve as a starting point for developing intercultural understanding. Teachers and learners continuously need to be reminded that cultures must not be conceived of as separate entities which can be described by a list of distinctive features. Doff and Schulze-Engler emphasise that:

If teaching about culture in the foreign language classroom is to reflect both the determination to avoid a fetishization of 'other cultures' and the willingness to engage with cultural difference, this first of all requires [...] an *awareness* of culture as an open and fluid cluster of different individual cultural practices [...] (7 original emphasis).

In this sense cultural teaching requires EFL practitioners to adopt a new perspective on teaching intercultural competence. It implies to "move away from identifying binary oppositions and observing difference on the basis of a comparison between 'self' and 'other' via "more inclusionary models of cultural globalization" towards "a new type of transnational,

transcultural (neo-universal?) self-as-part of the other model” (Bach qtd. in Doff and Schulze-Engler 6-7). Such an understanding of culture and the corresponding approaches to teaching intercultural communicative competence in the language classroom adopt a transcultural perspective on intercultural language teaching and learning.

It has already been mentioned that intercultural learning necessitates an awareness of cultural complexity. Both teachers and learners need to adopt an understanding of culture which accounts for the complex socio-cultural realities modern globalised societies are faced with. Teachers need to establish a notion of ‘culture’ which raises the learners’ awareness of the cultural hybridity existing within societies (Doff and Schulze-Engler 3). For the learners intercultural learning requires the willingness to engage in a critical reflection process about their own preconceived ideas and cultural presuppositions as well as the readiness to re-evaluate and adjust previous convictions. Therefore, it is important that practitioners engage learners in effective tasks which provide students with the possibility to explore and question the ways in which their own cultural background influences the way they perceive the ‘self’ and the ‘other’ i.e. the world around them.

### **3.1. Teaching culture**

Adopting an intercultural teaching and learning approach necessitates a profound and differentiated understanding of the concept of ‘culture’. As pointed out by many scholars, literary and cultural theorists as well as ELT experts (cf. Baker 2012: 62ff.; Delanoy and Volkmann 2008: 9-16; Jiang 2000: 328-334; Kramsch 2000: 302ff.; Tseng 2002:11) language and culture are inextricably interwoven and cannot be taught separately. Jiang, for instance, identifies language as “[...] a part of culture” and adds that “language simultaneously reflects culture, and is influenced and shaped by it” (328). In line with this understanding foreign language education always involves teaching and learning about the culture of the community in which the target language is spoken (ibid.). It has already been pointed out that all forms of language use are embedded in a cultural context as speakers actively create meaning while they are engaged in communication. Thus, people of different cultural backgrounds may create local meanings by attributing additional connotations to specific words and expressions which may deviate from standard use, or they may refer to different things while they are using the same language forms (Liddicoat and Scarino 26 and Jiang 329). For the latter, Jiang pointedly illustrates how socio-cultural aspects may influence language use by relating the different associations evoked by the word ‘lunch’ in Chinese and English native speakers. She points out

that while an English native speaker may associate 'hamburger' or 'pizza' with the word 'lunch' a Chinese native speaker on the other hand may be likely to think of 'steamed bread' or 'rice' (ibid.). Jiang concludes this exemplification of the inter-relationship of language and culture by establishing that words are "culturally loaded" and "give rise to different associations or images" (ibid.). Baker in this respect states that "L2 users [i.e. users of the target language] need to [...] be aware of their own culturally based communicative behavior and that of others" (62).

If language teachers seek to adopt an intercultural teaching approach it is important to make students aware of the "cultural aspects of language use" (ibid.). A first vital step in developing intercultural communicative competence thus implies developing "a conscious understanding of the role culture plays in language learning and communication" (65). Learners need to understand that an individual's own socio-cultural background plays a significant role in how they perceive themselves and the world around them and that this, in turn, also holds true for the allegedly 'other culture'.

In order to explain the inter-relationship of language and culture to EFL students, teachers may draw on Jiang's exemplification and ask learners to write down certain 'key words' which may evoke similar and diverse associations depending on the learners' cultural and social backgrounds. Words such as "Christmas", "Easter", "lunch break" or "leisure time" may be used as examples. Comparing their responses in class, learners will engage in a guided plenum discussion about socio-culturally conditioned differences and similarities their responses may have revealed. Thus learners realise that, while certain notions may give rise to very diverse associations depending on an individual's socio-cultural and/or religious background, other words may be associated with similar ideas and give rise to similar images (cf. Jiang 329). By encouraging students to ponder notions such as "Christmas" or "Easter" they may realise how their individual socio-cultural and religious background influences the use of language and their perception of self and others. Sharing their responses, students understand that certain words carry cultural connotations, or, using Jiang's words, are "culturally loaded" (329) words. On the other hand, words such as "lunch break" or "leisure time" may evoke rather similar associations among peers as they are likely to have similar eating habits and share similar hobbies.

Taking Jiang's experiment to test with Austrian fifth form students (aged 14-15), I may affirm that regardless of national, cultural or ethnic background, a great majority of learners (male and

female respectively) associate activities such as 'shopping', 'meeting friends' and 'sleeping late' with the term "leisure time". Students' associations relating to the term "lunch break" revealed that most learners associate 'kebab' and 'pizza' with the concept of lunch. In contrast, responses evoked by the term "Christmas" differed according to the students' cultural and religious backgrounds. While some learners associate 'presents' and 'family time' or 'holidays' with this term, others correlate 'attending Mass' or 'gospel reading' with the term "Christmas". Discussing their responses in plenum, the students have gained a deeper understanding of how their perceptions of the world and their use of language are influenced by their proper socio-cultural backgrounds. Comparing the learners' responses in class may at the same time contribute immensely to their understanding of how cultures are increasingly interrelated and intertwined. While classmates may have diverse cultural backgrounds, there are some things all students may do or have in common. In this way, learners are made aware that they take an active part in shaping cultural practices and social realities as their behaviour, especially their consumerist behaviour, influences the society i.e. the *culture* they are part of. Educators may draw on Jiang's example in order to raise their students' awareness of the dynamic and flexible nature of culture and to illustrate the inter-relationship of culture and language to their students. Learners should be encouraged to view culture as something "they" actively *do*, *shape* and constantly *transform* rather than something which is imposed upon them as a static concept.

Another central aspect of successfully implementing an intercultural teaching and learning approach concerns a thorough reflection on the concept of 'culture' itself. Although defining culture certainly is a complex task, it is necessary to establish a common understanding as to what we refer to when talking about culture. The traditional understanding of culture had been one that identified specific national characteristics assigned and common to people who live within the borders of a specific country. Such an understanding implies that culture is a clear-cut concept confined to national borders and that its representations are timeless (Liddicoat and Scarino 20). Baker identifies such an approach to understanding and teaching culture as teaching about cultural awareness (CA) which is "[...] rooted in a national conception of culture and language" (62).

Although such an understanding of culture was rejected by cultural studies in the last quarter of the 20<sup>th</sup> century my own teaching experience has revealed that most students share such a view of culture. When asked about their associations evoked by the notion 'culture' a great

majority of learners correlated 'language' and 'nation' alongside with 'customs', 'tradition' and 'religion' to their understanding of culture. This reveals that students, although aware of the close interconnectedness of language and culture, locate both concepts within national borders and thus perceive culture and language in terms of 'national culture' and 'national language'. This essentialist understanding completely disregards the fact that there also exists great cultural diversity within nation states and furthermore evokes the impression that culture may be regarded as a static and homogenous entity (cf. Vodopija-Krstanovic in Delanoy and Volkmann). If we are to adopt such an essentialist understanding of culture the methodological approach to cultural teaching and learning will be one that "treats cultural learning as learning about history, geography and institutions of the country of the target language. [And thus] [c]ultural competence comes to be viewed as a body of knowledge about the country" (Liddicoat and Scarino 19).

In other words, cultural teaching and learning is reduced to teaching and absorbing hard facts about the country of the target language. It must be admitted, though, that some circumstances may require and justify such an approach. Cultural knowledge may be supplied by the teacher in order to prevent misunderstandings or even frustration if learners cannot make sense of certain cultural practices or aspects they encounter while engaging, for example, in reading multicultural literary texts. Generally, though, teachers should avoid a merely fact-based approach to cultural teaching and give the learners the opportunity to explore cultural aspects more interactively through active class participation. Teachers may engage learners in effective tasks which stimulate critical reflection on their sense of self and others as well as on the complexity of human interactions. Learners should be led towards an understanding of culture as a dynamic concept which is actively shaped by the social practices of individuals within a community. In this respect Baker highlights that cultural teaching "has to be combined with an awareness of cultural influences in intercultural communication as fluid, fragmented, hybrid, and emergent with cultural groupings or boundaries [which are] less easily defined and referenced" (Baker 65).

Although intercultural learning may have been dominated and influenced by "national conception[s] of culture and language" (62) in the past teachers need to acknowledge that such notions cannot be sustained against the backdrop of the social realities we are facing in an increasingly globalised world. Consequently, traditional methodological approaches to culture teaching need to be reconsidered and adapted in order to effectively implement intercultural

learning in the language classroom. The need for methodological change is also highlighted in the Austrian curriculum which states that intercultural learning should not be reduced to the mere transmission of facts about the people of the target country.

Instead of understanding culture as a homogenous and static entity confined to national borders, a more flexible view of culture may be adopted which describes culture in terms of societal norms and cultural practices. In this view culture may be defined as a system of values and customs which are shared and actively created by members of a society. Liddicoat and Scarino point out that “[w]ithin this paradigm cultural competence is defined as knowing about what people from a given cultural group are likely to do and understanding the cultural values placed upon certain ways of acting or upon certain beliefs” (19).

This implies that cultural practices are actively created in interaction and may therefore be perceived as a “social force” (Holliday qtd. by Vodopija-Krstanovic in Delanoy and Volkmann 190) which is “in a constant state of flux” (ibid.).

In line with this understanding Baker defines culture “as an emergent, negotiated resource in communication which moves between and across local, national, and global contexts” (Baker 2009b qtd. in Baker 64). Such an understanding refuses notions of culture as distinct entities and promotes a new cross- or transcultural perspective, suggesting that meaning is created by both members of a native culture (C1) and target culture (C2) in a dynamic and active process. This perspective has been described by Bhabha and Kramsch as “third place” (Doff and Schulze-Engler 6):

Traditional thought in foreign language education has limited the teaching of culture to the transmission of information about the people of the target country, and about their general attitudes and world views. The perspective adopted has been largely that of an objective native culture (C1) or target culture (C2). It has usually ignored the fact that a large part of what we call culture is a social construct, the product of self and other perceptions. (...) The only way to start building a more complete and less partial understanding of both C1 and C2 is to develop a third perspective, that would enable learners to take both an insider’s and an outsider’s view on C1 and C2. It is precisely that *third place* that cross-cultural education should seek to establish (Kramsch qtd. in Doff and Schulze-Engler 6, original emphasis).

Vodopija-Krstanovic equally adopts such an understanding of culture as a “dynamic construction between and among people consisting of the values, meanings or beliefs that they create in their unique social circumstances” (Vodopija-Krstanovic in Delanoy and Volkmann 190). Adopting an intercultural teaching and learning approach thus requires a comprehensive understanding and thorough critical reflection with regard to the “underlying concepts of

culture” (Doff and Schulze-Engler 6). However, Doff and Schulze-Engler also acknowledge the importance and “key role” of experiencing cultural differences and highlight that a transcultural approach to teaching culture does not necessarily replace intercultural learning but rather “transforms it” (7).

As can be seen from the discussion above, culture is a highly complex concept and it is certainly a challenging task for teachers to make students aware of the various implications inherent to this concept. However, it is essential to address issues of cultural complexity and find ways which help learners to gain deeper insights into these complexities. A possible starting point for raising such awareness in (E)FL education is drawing the learners’ attention to the cultural diversity existing in their very classroom (cf. Fig. 5). Teachers may ask students to consider their proper diverse cultural background(s) and engage them in a conscious reflection on how such multiple cultural influences may affect their understanding of self and others. Practitioners need to promote an understanding of culture as a dynamic, social construct and make their learners aware of the interrelation of culture and language. This dynamic aspect may be explained to learners by making them aware of how their own use of language forms and behaviour varies depending on the people they interact with. Learners may reflect on certain ‘codes’ they unconsciously agree upon when interacting with different interlocutors.

In order to illustrate how such ‘codes of behaviour’ are automatically being adjusted according to specific communicative situations, educators may design activities which reveal how learners unwittingly modify their use of language depending on the interlocutors they interact with. One possible way to help learners gaining a better understanding of how such processes operate relates to formulating simple requests, addressed to different interlocutors such as classmates and teachers. Learners may, for instance, write down different orders such as “Close the window!”; requests, such as “I need a piece of paper.”; and simple questions e.g. “What’s the time?”. Students may then reflect on the way they would address their requests vis-à-vis their best friend(s), family members or their teacher(s). Learners may add further examples to the list and share their results with the class. The purpose of such an activity is to engage learners in a conscious reflection on different forms of language use and to encourage them to analyse the reasons *why* they would rather opt for certain forms of language use rather than others in specific communicative situations. Thus, learners may gain a deeper understanding of how



socio-cultural conventions influence the kind of language they use when communicating with different members of society.

Teaching culture in (E)FL education requires practitioners and learners to overcome traditional notions of culture as a homogenous, static entity or clear-cut concept confined to national borders and to adopt a more differentiated understanding of culture which considers the existing cultural diversity within nation states. Traditional i.e. “fact based”, methodological approaches to culture teaching, which are limited to the transmission of information about the people of the target country, need to be reconsidered and adapted by teaching and learning approaches which account for this diversity and advocate a more fluid understanding of culture as the result of social conventions that have formed over many generations and are prone to change. Learners need to be made aware that they are actively taking part in shaping social practices. In this view culture may be described in terms of societal norms which are actively shaped by the social practices of individuals within a community. Finally, teaching culture necessitates an understanding that language, culture and identity are inter-related concepts which cannot be separated from one another.

### **3.2.Literature in EFL teaching**

Teaching literature necessitates an understanding of processes involved in the reading process. On the one hand such theoretical background knowledge helps teachers to design adequate and effective tasks and activities for promoting intercultural learning in the language classroom and on the other hand offers valuable insights into factors which influence the readers’ understanding and interpretation of literary texts. Quoting Meta Grosman, teaching literature in the language classroom should be characterised by:

[...] learner-centred methodologies surpassing merely instrumental teaching and aiming at the development of intercultural communicative competence, benefiting students’ cognitive and personal development, and, with the new emphasis on the importance of cultural knowledge, endeavoring to develop students’ understanding of and openness to other cultures with the necessary intercultural awareness (Grosman qtd. in Delanoy and Volkmann 94).

The German scholar Wolfgang Iser first introduced a reader-oriented approach to teaching literature in the 1970s. His reception theory emphasises the reader’s central role in making sense of a piece of literature and focuses on the reader-text relationship (Shi 982). Reader-response theory thus investigates how readers relate to a literary text and emphasises what Iser calls the

“aesthetic processes constituting [meaning]” (983). According to Iser a literary work inhabits “two poles” (ibid.). First, there is the artistic pole which refers to the text produced by the author and second there is an aesthetic pole which refers “to the realization accomplished by the reader.” (ibid.). Accordingly, and as further pointed out by Shi, a literary work may be conceived of as “a combination of text and the subjectivity of the reader” (ibid.).

It has already been established that reader-response theory adopts a learner-centred approach as the reader is given an active role in the production and determination of meaning of a literary text. In other words, the reader inhabits a creative or an aesthetic role while engaging with a piece of literature. Thus reader-response theory positions the learner as an “active participant in the creation of meaning while reading a text” (Hirvela 128). Carlisle points out that reader-response theory focuses on “the literary or aesthetic experience of reading [...] [which] is the product of a dialogue between reader and text.” (ibid. 12). Language-derived tasks and activities within this approach thus focus on the readers’ individual responses and experiences while engaging with a literary text. Useful tasks representing a practical application of reader-response theory may, for instance, take the form of keeping reading logs (cf. Fig. 2) as suggested by Carlisle (ibid. 12-18). While teachers may draw on multiple other useful and effective language tasks based on reader-text interaction (cf. Carlisle 12), a major advantage of using student-written reading logs relates to the fact that learners engage in this task *while* in the process of reading (ibid.). Carlisle states that “[t]hrough keeping a log, the hope is that the learner’s reading experience will go beyond literal understanding and move towards aesthetic appreciation of the text.” (ibid. 12-13).

Another important aspect of reader-response theory refers to the concept of efferent and aesthetic reading, which “describes the difference between reading for information and reading literature” (13). While efferent reading may relate to more traditional approaches to teaching literature in which the reader’s attention is focused on “what information he or she can recall for use after reading is over” (ibid.), aesthetic reading focuses on the reading process itself (ibid.). Keeping a reading log helps the learners to focus on their personal reading experience and encourages them to interact with the text and “to tap into their individual responses to literature.” (12). As further pointed out by Carlisle using reading logs in L2 literature teaching may be a valuable tool for stimulating “foreign language readers to go beyond the first barrier of semantic understanding and move towards critical appreciation.” (ibid.). When reading

literary texts in the EFL classroom teachers need to make sure that students may not perceive their reading experience as “one long comprehension exercise” (13) followed by a list of questions they need to answer as soon as the reading is over. In such a case, the literary text they are engaged in is not perceived as a piece of literature but rather a piece of information which needs to be studied. Instead, the readers’ attention ought to be drawn on the experience(s) they have while reading. Thus, students are encouraged to reflect on their feelings and mental images evoked while engaging with the text. Again, keeping a reading log, where students write down their initial responses, ideas and the mental images evoked while reading a story, may help students to develop, what Iser calls “aesthetic appreciation” (ibid.).

According to Rosenblatt’s transactional theory of literature a literary text relies on the role of the reader who actively constructs meaning by relating the text to his or her own past experiences as well as background knowledge about the world (Rosenblatt 83), which means “[t]hat [...], the reader's interpretation of the text describes not the text itself but how the reader re-created it while reading it. It is, then, the reader and his or her reading process that we encounter when an interpretation of a text is supplied." (Hirvela 129). Reading literary texts therefore must always be understood as a productive and creative activity.

Another interesting aspect to consider when teaching literature “as an aesthetic experience rather than an information-gathering exercise” (Carlisle 13) refers to the question as to what a reader actually “does” when evoking a text (ibid.). To answer this question, Carlisle draws on the concept of the “*secondary world*” (ibid.) developed by Tolkien (cf. Carlisle 13). According to this concept the writer creates a secondary world which a reader is invited to enter and inhabit or recreate. While inside this secondary world the reader is engaged in four separate processes which represent “the four elements of response to literature” (ibid.). Carlisle refers to these processes as anticipating / retrospecting, picturing, interacting and evaluating (ibid.). Carlisle describes anticipating / retrospecting as a process in which the reader makes guesses about the events that are going to happen next and/or guesses about the current situation or the ending of a story. Picturing refers to the mental images that come to a reader’s mind such as “a character’s face or a scene described” (14) in a story. The process of interacting relates to how a reader perceives a character’s personality or certain events, situations or actions described in a story while evaluating refers to the reader’s perception of and comments on the writer’s skills (ibid.).

Here again, Carlisle illustrates how reading logs may be used as simple and effective tools to help readers exploring “their secondary worlds.” (ibid.).

Finally, Carlisle highlights the “intensely personal nature of reading” (ibid.). Depending on a reader’s personal experiences one and the same story may be interpreted in very different ways. While they may also draw on certain common experiences, readers generally “recreate a story in their own style.” (ibid.). This aspect is also further developed by Brooks’s and Browne’s culturally situated reader-response model, which will be described in the following section.

### **3.3. A culturally situated reader-response model as a means to promote intercultural learning in the EFL classroom**

The previous section provided some basic information about how to approach literature through reader-response theory. This section will focus on how reader-response theory can be used in order to promote intercultural understanding when engaging with multicultural literary texts. Since reader-response theory attributes active reader participation an essential role in the construction of meaning throughout the reading process, it is particularly useful to adopt this approach when engaging with multi-cultural narratives. There are however some aspects teachers need to be familiar with if they want to effectively adopt reader-response theory as a means to promote intercultural understanding in the language classroom.

To begin with, it has to be pointed out that the model as described in the previous section does not explicitly consider cultural aspects influencing the reader’s understanding of literary texts and equally ignores the way in which the cultural features embedded in literary texts affect the readers’ interpretation. With the help of a culturally situated reader-response model (cf. Fig. 1) Brooks and Browne provide insights into how the readers’ cultural background influences their interpretation of literary texts and how “readers culturally position themselves when engaging with texts” (Brooks and Browne 83). The culturally situated reader response model suggests that readers assume different cultural positions while reading a literary text.

The positions they take are informed by various socio-cultural aspects and thus different readers may assume different positions while reading one and the same text.

As the model illustrates the reader's "homeplace position", which may be described as an individual's sense of self and identity, is influenced by various "supporting positions" an individual belongs to, such as family, peers, ethnic group and community. Thus, the model suggests that the reader's position is shaped by his or her belonging to specific socio-cultural groups which "[c]ollectively [...] represent multilayered aspects of one's culture and the multitude of practices inherent within it" (78-79). All of these different cultural positions have an essential influence on the individual reader's responses to a literary text.

Brooks and Browne point out that while the above established positions unconsciously act upon the reader's perception and interpretation of narratives, the cultural features readers encounter while interacting with a story equally influence which cultural position they assume during the process of reading (83). Thus, different cultural aspects embedded in literature may evoke different types of responses by readers even if they belong to the same cultural or ethnic group.

EFL teachers can gain valuable insights from this model as it illustrates how readers are influenced by diverse socio-cultural aspects affecting and shaping their interpretation of literary texts. At the same time the model explains how these positions affect reader responses to the different cultural features they encounter in multicultural narratives. With the help of the culturally situated reader-response model teachers and learners alike may develop a better understanding of how and why various aspects and features in multicultural narratives call forth certain types of positioned answers (83). This understanding helps teachers to guide learners during their reading process, design more effective tasks for fostering intercultural learning and may also lead to greater acceptance for different responses.

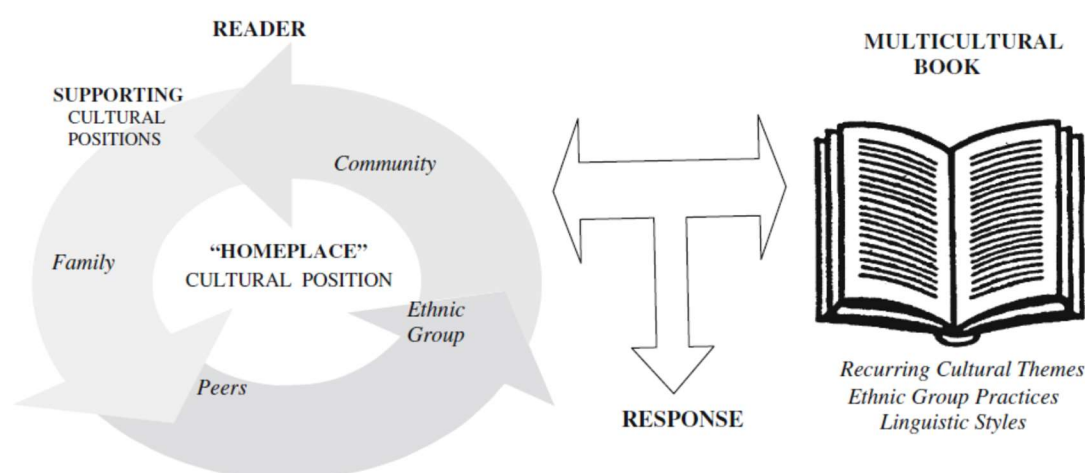


Fig.1: A culturally situated reader-response model (Brooks and Browne 78)

## **4. Key themes in Australian Aboriginal writing**

This chapter provides a concise overview of landmarks in Australian Aboriginal history and briefly introduces recurring themes in Aboriginal authored texts for children and young adults. It focuses on historical events relevant for understanding the selected texts presented in this thesis. It serves as a “guideline” for educators in order to gain background information on the topics addressed in the respective narratives. Therefore, it may not be read as a chapter offering a comprehensive history but rather as an overview of relevant themes and historical events embedded in the selected texts. Bibliographical references and links to be consulted for further secondary readings are provided at the end of each section within this chapter.

In order to effectively implement the project presented in this thesis it is important that both teachers and learners familiarise themselves with the historical and socio-cultural contexts which gave rise to each of the texts introduced in this paper. For this reason, the learners will be engaged in various activities (cf. Figs. 3-42) which aim to introduce relevant terms and historical events whose understanding is essential for the meaningful analysis of the topics assigned to the individual study groups. In addition, supplementary material may be accessed via the e-learning platform OneNote. The worksheets in Figs. 3-7 offer general “lead-in” activities for all learners and aim to explore some “hard facts” about Australia (i.e. geography, climate, landscapes, major cities and sights). These worksheets introduce students to important concepts and central themes embedded in the selected texts and are intended for study by the entire class.

This chapter is divided into four sections which introduce central aspects in Australian Aboriginal writing. First, I will briefly discuss the significance of history (both history recording and learning about history) in Australian Aboriginal-authored texts. As will be shown, the traditional way of teaching about history in Aboriginal cultures is inextricably interwoven with teaching and learning about country and its physical features. Kinship to land and its particular natural phenomena is at the centre of Australian Aboriginal identity and spirituality. Although Aboriginal people from different parts of the country have distinct ‘Dreaming’ stories, the traditional way of learning about history is always connected to learning about country and natural phenomena.

Second, the significance of land and belonging to a particular region will be discussed as a key theme in Australian Aboriginal writing. As indicated above the relationship with land

constitutes an integral part of Aboriginal identity. In this section I will briefly discuss Aboriginal activism, particularly focusing on Australian Aboriginal land rights movements. I will provide a concise account of the famous *Gurindji* Walk-off at Wave Hill pastoral station, Northern Territory, in 1966, which was led by the charismatic *Gurindji* elder Vincent Lingiari. Although Aboriginal people had resisted land occupation prior to the *Gurindji* Walk-off, the *Gurindji* strike may be considered as a precursor, eventually leading to the High Court's decision on the Mabo case in 1992 which renounced the doctrine of terra nullius.

The third section sheds some light on one of the darkest chapters in Australian history, the Stolen Generations. It addresses a long and unsettling history of government endorsed removal and assimilation policies, reaching back to the mid 1800s and continuing until 1970<sup>5</sup>. Teaching about the Stolen Generations requires educators to communicate to their students that Aboriginal and Torres Strait Islander people experienced extreme suffering inflicted upon them by oppressive and discriminatory government policies based on racist motivated beliefs of white superiority. Learners need to understand the scope of the long term negative consequences such policies have had and continue to have on Aboriginal and Torres Strait Islander people today. In this respect it is of paramount importance that learners critically question concepts of “equality”, “fairness” and “equal opportunity” in order

[...] to avoid giving rise to the view that Aboriginal and Torres Strait Islander people should be able to achieve the same standards in terms of education and health and/or that Aboriginal and Torres Strait Islander people are responsible for their own disadvantage in contemporary Australia. (Dr Jeanine Leane, “Teaching with *BlackWords*: Aboriginal and Torres Strait Islander Writers and Storytellers” 2012: 7).<sup>6</sup>

Educators need to provide their students with genuine accounts of people concerned and may therefore introduce the learners to the *Bringing Them Home Report*, published in 1997, which

[...] contains extensive evidence of past practices and policies which resulted in the removal of children ... [and] ... discusses the negative impact this has had on individuals, their families and the broader Indigenous community (ibid.).

Finally, the fourth section concludes this brief overview by investigating how the country's colonial past and long history of dispossession and forced removal of Aboriginal and Torres Strait Islander children from their families may be redressed in contemporary multicultural

---

<sup>5</sup> cf. South Australian education pack: The Stolen Generations. Web. <<http://www.reconciliationsa.org.au/for-schools/education-packs>>. p.2. 10 Jan 2017.

<sup>6</sup>Jeanine Leane. “Teaching with *BlackWords*: Aboriginal and Torres Strait Islander Writers and Storytellers”, 2012. Web. <<http://www.austlit.edu.au/BlackWords>> 13 Nov. 2016.

Australia. It investigates how Australia has tried and still tries to come to terms with the unsettling legacies of its past and examines ways of dealing with a dark chapter that had long been put into “the locked cupboard of [Australian] history” (Bernard Smith qtd. in Bradford 2001: 2<sup>7</sup>). This final section illustrates how Aboriginal authored children’s books deal with unsettling truths and emphasises the significance of teaching young adults about serious topics as an essential pre-condition to “further the cause of [r]econciliation” (cf. fn 6: 3).

#### 4.1. History

Teaching Australian history first of all requires educators to communicate to their students that there is more than just one single version of the country’s origins. In order to provide students with a more inclusive version of the continent’s history, Indigenous voices need to be considered. Learners need to question narrative perspectives and ideological discourses which have informed the writing of a particular history (cf. Figs. 7, 10, 11). Comparing Eve Pownall’s *The Australia Book* (1837) with *Papunya School Book of Country and History* (2001), produced by *Anangu* staff at Papunya School, reveals how different people, at different times, perceived, interpreted and rendered historical events in a different way (cf. Fig. 11). While pre-European Australian history remains an insignificant side-note in Pownall’s version of Australia’s history, the ‘Dreaming’ and its related sacred stories are at the centre of Aboriginal-authored history books. Charlotte Phillipus, for instance, points out that “History Begins with the Tjukurrpa” (qtd. in *Papunya School Book of Country and History* 2001: 4).

Students need to understand that for millennia a large number of diverse Aboriginal and Torres Strait Islander nations had cultivated and lived off the land and had developed a rich cultural life. Various sources affirm that prior to European invasion more than 400 different Aboriginal and Torres Strait Islander peoples had populated the continent (cf. Attwood 2005, Broome 2002, Leane 2012, Macintyre 1999, O’Comar 1998).

Although initial encounters may, at some times and in some places, have been peaceful and benevolent, disputes between Aboriginal Australians and Europeans soon intensified and frequently resulted in bloody conflicts. As indicated in *Papunya School Book of Country and History*, “history start[ed] to change” (ibid. 6) with the arrival of Europeans in the central desert

---

<sup>7</sup> Clare Bradford. *Reading Race: Aboriginality in Australian Children’s Literature*. Victoria: Melbourne UP, 2001.



region from the 1850s onwards. More and more white people arrived in the country, taking lands away from *Anangu* nations. The lands were predominantly used by Europeans for grasing their cattle and sheep, while local Aboriginal people lost traditional hunting grounds and/or sacred sites. Moreover, government policies implemented in the early 1900s officially legalised the dispossession of lands from Aboriginal nations. These policies marked the beginning of a long history of dispossession and displacement and also paved the way for the implementation of a great number of removal and assimilation policies endorsed by a successive number of white Australian governments.

In this context, Richard Broome highlights the necessity to acknowledge the legacy of past policies and the devastating impact they continue to have on contemporary Australia and the country's future:

If we as Australians are to face the future confidently, we must be fully aware of the forces that have shaped the Australian experience. We must know ourselves. The study of Aboriginal history is an important part of that self-knowledge. (Richard Broome. *Aboriginal Australians: Black Responses to White Dominance 1788-2001*. Allen & Unwin 2002: Preface to the first ed.).

Broome clearly advocates a version of Australian history, which includes Aboriginal and Torres Strait Islander people's perspectives. If, as pointed out by Leane, "Aboriginal and Torres Strait Islander perspectives are to be taught respectfully" (cf. fn.7), acknowledging European invasion and subsequent occupation of lands constitutes a central aspect of coming to terms with the legacies of past policies and facing the future confidently. Leane further highlights that European perspectives do "not have to be taught in a way that is oppositional or that requires students to choose between who was right and who was wrong" (ibid.). Instead, these perspectives may be taught in a productive way, "by exposing and discussing the different beliefs, values, practices, and socio-cultural contexts of both Indigenous cultures and the other cultures involved" (ibid.). For many centuries, though, perspectives other than European have largely been ignored and Aboriginal voices have either been omitted or distorted in Australian history books. A case in point is illustrated by Eve Pownall's history picture book *The Australia Book* (1837), which was the canonical children's history taught to white Australian children throughout the 1950s and 1960s (cf. Bradford 2001:15f.). As such, Pownall's history has shaped the views and assumptions about Aboriginal people of a large number of white Australians (cf. ibid.).

Educators need to provide their students with authentic material and should also encourage learners to use sources of information generated by Aboriginal and/or Torres Strait Islander people. The *BlackWords* database, for instance, offers a rich and diverse selection of texts, generated by Indigenous writers.

In this respect, Leane points out that it is of vital importance to

deconstruct common public, national beliefs with students, to guide them in gaining an understanding that there are multiple truths associated with Australian history and contemporary life, that the experiences of all groups are valid and real, and that one socio-cultural groups' experiences do not negate or invalidate those of another (Leane 2012: 4-5).

Aboriginal authored history books encourage EFL students to explore holistic teaching and learning approaches. *Papunya School Book of Country and History*, for instance, is an inspiring example of how teaching and learning about history is inextricably connected to exploring country, landscapes, natural phenomena and indigenous flora and fauna. For millennia the traditional way of learning about history was embedded in oral narratives ('Dreamtime' stories), songs, ceremonial dances as well as rock, bark and body paintings. Sacred stories about the creation of the land and all living beings are bound up with the territory a particular Aboriginal nation traditionally owned and belonged to. Although kinship to land constitutes an integral part of Aboriginal identity and spirituality, teachers must communicate to their learners that "[t]here was no *single* [emphasis added] Aboriginal nation, or language, or religion" (Leane 2012: 3), but that it is claimed that prior to European invasion in the eighteenth century an estimated number of 400 diverse Aboriginal nations had owned the Island continent (cf. Attwood 2005, Broome 2002, Leane 2012, Macintyre 1999, O'Comar 1998). It is important to acknowledge this great cultural diversity and to communicate to students that this diversity accounts for a large number of *distinct* creational myths, which vary depending on the culture people belong to and the land they had traditionally been living on. Learning about Aboriginal history therefore requires knowledge about a particular community's traditional homeland.

Incorporating Aboriginal and/or Torres Strait Islander perspectives in the curriculum furthermore requires educators to raise awareness that there are different ways of learning about history. A story – or history - may be told through words of mouth or through words written on paper. It may, however, also be told through painting(s), music, songs or song cycles and/or performances such as dances or ceremonial rites.

### Suggested further readings:

Broome, Richard. *Aboriginal Australians: Black Responses to White Dominance 1788-2001*. NSW: Allen & Unwin, 2002.

Leane, Janine: "Teaching with *BlackWords*: Aboriginal and Torres Strait Islander Writers and Storytellers." 2012. Web.< <http://www.austlit.edu.au/BlackWords>>.

William, Arthur and Frances Morphy (eds.). *Macquarie Atlas of Indigenous Australia*. NSW: Macquarie Library, 2005.

## **4.2. Aboriginal activism and land rights movements**

The significance of land as a key theme in Aboriginal literature has already been discussed in the previous section. The following section traces the famous *Gurindji* Walk-Off at Wave Hill station in 1966.

### **4.2.1. The *Gurindji* Wave Hill Walk-Off**

In August 1966 Vincent Lingiari, "the 'Kadijeri man' (leader)" (Heiss and Minter 2008: 52) of the *Gurindji* people (NT) led a walk-off of 200 Aboriginal workers and their families from Wave Hill cattle station, approximately 600 kilometres south of Darwin. Over eight years of protest and struggle, the Wave Hill Walk-Off gained many supporters all across Australia and ultimately paved the way for the passing of the Aboriginal Land Rights Act in 1975. What initially started as a protest against poor working conditions and pay (cf. *ibid.*) soon expanded to include claims for traditional land rights (i.e. Native Title):

In August last year, we walked away from the Wave Hill Cattle Station. It was said that we did this because wages were very poor [...], living conditions fit only for dogs, and rations consisting mainly of salt beef and bread. True enough. But we walked away for other reasons as well. To protect our women and our tribe, to try to stand on our own feet. We will never go back there. [...] we would show the rest of Australia and the whole world that we are capable of working and planning our own destiny as free citizens. Much has been said about our refusal to accept responsibility in the past, but who would show initiative working for starvation wages, under impossible conditions, without education for strangers in the land? (Vincent Lingiari et.al. Petition to Lord Casey, Governor General, 1967, qtd. in Heiss and Minter: 53).

Since 1914 Wave Hill station (now Kalkarinji) was held by the British pastoral company Vestey's, a conglomerate of cattle companies owned by Lord Vestey. The *Gurindji* people, traditional owners of the land, had been dispossessed first in the 1880s by British pastoralists who established Wave Hill cattle station and later again in 1914, when the Vestey brothers

bought the station and exploited local Aboriginal people, mostly of the *Gurindji* nation, as cheap labour force. For several decades Aboriginal people were working on the cattle station facing poor working and living conditions. What they finally demanded, though, were not simply improved working conditions or higher wages but the recognition and the rightful return of the land they had been dispossessed of:

We beg of you to hear our voices asking that the land [...] be returned to the Gurindji people. [...] We are prepared to pay for our land the same annual rental that Vestey's now pay. If the question of compensation arises, we feel that we have already paid enough during fifty years or more, during which time, we and our fathers worked for no wages at all much of the time and for a mere pittance in recent years. (ibid.).

When the *Gurindji* strike started in 1966 and the protesters established their camp at Wattie Creek (Daguragu), traditional Aboriginal land and site of cultural significance around 30 kilometres away from Wave Hill pastoral station, “[l]ittle did the white station owners know that the strike would become a precursor to land rights legislation almost ten years later.” (Lens Korff 2015)<sup>8</sup>. Although the Gurindji campaign initially focused on workers’ rights, it soon included land right claims and gradually grew in importance across the nation. Travelling around Australia, Vincent Lingiari sought to make his people’s voice heard and from 1968 onwards the campaign gained many supporters throughout the country. After several years of struggle the protest significantly contributed to the passing of the Aboriginal Land Rights Act by the Whitlam government in 1975, “the first act of restitution to Aboriginal people and the start of the land rights movement” (ibid.). However, the Wave Hill walk-off was not the first protest focusing on land right claims on behalf of Australian Aboriginal people. There had been several other strikes prior to 1966. Yet, “the Gurindji strike [was a] protracted, high-profile and ultimately successful [...] strike [which constitutes] a foundational moment in the Aboriginal land rights movement in Australia” (ibid.).

“From Little Things Big Things Grow” is the title of a song co-written and performed by Aboriginal *Bundjalung* (Queensland), Irish artist Kev Carmody and Australian artist Paul Kelly. Released as a CD single in 1991, it is known all across Australia and although it has become recognised as a national anthem of hope and reconciliation, it seems that today only few

---

<sup>8</sup> Lens Korff. “Aboriginal people strike & walk-off at Wave Hill”. 2015. Web. <<http://www.creativespirits.info/aboriginalculture/politics/aboriginal-people-strike-walk-off-at-wave-hill#axzz3qugjQJpc>>. 2 Nov 2015.

Australians are aware of the story it actually tells (cf. *ibid.*). Carmody's and Kelly's song retraces the *Gurindji* people's struggle for equality and land rights. It commemorates Vincent Lingiari's and the *Gurindji* nation's campaign, initially demanding improved working conditions and ultimately leading to the partial return of *Gurindji* lands to their rightful owners by Australian PM Gough Whitlam in 1975, "who, in an iconic gesture, poured sand from his hand into Lingiari's" (Heiss and Minter 52):

[...] I want to give back to you formally in Aboriginal and Australian Law ownership of this land of your fathers. Vincent Lingiari, I solemnly hand to you these deeds as proof, in Australian law, that these lands belong to the Gurindji people and I put into your hands part of the earth itself as a sign that this land will be the possession of you and your children forever. (PM Whitlam, Daguragu, August 16<sup>th</sup>, 1975)<sup>9</sup>

In 1966 hardly anybody could have imagined the echo this protest would be evoking. The *Gurindji* Walk-Off represents, using Martin Hodgson's words: "[...] a story that is everything we lionize in Australia; mateship, courage, the battler, a fair go, the underdog getting one over the powerful and a happy ending where the hero wins."<sup>10</sup>

As a decisive landmark in Australian history and a precursor to the Mabo Decision in 1992, finally declaring the doctrine of "terra nullius" invalid, the *Gurindji* Wave Hill Walk-Off is annually commemorated and celebrated in August as Freedom Day.

#### Suggested further readings and resources:

Hill, Ronald Paul. "Blackfellas and Whitefellas: Aboriginal Land Rights, the Mabo Decision, and the Meaning of Land." *Journal of Human Rights Quarterly* 17 (2), 1995: 303-322.

Mandela, Nelson. *Long Walk to Freedom*. Abridged version by Chris Van Wyk. London: Macmillan, 2009.

Perche, Diana Elisabeth. Dissertation. "Land Rich, Dirt Poor? Aboriginal land rights, policy failure and policy change from the colonial era to the Northern Territory Intervention." Diss. U of Sydney, 2016.

Ward, Charles Russel. "Tracking Wave Hill: Following the Gurindji Walk-off to Wattie Creek, 1966-1972." M.A. Research Thesis. U of Flinders, 2012.

---

<sup>9</sup> Gough Whitlam. 1975. Web. < <http://www.abc.net.au/site-archive/rural/content/2007/s1883613.htm>>. 23 May 2016.

<sup>10</sup> Martin Hodgson. "Lingiari's legacy: from little things big things grow". 2011. Web. <<http://www.abc.net.au/news/2011-08-26/hodgson-from-little-things-big-things-grow/2855942>>. 23 May 2016.

Websites:

*Australian Human Rights Commission*: “How young people can get involved in human rights”. Web. <[http://www.humanrights.gov.au/info\\_for\\_students/index.html](http://www.humanrights.gov.au/info_for_students/index.html)>.

*Australian Screen*: “Blood-Brothers: From Little Things Big Things Grow.” Web. <<https://aso.gov.au/titles/documentaries/blood-brothers-little-things/clip2/>>.

#### 4.3. The Stolen Generations

Some consider teaching young people about the Stolen Generations as something too serious, too dark, or too emotional for children. Perhaps some think that it is too difficult a subject for kids to grasp in the classroom, especially in the 21<sup>st</sup> century. (Anita Heiss. 2015: 4)<sup>11</sup>.

Teaching adolescents about the Stolen Generations doubtlessly represents a challenging task for both educators and learners. The stories told by people concerned reveal unsettling truths about government endorsed, racist motivated practices of forced separation of Aboriginal and Torres Strait Islander children from their families and communities. These people’s accounts capture the heartache and pain suffered by those, who were taken away and those, who were left behind. They reveal a long, repulsive history of racism, discrimination, disruption and subsequent alienation of generations of Aboriginal and Torres Strait Islander children from their families and cultural roots. Learning about the grief that has been inflicted on generations of Aboriginal and Torres Strait Islander people undoubtedly is an upsetting experience. Educators should therefore carefully supervise and support their students when engaging with texts dealing with this difficult issue. Yet, as Anita Heiss emphasises, it is “[...] the responsibility of educators to ensure that [...] students know a complete and inclusive version of Australian history” (ibid.).

Although teaching and learning about the Stolen Generations is a challenging task, the accounts and stories of those concerned need to be included and discussed when teaching about Australian history. For too long, Australian history avoided to address this ‘inconvenient’ issue and for too long in Australian history writing, there was a “lack of literature [...] discussing the actual practice of forced separation as a negative experience for Aboriginal and Torres Strait Islander children and their families, [...]” (ibid. 2). The fact that entire communities were

---

<sup>11</sup> Anita Heiss. “Our Truths – Aboriginal Writers and the Stolen Generations”. In: *BlackWords Essays* ed. by Kilner, Kerry and Gus Worby. 2015. Web. <<https://www.austlit.edu.au/austlit/page/8665956>>. 3 Nov 2016.

disrupted and for more than a century, Aboriginal and Torres Strait Islander people were discriminated against and disadvantaged in essentially all aspects of human life, negatively affect a large number of Aboriginal and Torres Strait Islander people today. It is important for teachers to communicate to their students that past policies and practices continue to have negative impacts on the lives of many Aboriginal and Torres Strait Islander people today.

#### 4.3.1. Government-endorsed policies of “protection”

By the end of the 1800s government bodies, such as the NSW Aborigines Protection Board (set up in 1883), were established in each state and territory of Australia to control Aboriginal and Torres Strait Islander people’s lives. This included, inter alia, the control of where Indigenous people could live and travel within the country, how much money they were paid and whether they were allowed to speak their languages and practice their religion (Heiss 2015: 1). People in charge held the view that Aboriginal children could not lead a ‘good’ life unless they were raised in white families or orphanages. Especially fair skinned children, i.e. children “of mixed blood”, (ibid.) who had one Aboriginal and one non- Aboriginal parent were at risk to be taken away and brought to institutions where they would be ‘assimilated’ into white society. Governments all across the country passed acts and implemented policies which made it legal to separate Aboriginal and Torres Strait Islander children from their families “and make them live somewhere else without telling the children why or letting them know where their families were” (ibid.).

In this respect it is important to remember and to communicate to the students that “the policy of removing Aboriginal children began many years before the infamous Aborigines Act<sup>12</sup> was implemented in 1905” (Rosemary van den Berg 2007: 1). Already in the early 1800s native institutions and missions were established to “civilise, educate and foster habits of industry and decency in the Aborigines” (cf.fn.13). Van den Berg points out that:

[...] missionaries played an important role in bringing about the cultural fragmentation of [...] Aboriginal groups, as well as contributing to loss of language and identity, and [...], the loss of Aboriginal children to their families (Van den Berg 1).

---

<sup>12</sup> The Aborigines Act (WA) 1905: The Chief Protector of Aborigines is made legal guardian of every Aboriginal and ‘half-caste’ child under 16. Cf. *BlackWords: Historical Calendar of Events*. Web. <<https://www.austlit.edu.au/austlit/page/5962401>>. 6 Apr 2015 and cf. National Library of Australia. Web. <<http://nla.gov.au/nla.obj-55208686/view?partId=nla.obj-55209684#page/n2/mode/1up>>. 6 Apr 2015.

At the beginning of the 20<sup>th</sup> century more rigid acts, such as the above mentioned Aborigines Act, and policies towards Aborigines were implemented. In his position as WA commissioner for native affairs (1936-40), A. O. Neville played an essential role in issuing regulations, which aimed to extend official power over Aboriginal affairs, in particular over children (cf. Haebich and Reece 1988)<sup>13</sup>. As Chief Protector of Aborigines (1915-36), Neville held the position of the legal guardian of every Aboriginal child under the age of sixteen. Van den Berg states that:

In essence, Neville wanted the Aboriginal people to be herded into [...] settlements in order to control and manipulate them, and to purge the towns of Aboriginal people. The idea, as put forward by Daisy Bates<sup>14</sup>, that Aboriginal people were dying out and that all white people had to do was 'smooth the dying pillow', was the criterion or yardstick by which Neville gauged Aboriginal existence (Van den Berg 2).

In his book *Australia's Coloured Minority: Its Place in the Community*<sup>15</sup> (1947), Neville articulates his long standing and firm belief in the need to “breed out” the “coloured” (ibid.) population. A powerful racist discourse at work in this book is revealed by Neville’s conviction that “The native must be helped in spite of himself!” (cf. fn.16: 80). In line with this belief, the underlying purpose of implementing assimilation policies was to ‘eliminate’ the Aboriginal ‘race’ through its genetic absorption into the white Australian population (ibid.). As a result, government acts passed between 1915 and 1939 made it legal for any station manager or policeman to forcibly take away Aboriginal and Torres Strait Islander children from their families (Heiss 2015: 1) and to house them in missionaries, orphanages or white families without judicial evaluation. According to Haebich and Reece, the chief purpose of ‘assimilation’ was to:

[...] bring about permanent segregation of Aborigines of full descent, who were believed to be near extinction; and temporary segregation and training of those of part descent who would re-enter society as domestics and farm workers, eventually blending with the white population through intermarriage (cf. fn.14).

Educators need to emphasise that “[t]his process of ‘disconnection’ was a significant strategy in Government policies of ‘protection’ in the 1800s, right through until the late 1960s” (Heiss

---

<sup>13</sup> A. Haebich and R. H. W. Reece. “Neville, Auber Octavius (1875–1954)”. In: Australian Dictionary of Biography, National Centre of Biography, Australian National University, 1988. Web. <<http://adb.anu.edu.au/biography/neville-auber-octavius-7821/text13574>>. 18 Apr 2015.

<sup>14</sup> cf. Daisy Bates: *The Passing of the Aborigines: A Lifetime Spent Among the Natives of Australia*. 1938.

<sup>15</sup> A. O. Neville. *Australia's Coloured Minority: Its Place in the Community*. 1947. Web. <[http://webcache.googleusercontent.com/search?q=cache:sgkNloVuTJgJ:www.firstsources.info/uploads/3/4/5/4/34544232/australias\\_coloured\\_minority.pdf+&cd=1&hl=de&ct=clnk&gl=at&client=firefox-b](http://webcache.googleusercontent.com/search?q=cache:sgkNloVuTJgJ:www.firstsources.info/uploads/3/4/5/4/34544232/australias_coloured_minority.pdf+&cd=1&hl=de&ct=clnk&gl=at&client=firefox-b)>. 5 Apr 2016.



2015: 1). Furthermore, it must be pointed out that “[a]s late as 1957 the Aborigines Welfare Board<sup>16</sup> advertised for white families to adopt Aboriginal children, [...]” (ibid. 2).

To sum up, teaching about the Stolen Generations necessitates engaging learners in a critical reflection on the long-term negative consequences of past policies and practices on a large number of Aboriginal and Torres Strait Islander people today. It is essential that students understand the scope of the negative impacts these policies exerted on Indigenous people’s identity and integrity. It is furthermore essential to provide learners with authentic material produced by Aboriginal and/or Torres Strait Islander people, who are part of the Stolen Generations, rather than using material that have been generated by non-Aboriginal people, writing *about* the Stolen Generations. Here again, the *BlackWords* database serves as a valuable resource students may use in their own research.

This thesis introduces Edna Tantjingu Williams’s (Aboriginal *Yankunytjatjara*) and Eileen Wani Wingfield’s (Aboriginal *Kokatha-Arabana*) autobiography *Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* (2000) as a resource to teach about the Stolen Generations. This autobiographical account traces Williams’s and Wingfield’s childhood, growing up in Coober Pedy, SA, in the 1930s. In *Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* Williams and Wingfield share moving stories about growing up in the Coober Pedy area and reveal the horror when “the States were travelling around and picking up kids” (Wingfield qtd. in *Down the Hole* 46). Their autobiography captures the pain suffered by those who had been removed from their families and tell of the hardships endured by those, who had been left behind. Sharing their stories, Williams and Wingfield draw on the reader’s ability “to emphasize and understand the lives of others” (Heiss 2015: 4).

The picture book is a collaborative work that has been illustrated by Aboriginal *Yankunytjatjara* artist Kunyi June-Anne McInerney, who shares similar experiences of forced removal as she and her seven siblings have been taken away from their mother when June was four or five years old (cf. *Down the Hole* 47). Her story has been recorded by the National Library of Australia for the *Bringing Them Home* oral history project and appeared in the associated

---

<sup>16</sup> i.e. former Aborigines Protection Board; re-named Aborigines Welfare Board in 1940.

publication *Many Voices: Reflections on Experiences of Indigenous Child Separation*, edited by Doreen Mellor and Anna Haebich in 2002 (cf. *BlackWords*)<sup>17</sup>.

Teaching *Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* requires educators to familiarise the students with the historical context of Australian assimilation policies and to engage the learners in a critical reflection considering the dynamics of racism. Also, learners need to gain an understanding of how it might feel to be treated in an unfair, and/or discriminatory way. Learners may be engaged in activities which, using Heiss's words, draw on the students' "ability to emphasize and understand the lives of others" (Heiss 2015: 4). Practitioners may also show and discuss Jane Elliott's (controversial) "Blue Eyes - Brown Eyes" experiment.<sup>18</sup> The tasks generated to supplement teaching about racism (cf. Figs. 27, 28) aim to make students think about various situations where they might have experienced or witnessed discriminatory treatment.

The second text addressing the topic of the Stolen Generations is Archie Roach's well-known song "Took the Children Away". This song was released on Roach's debut album "Charcoal Lane" in 1990 and discusses the effects assimilation policies have exerted and still continue to exert on Aboriginal and Torres Strait Islander people. The song has been described as:

[a] moving indictment of the treatment of indigenous children from the 'Stolen Generation' and a song which 'struck a chord' not only among the wider Aboriginal community, but also nationally (cf. *BlackWords*).<sup>19</sup>

The single first brought the topic of forced separation to the attention of the global community and was awarded two ARIA (Australian Recording Industry Association) Awards and an international Human Rights Achievement Award (ibid.).

The texts chosen to address the topic of the Stolen Generations reveal unsettling truths as they unfold the scope of the long-term negative consequences suffered by those concerned to the present day. Yet, these stories may be read as success stories as they are told by high achieving, prolific Aboriginal activists, authors and artists. Educators need to communicate to the students that there are numerous success stories which bear witness to outstanding achievements of

---

<sup>17</sup> cf. *BlackWords*. Biography: Kunyi June-Anne McInerney. Web.

<<https://www.austlit.edu.au/austlit/page/A51726>>. 6 April 2016.

<sup>18</sup> Jane Elliott: "Blue Eyes/Brown Eyes experiment". 1968. Web.

<<https://www.youtube.com/watch?v=dPHnAzrtQos>> 3 Jun 2016.

<sup>19</sup> *BlackWords*. Web. <<https://www.austlit.edu.au/austlit/page/C768945>>. 13 Nov 2016.

Aboriginal and Torres Strait Islander people. In order to avoid giving rise to the impression that “Aboriginal people’s lives are bound up in a desperate and unpromising cycle of misfortune or misery” (Leane 2012), it is of vital importance to introduce EFL learners to successful (contemporary) Aboriginal and/or Torres Strait Islander personalities.

Suggested further readings and resources:

Garimara, Pilkinton Doris. *Follow the Rabbit-Proof Fence*. St. Lucia: UQP, 1996. Print.

Heiss, Anita. *Who Am I? The Diary of Mary Talence, Sydney 1937*. Lindfield: Scholastic, 2003. Print.

Van den Berg, Rosemary. *No Options! No Choice! The Moore River Experience – My Father, Thomas Corbett, an Aboriginal Half-Caste*. Broome: Magabala, 1994. Print.

-----, *Nyoongar People of Australia: Perspectives on Racism and Multiculturalism*. Leiden: Brill, 2002.

Film:

*Follow the Rabbit-Proof Fence*. Dir. Philip Noyce. DVD. Miramax Films, 2002.

Websites:

Haebich, A. and R. H. W. Reece. “Neville, Auber Octavius (1875–1954)”. Australian Dictionary of Biography, National Centre of Biography, Australian National University, 1988. Web. <<http://adb.anu.edu.au/biography/neville-auber-octavius-7821/text13574>>. 18 Apr 2016.

Heiss, Anita. “Aboriginal Literature for Children: more than just pretty pictures”. In: *The BlackWords Essays*, 2008. Web. <<http://www.austlit.edu.au/austlit/page/8665956>>. 23 May 2016.

-----, “Our Truths – Aboriginal Writers and the Stolen Generations”. In: *The BlackWords Essays* (2015). Web. <<https://www.austlit.edu.au/austlit/page/8665956>>. 23 May 2015.

-----, “Serious Issues for Young Readers”. In: *The BlackWords Essays*, 2015. Web. <<http://www.austlit.edu.au/austlit/page/8665956>>. 23 May 2015.

Human Rights and Equal Opportunity Commission. “Bringing Them Home: The “Stolen Children” Report’. 1997. Web. <<http://www.humanrights.gov.au/publications/bringing-them-home-appendix-9-recommendations>>. 5 Apr 2016.

National Library of Australia: The Acts of Parliament of WA: Aborigines Act. Web. <<http://nla.gov.au/nla.obj-55208686/view?partId=nla.obj-55209481#page/n0/mode/1up>>. 5 May 2016.

Neville, Auber Octavius. *Australia's Coloured Minority: Its Place in the Community*. 1947. Web.

<[http://webcache.googleusercontent.com/search?q=cache:sgkNloVuTJgJ:www.firstsources.info/uploads/3/4/5/4/34544232/australias\\_coloured\\_minority.pdf+&cd=1&hl=de&ct=clnk&gl=at&client=firefox-b](http://webcache.googleusercontent.com/search?q=cache:sgkNloVuTJgJ:www.firstsources.info/uploads/3/4/5/4/34544232/australias_coloured_minority.pdf+&cd=1&hl=de&ct=clnk&gl=at&client=firefox-b)>. pdf. 5 Apr 2016.

Van den Berg, Rosemarie. "Missions, Settlements and the Stolen Generations" 2007. Web. <<https://www.austlit-edu.au.uaccess.univie.ac.at/austlit/page/C610724>>. 7 Apr 2016.

#### 4.4.Reconciliation

In 1991 the Council for Aboriginal Reconciliation (CAR) was set up and the Australian government officially appointed a body established to reconcile Aboriginal-White relations. Anita Heiss, being of Aboriginal *Wiradjuri* (NSW), Austrian heritage, states that back then she thought it was "[...] bizarre to have a government appointed body established to essentially tell whitefellas to respect and be nice to Blackfellas."<sup>20</sup> While keeping her distance from anything "reconciliation related" (ibid.) for some time, Heiss reveals that in 1997 she came to realise and to appreciate that:

[...] there was a whole grassroots movement of Australians wanting to live respectfully and peacefully alongside Aboriginal people, who were happy to be part of a process that made that possible (ibid.)

A first step towards reconciling Aboriginal-White relations came in 1992, when former PM Paul Keating officially acknowledged that successive Australian governments forcibly removed Aboriginal and Torres Strait Islander children from their families. His speech became known as 'The Redfern Address'. However, an official apology to Australia's Indigenous people for the 'Stolen Children', the hardships and the pain inflicted on families and entire communities only came in February 2008, more than a decade later.

Educators may show and discuss Keating's speech<sup>21</sup> with the learners and should also introduce students to the *Bringing them Home Report*,<sup>22</sup> published in 1997 as the result of the "National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their

---

<sup>20</sup> Anita Heiss. "Anita Heiss talks reconciliation". 2015. Web. <<https://www.reconciliation.org.au/news/anita-heiss-talks-reconciliation/>>. 11 Nov 2016.

<sup>21</sup> Paul Keating. "Redfern Park Speech". 1992. Web. <<https://www.youtube.com/watch?v=mKhmTLN3Ddo>>. 11 Nov 2016.

<sup>22</sup> *Human Rights Commission*. "Bringing them home: Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families". 1997. Web. <<https://www.humanrights.gov.au/publications/bringing-them-home-report-1997>>. 16 Nov 2016.

Families”. It is important for educators to emphasise that this report captures real-life stories of Aboriginal and Torres Strait Islander people who are part of the Stolen Generations. Teachers may also discuss the 1967 referendum, in which the majority of Australians voted in favour of counting Aboriginal and Torres Strait Islander people in the census. In this respect, educators need to emphasise that it was not until the late 1960s that Aboriginal and Torres Strait Islander people could enjoy the same citizenship rights as other Australians. This implies that for more than a century Aboriginal and Torres Strait Islander people were discriminated against and disadvantaged in essentially all aspects of human life.

Rudd’s ‘Apology to the Stolen Generations’ speech (2008) should be discussed as a landmark in Australian history and as a significant pre-condition to further the cause of reconciliation. In this speech, Rudd officially apologises on behalf of the Australian government

[...] for the laws and policies of successive parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians. We apologise (sic) especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country.<sup>23</sup>

Teaching about reconciliation necessitates teaching about recognition, mutual respect and appreciation. This implies recognising and acknowledging a nation’s diverse cultural and ethical heritages and “valuing justice and equity” (Heiss 2015: 5) for all citizens living within a nation state or country. In this respect Heiss furthermore highlights the importance of

[...] symbolic gestures such as flying the Aboriginal flag at schools, council buildings and town halls as a basic recognition that a government building stands on the traditional lands of a specific Aboriginal group (ibid.).

Students should be given the opportunity to reflect on the significance of symbols in their personal lives. They may brainstorm ideas associated with different symbols such as flags or emblems and they may also reflect on symbols they use in their daily lives to show affiliation and belonging to certain groups or clubs. It is important that learners realise that symbols carry powerful messages and that therefore people feel very strongly about them.

---

<sup>23</sup> Kevin Rudd. “Apology to the Stolen Generations speech”. 1992. Web. <<https://www.youtube.com/watch?v=b3TZOGpG6cM>>. 3 Nov 2016.

### Suggested further readings and resources:

#### Websites:

Creative Spirits. Web. <<https://www.creativespirits.info/aboriginalculture/people/what-you-need-to-know-about-reconciliation#axzz4m2rghznT>>. 23 May 2015.

Reconciliation Australia. “Anita Heiss talks reconciliation”. Web. <<https://www.reconciliation.org.au/news/anita-heiss-talks-reconciliation>>. 23 May 2015.

Reconciliation Australia. Web. <<https://www.reconciliation.org.au/>>. 23 May 2015.

## **5. Analysis of selected texts for the use in the EFL teaching context**

The texts presented in this thesis first of all aim to introduce Austrian EFL learners to the vast cultural diversity of Australian Aboriginal nations. Students will be made aware that there is no *single* Aboriginal culture or language but a variety of cultures and language groups that have always been dynamic (cf. Leane 2012). They will realise that each Aboriginal community is *distinct* and has its *own* language (or languages), culture, history, laws, traditions and beliefs (ibid.). As pointed out by Diane de Vere and Nadia Wheatley in their “Teachers Notes to *Papunya School Book of Country and History*” “[i]t is important that learners understand that it is wrong to generalize about one sort of ‘traditional Indigenous lifestyle or one line of ‘post-contact Aboriginal history’ [...]” (ibid. 2001: 5).<sup>24</sup> The students will learn that depending on the lands and regions people traditionally belonged to, customs and lifestyles greatly vary (ibid.). This vast diversity, I believe, may best be explained to Austrian EFL students by highlighting and discussing with them the culturally and linguistically diverse situation within the European context.

The selected texts focus on two different regions: Central Desert region, Northern Territory, and the Coober Pedy area, South Australia. The traditional custodians of these lands are the *Anangu* people, a collective name for all the Indigenous Aboriginal people of central Australia<sup>25</sup> and the *Antakirinja Matu-Yankunytjatjara* people, also a collective term referring to the traditional owners of the homelands in and around the Coober Pedy area in northern South

---

<sup>24</sup> Diane de Vere and Nadia Wheatley. “Teachers Notes. *Papunya School Book of Country and History*”. Sydney: Allen&Unwin, 2001. Print.

<sup>25</sup> cf. *Papunya School Book of Country and History*. Glossary.

Australia. In particular, EFL students will be learning about *Pintupi*, *Warlpiri*, *Anmatyerre*, *Pitjantjatjara*, *Arrente*, *Luritja* and *Gurindji* communities, all belonging to the *Anangu* nation of the central desert region, and *Yankunytjatjara*, *Kokatha* and *Matutjara* communities, the traditional owners of the Coober Pedy area in northern South Australia.

Central to all activities introduced in this thesis is the focus on developing and fostering intercultural learning, critical reading and research skills and implementing education for peace. Intercultural learning is understood as a learning continuum involving three major stages, such as recognising differences and commonalities, expressing empathy and cultivating mutual respect (cf. Australian Curriculum).<sup>26</sup> Critical reading skills will be developed and trained by engaging students in activities which encourage them to reflect on narrative perspective, while critical research skills are fostered by questioning and comparing different sources of information. Finally, education for peace is implemented by encouraging students to reflect and agree on peaceful resolutions for conflicting ideas.

As an in-service teacher at BG Zehnergasse, Wiener Neustadt (Lower Austria), I took advantage of implementing parts of the project presented in this thesis in the actual EFL classroom (Sekundarstufe 1, 2). My experience has revealed that only a small number of learners had ever heard of Australian Aboriginal nations while almost no one was aware that there were many *different* Aboriginal cultures and language groups spread across the continent. Yet this “lack of knowledge” yielded to be a major advantage allowing the students “to think and listen in a fresh way” (de Vere and Wheatley 2001: 3), without having to unlearn stereotypes.

Regrettably, though, it has turned out that *what* some students “knew” about Aboriginal people seemed to reinforce commonplace assumptions about Aboriginality. Students’ associations relating to the term ‘Aboriginal people’ revealed that some of the learners perceived Aboriginal people as one *single* group of people, sharing the same culture, traditions, language and lifestyle (i.e. living and going hunting in the bush). In this respect it may be added that there are (still!) some course books that perpetuate these stereotypical images by depicting Aboriginal people as half-naked hunters and gatherers, living in tribes and “going bush”.

---

<sup>26</sup> cf. Australian Curriculum. Web. <<http://www.australiancurriculum.edu.au/generalcapabilities/intercultural-understanding/introduction>> . 10 Nov 2016.

While “Going Bush” constitutes an important aspect of Aboriginal identity and culture, teaching about Indigenous nations must involve viewing Aboriginal and Torres Strait Islander people through a 21<sup>st</sup> century lens. This means that educators must introduce EFL students to Aboriginal people who live in urban settings and lead “modern” lifestyles. It is the educators’ responsibility to avoid giving rise to stereotypes and to ensure that pre-conceived ideas about Aboriginality will be deconstructed in their teaching units. Students should be encouraged to “[...] go outside what is generally presented and begin to develop a deeper knowledge about Indigenous languages, culture and beliefs.” (ibid.).

As already indicated, my teaching experience has shown that hardly any of the students participating in this project knew about the diversity of Australian Aboriginal nations. Knowledge about Australia, generally, seems to be rather limited as teaching and learning about “Australia” is not a mandatory in the Austrian national curriculum. Some of the learners, for instance, had problems to locate Australia on the map, while others were surprised to discover that Australia offers more than just arid desert landscapes. Therefore, students may be provided with some hard facts about Australian geography, natural features, major cities and sights prior to implementing the (more complex) work units presented in this thesis. It is thus recommended that EFL practitioners may already start working on an “Australian project” in lower grade forms (Sekundarstufe 1), engaging students in activities which encourage them to explore the Australian continent, its nature, flora and fauna, its history and, most importantly, its multicultural population.

The following section provides worksheets designed to introduce students to the topics discussed in a more general way (cf. Figs. 3-7). The activities should give learners a first idea of what lies ahead and aim to familiarise them with central aspects relevant for the analysis of the individual texts. Important concepts and terms will be discussed in plenum. The worksheet “Australia – *ngurra*” (cf. Fig. 3), for example, provides learners with opportunities to explore Australian landscapes, its indigenous flora and fauna and its different climate zones. The activities designed for this worksheet take the form of a quiz. Other worksheets (cf. Figs. 4-7) lead the pupils into the different topics in a more detailed way, discussing important concepts and terms whose understanding is significant to effectively implement the project presented in this thesis. Finally, each student may be provided with a “personal reading log” (cf. Fig. 2), which learners may use to document their personal learning progress.



## **5.1. Leading students into the topic: raising awareness worksheets**

### **5.1.1. Personal reading log**

## PERSONAL READING LOG



- What are your first impressions and thoughts after looking at the pictures and paintings in the book? Which feelings do these pictures evoke? Is there any picture/painting you especially like/dislike? Why?
- What do you think about the different painting styles used in the book? Why do you think different styles are used?
- What are your thoughts after reading the first part of the story? How do you feel after finishing it? Did you enjoy reading the story? Why / why not?
- Does the story leave you with open questions? Write down questions you would like to ask particular characters in the story or the author.
- Can you somehow relate to the story? Does the story remind you of an event that happened to you or someone you know?
- Have you changed after reading the story? Could you learn anything about life in general from reading this story?
- Is there an idea in the story that makes you stop and critically reflect on your own life? Explain why this idea makes you think.
- Who else should be encouraged to read this story? Should anyone not read it? Why?

### Notes:

.....

.....

.....

.....

Source:

Clipart: [https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59\\_eule-funke-park-schule-cliparts-eulen\\_450-415.gif](https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59_eule-funke-park-schule-cliparts-eulen_450-415.gif)

Fig. 2: Personal reading log – classroom material

5.1.2. Australia – *ngurra*: getting to know Australia

## AUSTRALIA – NGURRA: Getting to know Australia



### Brainstorm: *Australia – Ngurra*

What are your immediate associations when thinking about Australia?  
Form small groups and design a poster: brainstorm some ideas!  
Share your ideas with your classmates and your teacher!

### Developing critical thinking:

- Where do your ideas about Australia come from?
- Have you ever been to Australia?
- Have you ever seen movies or documentaries about Australia? If so, what have you learned? What kind of images have you seen? Who has produced these movies or documentaries?
- What comes to your mind when you think about Australian Aboriginal nations? What kind of stories have you heard? Who has told or written these stories?
- What do you think does the word *ngurra* mean? Which language may this word belong to?
- Do you think it is important to reflect on these questions? Why/Why not?



### Quiz: *How much do you know about Australia?*

Write your answers / guesses and then discuss your answers with your classmates.

- Where is the Australian continent located on the globe?  
☐ Northern hemisphere ☐ Southern hemisphere
- How many states are there in Australia? .....
- What's the name of the capital city of Australia? .....
- Australia is a ☐ republic ☐ monarchy ☐ a constitutional monarchy
- The head of the state is: .....
- There are two official Australian flags. What do they look like and what do they represent?.....
- Name some famous Australian personalities: .....
- Name 3 Australian cities: .....
- Name 2-3 Australian sights: .....
- The Outback is .....
- Can you ski in Australia? .....
- What do you know about the climate in Australia? .....
- Name some indigenous animals (or plants): .....

#### Sources:

Clipart left: <https://us.123rf.com/450wm/tribalium123/tribalium1231210/tribalium123121000141/15820510-map-of-australia-painting-in-the-abstract-aboriginal-style.jpg?ver=6>

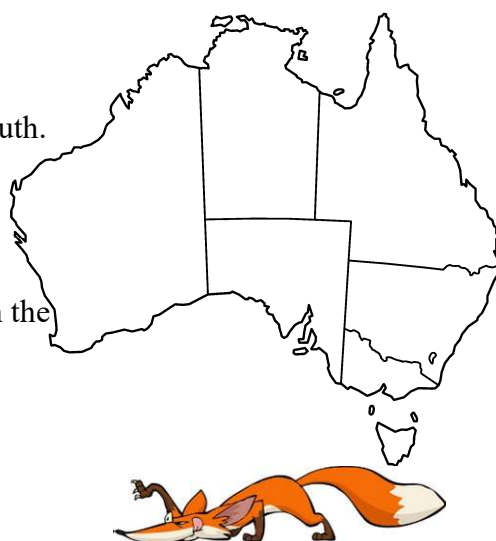
Clipart fox: <https://thumbs.dreamstime.com/t/duckender-fuchs-32461168.jpg>

## Research:

Look at the map to your right and search the internet for the six states on mainland Australia. Indicate the surrounding islands to the North and South. You may access and watch the video “Australian States and Territories”:

[https://www.youtube.com/watch?v=HN3F\\_4zpX3w](https://www.youtube.com/watch?v=HN3F_4zpX3w)

Search the internet for the different climate zones on the Australian continent and indicate them on the map.



## Critical thinking

Discuss the following questions:

- What do you associate with the term “culture”? How would you define this term?
- Do you live in a mono- or multicultural society? Name the different cultures that are part of /make up the society you live in:
- What factors impact and shape our attitudes towards foreign cultures and people?
- How can we learn to better understand customs that are foreign to us?
- How can cultural misunderstandings be avoided?

Watch the video “Brief Introduction to Australian Aboriginal Culture” and summarise its main message. Link: <https://www.youtube.com/watch?v=R6xlUg7i1gs>

? Who has made this video and what have you learned about Australian Aboriginal cultures after watching?

.....  
.....  
.....

? Have you changed your viewpoint /attitude after watching the video? If so, what has changed in your perception? What was new to you?

.....  
.....  
.....

→ Share and discuss your findings within your group.



## Sources:

Australian map: <http://us.123rf.com/450wm/tribalium123/tribalium1231210/tribalium123121000141/15820510-map-of-australia-painting-in-the-abstract-aboriginal-style.jpg?ver=6>

Clipart fox: <https://thumbs.dreamstime.com/t/duckender-fuchs-32461168.jpg>

Clipart: Discussion: <https://www.google.at/search?q=clipart+discussion&client=firefox->

[b&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiGzrrNsd7WAhXmNJoKHWRuBW0Q\\_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM](https://www.google.at/search?q=clipart+discussion&client=firefox-b&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiGzrrNsd7WAhXmNJoKHWRuBW0Q_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM)

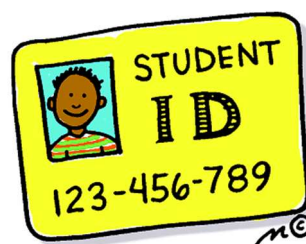
Fig. 3: Australia – *ngurra*: getting to know Australia – classroom material

### 5.1.3. Identity and diversity: Indigenous Australian Nations

## Identity

### What is identity?

Take 2-3 minutes and write down what the term “identity” means to you. What / who influences and shapes your identity? Share your ideas with your class and your teacher. Design an ID Card – indicate what / who shapes your identity:

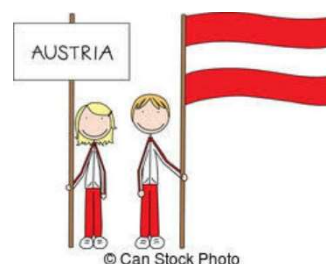


### Notes

### What does it mean to be Austrian?

Is there anything like “Austrianness”? Design a poster within your study group answering and discussing the following questions:

- ? What is a “typical Austrian” like?
- ? Where do these images and ideas come from?
- ? Who thinks Austrian people are like that?
- ? What are the most common clichés and stereotypes about Austria / Austrian people? How do you feel about this?
- ? Is it possible to describe a “typical Austrian” person at all? Why / why not?
- ? Do you fit this image / these images? Are you “typical Austrian”? Why yes / no?
- ? Why is it problematic if someone who is not Austrian tries to define “Austrianness”?
- ? Would you rather identify as Austrian or European? Both? Why/not?



### Search the net for images of Austria.

Which images are presented? Do you like these images? Why / Why not?

Which aspects do you like / dislike about the images you find on the net?

### Notes:

#### Sources:

Clipart “ID-card”: <http://images.clipartpanda.com/identity-clipart-id-color.gif>

Clipart “Austrians”: <https://cdn.xl.thumbs.canstockphoto.com/canstock19972543.jpg>

## Critical thinking



Now reflect on the image(s), ideas and clichés you have/have had about Australia and Indigenous Australian people. Discuss the following questions within your assigned group:

- ➡ Did you know that there were many different Aboriginal cultures and languages spoken across the Australian continent?
- ➡ Why do you think it is important to know about this diversity?

## What does it mean to be Aboriginal?

You may have realised that defining “identity” is not as easy as it seems. In the case of Aboriginal and/or Torres Strait Islander people there is an official Australian definition which has been in use since the late 1960s and is accepted by Aboriginal and Torres Strait Islander communities. Carefully read this definition and summarise the most important components that constitute Aboriginal / Torres Strait Islander identity.

Access the link below and read the sections:

“Definition of Aboriginal and Torres Strait Islander”;

“Indigenous languages”

“Dreaming stories, languages and diversity”

<https://www.austlit.edu.au/austlit/page/6939348> (*BlackWords*)

Within your assigned groups, discuss the following questions and provide a definition:

- ➡ Which three criteria must a person meet in order to be recognised as Indigenous?
- ➡ What do you learn about “looks” and places Aboriginal and/or Torres Strait Islander people live?
- ➡ What do you learn about ‘Dreaming’ stories?
- ➡ What kind of information was new to you? What have you learned? Did you change after reading these texts? If so, what has changed in your perception(s)?

## Research:

Explore the **BlackWords** database: <https://www.austlit.edu.au/specialistDatasets/BlackWords> and find information about diverse Aboriginal language groups – study the **Indigenous Language Map** and find at least one Aboriginal language name for each of the six states.

Indicate the different language groups on your map. You may also access Horton’s map of Aboriginal Australia: <http://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>

Source:

Clipart fox: <https://thumbs.dreamstime.com/t/duckender-fuchs-32461168.jpg>

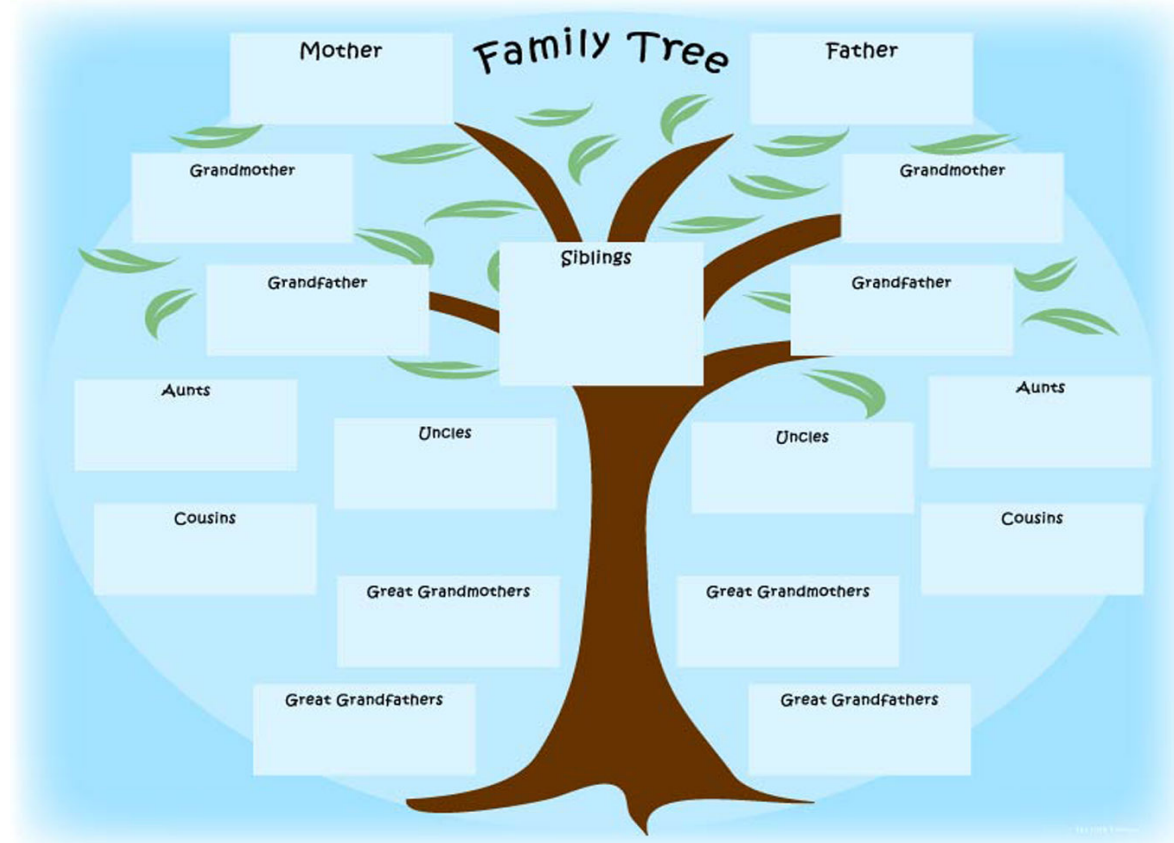
Fig. 4: Identity and diversity: Indigenous Australian Nations – classroom material

#### 5.1.4. My multicultural class

### Identities

#### 1. My family tree

Write the names of your family members into the spaces provided and indicate their country of birth and mother tongue. How many family members speak more than one language?



#### 2. Class survey

Ask four classmates about their family background and cultural roots. Find out about their parents, grandparents or great-grandparents:

- where do/did they come from – why did they move to Austria?
- how many different languages do your friends or their family members speak?
- how many of your classmates have a dual cultural heritage?
- do they speak a language other than German at home? If so, is it important for them to be able to learn/speak this language? Why?

#### 3. My class – a multicultural universe

Together as a class, design a poster: indicate your diverse cultural backgrounds and the different languages you speak. Pin this poster on a wall.

Source:

Clipart: Family Tree: [https://img.clipartfest.com/c4f0a66d61c191c6c1b977fe73e19a1a\\_1000-ideas-about-family-tree-clipart-family-tree-maker\\_1368-1054.jpeg](https://img.clipartfest.com/c4f0a66d61c191c6c1b977fe73e19a1a_1000-ideas-about-family-tree-clipart-family-tree-maker_1368-1054.jpeg)

Fig. 5: My multicultural class – classroom material

### 5.1.5. Equal rights

#### EQUAL RIGHTS

##### TASK 1:

What do the terms below mean to you? What do you associate with these terms?  
Find three adjectives which describe these terms or the feelings they evoke in you.

equality: .....  
citizenship (rights): .....  
assimilation: .....  
invasion: .....  
Indigenous nations: .....  
reconciliation: .....

Now use an online dictionary and look up two different definitions. Add the information that was new. Share your insights with your classmates and your teacher. Together agree on a class definition of each of the terms above. Write here:

**equality:** .....  
**citizenship (rights):** .....  
**assimilation:** .....  
**invasion:** .....  
**Indigenous nations:** .....  
**reconciliation:** .....

##### TASK 2: Discussion

Discuss these questions with a classmate:

- What does it mean to be a citizen of a nation state? What rights does citizenship grant?  
.....  
.....  
.....
  - Which rights are people who are not granted citizenship deprived of?  
.....  
.....  
.....
- Share your ideas with your class and teacher in an open plenum discussion and summarise your findings.



### TASK 3: Discussion - pair work / plenum



Have you ever witnessed a situation in which someone was discriminated against or treated in an unfair way?

Share your experiences with a classmate and discuss the following questions:

- Who was the person that was being discriminated against or treated in an unfair way?
- Who was or were the aggressor(s) / bullies?
- Why do you think people act this way? What do they want to “achieve”?

→ Share your insights with your colleagues and your teacher.

Have *you* ever been treated in an unfair or unjust way?

If so, try to find three adjectives which describe what you felt in that situation:

.....

### TASK 4: Writing: inner monologue / diary entry



Write a short inner monologue describing a situation in which you were discriminated against or treated in an unjust way.

Think about the following questions:

- Who insulted you / treated you in a disrespectful or unfair way?
- What did you feel in that moment? How did you cope with this situation?
- What did you do to get out of this situation? Was there anybody who helped you?

What have you learned in this unit? Briefly summarise your major insights:

.....  
.....  
.....  
.....  
.....  
.....

Source:

Clipart: Discussion: [https://www.google.at/search?q=clipart+discussion&client=firefox-b&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiGzrrNsd7WAhXmNJ0KHWRuBW0Q\\_AUICigB&biw=1024&bih=633#imgsrc=2k32212Het0KzM](https://www.google.at/search?q=clipart+discussion&client=firefox-b&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKEwiGzrrNsd7WAhXmNJ0KHWRuBW0Q_AUICigB&biw=1024&bih=633#imgsrc=2k32212Het0KzM):

Fig. 6: Equal rights – classroom material

## Australian histories

### TASK 1: Plenum discussion



- How do you usually learn about history? Which sources do you use or are you usually provided with by your teacher(s) if you learn about historical events and facts?  
.....
- Who writes the course books / history books you use in school?  
.....
- Have you ever questioned the author(s) of the course books you use? Why /not? Why should you question this?  
.....  
.....
- Do you think the content of history books could change over the course of time? Why/not?  
.....
- Why do you think it is important to question who writes about historical events? Why do you think you should always question the author / narrator behind a story?  
.....
- What do you think the caption “Australian histories” implies? Can/should there be more than one history of Australia? Why/not? Which histories should be included – Why should these perspectives be included?  
.....  
.....  
.....

→ Summarise your insights and the results of your plenum discussion here:

Source:

Clipart: Discussion: [https://www.google.at/search?q=clipart+discussion&client=firefox-b&dc=0&source=lnms&tbn=isch&sa=X&ved=0ahUKewiGzrrNsd7WAhXmNJokHWRuBW0Q\\_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM](https://www.google.at/search?q=clipart+discussion&client=firefox-b&dc=0&source=lnms&tbn=isch&sa=X&ved=0ahUKewiGzrrNsd7WAhXmNJokHWRuBW0Q_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM):

## TASK 2: Research

Quickly answer the questions below. You may use the internet. Don't take longer than 2-3 minutes to answer a question. If you think that one or more questions cannot be answered in a quick and simple way, also indicate this and explain why.

- When does the history of Australia "begin"?  
.....
  - Who "discovered" Australia?  
.....
  - How long have Aboriginal people been living in Australia?  
.....
- Communicate and discuss your findings in plenum. Summarise the outcome of your plenum discussion here:
- .....
- .....
- .....
- .....

## TASK 3: Getting focused

Having discussed the reasons why history books should take into account various perspectives of a country's or a nation's multicultural population, try to answer the following questions:

- ? Why is it wrong to claim that the 'history' of Australia 'starts' in 1788?
  - ? Why should it be avoided to talk about European *settlement*? What does this imply?
  - ? What have you learned about "claiming lands" – how did Indigenous usually settle land rights? What's the "European way" of handling such issues? What do you think of this?
  - ? What have you learned from these units? What was new or surprising for you? Which new insights and perspectives have you gained? Summarise your insights and share your ideas with your class and your teacher:
- .....
- .....
- .....
- .....

Fig. 7: Australian histories – classroom material

## 5.2. *Papunya School Book of Country and History* by Papunya School Stuff and students

The Tjukurrpa is seen in the stars, sun, rainbows, storms and water. For thousands of years we taught our children about this knowledge. It is passed down through families. We learn by doing, copying, mimicking, watching, acting, telling stories, doing ceremonies, listening to stories from country and from inside our hearts.  
(Charlotte Phillipus. Qdt. in: *Papunya School Book of Country and History*. 2001: 4).

In line with *Papunya School Book of Country and History* the term *Tjukurrpa* is translated in this paper as 'Dreaming' and refers to a richness of Aboriginal concepts combining creational stories with laws, cultural practices and traditions. The *Tjukurrpa* belongs to the *Anangu* nations of the central desert region (NT) and defines traditional *Anangu* lifestyle, religion and law<sup>27</sup>. According to the glossary provided at the back of *Papunya School Book of Country and History*, *Tjukurrpa* is described as "the time of creation of the land and the law" (ibid.: Glossary).

The quote above already reveals two of the central learning objectives EFL students may gain from engaging with this picture book. First, they learn about central aspects of the *Tjukurrpa* and second, the students gain valuable insights into different ways of learning about country, history and sacred creational stories (the *Tjukurrpa yara*). *Papunya School Book of Country and History* provides the learners with opportunities to explore holistic teaching and learning approaches and is an inspiring example of two way learning incorporating both Aboriginal and "Western"<sup>28</sup> perspectives. As such, it portrays and discusses the "European way" of instructing children in schools by means of books and the traditional (holistic) *Anangu* way of learning by "going bush" i.e. "by doing, copying, mimicking, watching, acting, telling stories, doing ceremonies, [and] listening to stories from country and from inside our hearts" (Charlotte Phillipus. Qdt. in: ibid.: 4).

*Papunya School Book of Country and History* may be considered as a "profound metaphor for reconciliation" (ibid.: Publisher's Notes), successfully combining Indigenous and Western ways of learning. However, it is important for educators to emphasise to the students that Aboriginal children were forced to adapt to European ways of learning (and living). Yet the narrators in the book express their appreciation of being taught both ways and are thus acknowledging that both perspectives are valid and do not have to exclude one another .

---

<sup>27</sup> Cf. *Australian Screen*: "Benny and the Dreamers". 1992. Web.  
<<https://aso.gov.au/titles/documentaries/benny-and-the-dreamers/clip2/>>. 20 Nov 2016.

<sup>28</sup> Cf. *Papunya School Book of Country and History*. 2001:2

*Papunya School Book of Country and History* tells the story of how different *Anangu* people came to live together at Papunya, a government settlement established in 1959, west of Alice Springs, NT. The book was originally produced as a resource book to be used for the Papunya School Curriculum. It is a collaborative work involving students and staff at Papunya School. The book was designed by Australian artist Ken Searle and written by Australian children's writer Nadia Wheatley together with a number of authors contributing to the telling of the history of Papunya from an Aboriginal perspective. Published by Allen & Unwin in 2001, the book tells the story of how *Anangu* people from five different language groups (*Warlpiri*, *Anmatyerre*, *Arrente*, *Pitjantjatjara* and *Pintupi-Luritja*) came to live together at Papunya.

Incorporating traditional stories of the *Tjukurrpa yara* – the 'Dreaming' stories – *Papunya School Book of Country and History* provides a historical account of the time of first contacts with European explorers, who arrived in the Red Center in the 1860s. It covers the events following the initial encounters over a period of a century, finally leading to the Papunya art movement and the formation of the Warumpi Band in the 1980s. As well as teaching about traditional Aboriginal languages and cultures, the book raises a number of contemporary issues whose understanding is relevant for developing and fostering intercultural learning.

A recurring and central theme addressed in *Papunya School Book of Country and History* relates to the interconnectedness of language, culture and identity. Legal, educational and health issues as well as the emotive relationship with land felt by Aboriginal people are further key issues raised in the text. As pointed out by Diane de Vere and Nadia Wheatley, the book may best be studied "in a cross- curriculum framework" (De Vere and Wheatley 2001:2) as the learning areas comprise the study of history, society and environment, health studies, science, creative arts and religious and legal studies. Thus *Papunya School Book of Country and History* may well serve as a gateway for focused learning in different curriculum areas.

*Papunya School Book of Country and History* is a multi-layered picture book, incorporating different text forms. Visual texts include traditional Aboriginal art (i.e. *Papunya Tula*), European art style, graphic design, historical photography and symbols. Written texts range from factual and descriptive texts to oral histories about the 'Dreaming', songs and map texts. The factual texts render historical events covering a time span of a century. Timelines, personal accounts and quotes from *Anangu* people as well as a glossary of *Luritja-Pintupi* terms are provided at the back of the book.

### 5.2.1. Intercultural aspects and learning objectives

The three major educational and intercultural learning objectives students may gain from engaging with *Papunya School Book of Country and History* relate to the following aspects:

- learning about the vast diversity of Australian Aboriginal nations, cultures and languages spoken in the central desert region as well as developing an understanding for the interconnectedness of language, culture, land and identity
- recognising differences and commonalities, expressing empathy and cultivating mutual respect
- developing critical thinking by questioning narrative perspective and sources of information

*Papunya School Book of Country and History* provides EFL students with various opportunities to explore traditions and cultural practices that are unfamiliar to them. It offers insights into holistic approaches to teaching and learning about natural phenomena and historical events. Learners explore how Aboriginal people had preserved and passed on knowledge from one generation to another without necessarily using written texts. While traditional forms of imparting knowledge (through paintings, songs, performing art and oral story telling) are at the centre of the book, “Western ways” of learning (i.e. being instructed in schools by means of books) are equally included. Students are encouraged to reflect on their own way of learning and discuss which benefits may be gained from learning the *Anangu* way. As pointed out by De Vere and Wheatley, by seeking out both, the incorporation of Indigenous as well as Western perspectives the book “has the potential to transform student’s thinking and assumptions about themselves and their relationship to one another, the way they learn and how they can grow [...]” (ibid.: Introduction).

*Papunya School Book of Country and History* introduces EFL learners to diverse *Anangu* communities, language groups and unfamiliar concepts, such as the *Tjukurrpa*, “the time of the creation of the land and the law” (cf. ibid.: Glossary). The book recounts significant historical events in Aboriginal history and encourages the students to critically question practices that have been imposed on Aboriginal people. The issues raised in the book allow the students to step outside their ordinary cultural frame and to gain new insights which may transform their thinking. Intercultural learning will be fostered by drawing on the students’ ability to empathise with people from different cultures, by acknowledging differences and communalities and by expressing mutual respect.

Finally, the students are introduced to the *Black Words* database, which is a valuable resource illustrating the cultural diversity of Aboriginal and Torres Strait Islander nations. It offers a 'Calendar of Events' and presents "a rich panorama of Aboriginal culture in the past and in contemporary times." (cf. *BlackWords*: "Welcome to BlackWords").<sup>29</sup> The *BlackWords* database should be used as a resource by all students.

### 5.2.2. Lesson plans

#### Pre-reading activities (5 work units)

##### Worksheet 1 (cf. Fig. 8): Traditional art (2 work units)

Activity	Time	Resources	Steps of activity	Objectives
Describing images  Storytelling	20 min.	WS 1: "Traditional art"  book, OneNote	Students respond to a visual  Students elaborate a story describing the visual	- to lead students into the topic  - to introduce traditional Aboriginal art
Reading images:  Feel-think-wonder	20 min.	WS 1, book, OneNote	Students describe visuals and answer questions	- read images
Explore/discover:  Australian Aboriginal nations	30 min.	WS1, book	Students discuss and summarise what they have learned from previous work units  Students read the first five pages and answer questions	- to consolidate prior knowledge  - to read images  - to familiarise students with traditional <i>Anangu</i> ways of learning
Reflection	10 min	WS1	Students reflect on newly gained insight	- to revise conditional clauses

<sup>29</sup> *BlackWords*: Web. <<https://www.austlit.edu.au/austlit/page/5960638>>. 6 Apr 2016.

Worksheet 2 (cf. Fig. 9): Land and identity (1 work unit)

Activity	Time	Resources	Steps of activity	Objectives
Developing critical thinking: what is <i>identity</i> ?	10 – 20 min.	WS 2: “Land and Identity” OneNote, book	Students record initial responses associated with the term “identity”  Students reflect on which factors shape an individual’s / community’s identity	<ul style="list-style-type: none"> <li>- to develop critical thinking</li> <li>- to make students aware of the complexity of the term/concept ‘identity’</li> <li>- to develop an understanding of the interconnectedness of language, culture and identity</li> </ul>
Locate and explore your assigned region: Papunya	20 min.	WS 2, book, internet, OneNote	<p>Students locate Papunya on the Australian map</p> <p>Students explore the region (landscape, climate, sights, flora, fauna)</p> <p>Students find out about the traditional custodians of the land and the different language groups / languages spoken around Papunya</p>	<ul style="list-style-type: none"> <li>- to become familiar with the assigned region</li> <li>- to learn about <i>Anangu</i> cultures and languages</li> <li>- to develop an understanding of the great cultural and linguistic diversity existing within <i>Anangu</i> communities</li> <li>- to introduce students to the <i>BlackWords</i> database</li> </ul>
Define important terms: <i>Anangu</i>	10 min.	WS 2, book, internet, <i>BlackWords</i>	Students agree on a definition of the term <i>Anangu</i>	



Worksheet 3 (cf. Fig. 10): The *Tjukurrpa* (2 work units)

Learn about the <i>Tjukurrpa</i>  Learn about the 'Dreaming'	30 min.	WS 3: "The <i>Tjukurrpa</i> "  internet, OneNote	Students learn about the <i>Tjukurrpa</i>  Students define the term <i>Tjukurrpa</i>  Students watch a short video introducing the assigned region and its 'Dreaming' stories:  <a href="https://www.youtube.com/watch?v=VZNYcYJt1gA">https://www.youtube.com/watch?v=VZNYcYJt1gA</a>	- to familiarise students with the concept of the 'Dreaming'  - to gain deeper insights into the assigned region  - to develop empathy to identify with a person belonging to another culture
Watch:  Interview with <i>Pintupi</i> Elders   Guided questions	20 min.	WS 3  internet, book, OneNote	Students listen to <i>Pintupi</i> Elders explaining important aspects and concepts of the <i>Tjukurrpa</i> :  <a href="https://aso.gov.au/titles/documentaries/benny-and-the-dreamers/clip2/">https://aso.gov.au/titles/documentaries/benny-and-the-dreamers/clip2/</a>	- to discover differences and commonalities  - to develop empathy to identify with a person belonging to another culture
Discussion	10 min.	WS 3	Students share and discuss creational stories they know of	- to make students think about the meaning of religion in their own life  - to explore commonalities and differences
Research:  Scientific and sacred views	20-25 min.	WS 3, internet, OneNote	Students research theories about Aboriginal peoples' origins and compare sources	- to make judgements about views being expressed  - to reflect on scientific and sacred views  - to demonstrate that there are different viewpoints on an issue

### While-reading activities (9 work units)

#### Worksheet 4 (cf. Fig. 11): Hi-stories in text and images (1) (4 work units)

Activity	Time	Resources	Steps of activity	Objectives
Explore the book: discuss the layout, the different texts and images and share insights	20 min.	WS 4: “Hi-stories in text and images (1)” book, paper, OneNote	Students explore the book  Students describe the layout, the different text forms and images  Students describe how texts are constructed for particular purposes	<ul style="list-style-type: none"> <li>- to raise students’ awareness of the multi-layered layout of the book</li> <li>- to explore a variety of texts for different purposes</li> <li>- to develop sensibility for intercultural topics</li> </ul>
Reading: Part 1  Reading for detail:  answer guided questions	100 -150 min.	WS 4 book, OneNote, <i>BlackWords</i>	<p>Students read the first part of the book (21 ps.)</p> <p>Students define important terms and concepts</p> <p>Students learn about <i>Anangu</i> teaching and learning approaches</p> <p>Students analyse and interpret different texts in print and multimodal formats</p> <p>Students seek and use learning support when needed</p>	<ul style="list-style-type: none"> <li>- to become familiar with significant historical events and important terms</li> <li>- to gain insights into different cultural practices</li> <li>- to read, interpret and respond to a wide range of texts in print and multimodal formats</li> <li>- to describe how different texts are constructed for particular purposes</li> </ul>
Create a timeline	15-20 min.	WS 4, book, poster paper, OneNote	Students create a timeline and indicate important historical events in <i>Anangu</i> history	<ul style="list-style-type: none"> <li>- to document important historical events</li> <li>- to gain an understanding of Aboriginal history recording</li> </ul>
Personal reading log (1) cf. Fig. 12	50 min.	Reading log	Students reflect answer questions and reflect on newly gained insights	<ul style="list-style-type: none"> <li>- to document how students feel about their insights</li> </ul>

Worksheet 5 (cf. Fig. 13): Hi-stories in text and images (2) (5 work units)

Activity	Time	Resources	Steps of activity	Objectives
<p>Reading: Part 2</p> <p>Define relevant terms and concepts</p> <p>Reading for detail</p> <p>Guided questions and analysis</p>	100 - 150 min.	WS 5: “Hi-stories in text and images (2)” book, OneNote	<p>Students read the second part of the book (21 ps.)</p> <p>Students define relevant terms and concepts and answer detailed comprehension questions</p> <p>Students read, interpret and respond to different texts and images and describe how texts are constructed for particular purposes</p>	<p>- to learn about significant events in Aboriginal history</p> <p>- to “read” images: develop the ability to read intercultural messages of images</p> <p>- to develop critical thinking</p>
<p>Personal reading log (2) (cf. Fig. 15)</p> <p>Reflection questions</p>	50-100 min.	Reading log, book, OneNote	<p>Students answer reflection questions</p> <p>Students put themselves into the shoes of individual characters in the story</p> <p>Students discuss open questions and reflect on how socio-cultural values, attitudes and beliefs are presented in the texts</p>	<p>- to empathise with people belonging to another culture</p> <p>- to develop critical reading skills</p> <p>- to describe how the newly gained insights make the students feel</p>
Reflection / discussion	10 min.	-	<p>Students reflect on the insights they have gained from reading the book</p> <p>Students seek and use learning support from peers and/or their teachers</p>	- post reflection: to document changes in students’ attitudes

## Post-reading activities (7 work units)

### Worksheet 6 (cf. Fig. 14): Narrative perspective and history writing (3 work units)

Developing critical thinking: critical reading skills	50 min.	WS 6 “Narrative perspective and history writing”  Eve Pownall : <i>The Australia Book</i> (1837)  <i>Papunya School Book of Country and History</i> (2001)  OneNote	Students compare selected passages taken from Pownall’s <i>The Australia Book</i> and <i>Papunya School Book</i>  Students describe selected pictures and discuss selected passages  Students read and analyse texts and images and support their interpretations with evidence drawn from the texts  Students describe how socio-cultural values, attitudes and beliefs are presented in texts and images	<ul style="list-style-type: none"> <li>- to develop and foster critical thinking</li> <li>- to identify and reflect on narrative perspective and historical, socio-cultural and political contexts / ideologies informing a text</li> <li>- to question sources and make judgments about the views expressed, the completeness of the evidence and the values represented</li> <li>- to speculate on intended readership(s)</li> <li>- to identify a narrator’s point of view/a story’s didactic purpose</li> </ul>
Writing skills: Diary entry   Writing a historical account	100 min.	WS 6	<p>Students work in pairs and write diary entries from different perspectives (<i>Anangu</i> – European perceptions of the arrival of Europeans in the Red Center)</p> <p>Students write a chapter for a history school book</p>	<ul style="list-style-type: none"> <li>- to tell a story from different perspectives</li> <li>- to develop the ability to empathise with people belonging to a different culture</li> <li>- to train writing skills (formal – informal writing)</li> </ul>

### Personal reading log (Fig. 15) (4 work units)

Activity	Time	Resources	Steps of activity	Objectives
Personal reading log (cf. Fig. 15)  Discuss open questions	50-100 min.	Personal reading log  teacher/supervisor	Students answer reflection questions  Students keep a reading log and keep record of their feelings: what has changed after reading the book? Which insights have been gained?  Students discuss open questions and reflect on the insights gained from the work units	<ul style="list-style-type: none"> <li>- to foster critical reading skills and critical thinking</li> <li>- to discuss open questions</li> <li>- to reflect on essential learnings</li> </ul>
Presentation	100 min.	book, worksheets, OneNote, SWAY	Students prepare presentations using new media	<ul style="list-style-type: none"> <li>- to train presentation skills</li> <li>- to use new media (SWAY)</li> </ul>

### Pre-reading activities (5 work units)

#### Worksheet 1: Traditional art (cf. Fig. 8)

The students respond to a visual illustrating traditional dot painting (cf. Fig. 8). They describe their immediate thoughts and feelings and share their ideas. Together as a group they describe what they see. They discuss what they think about the image, how it makes them feel and what it makes them wonder about (“Think-Feel-Wonder”). Then, the learners elaborate a story related to the visual.

Next, the students describe the paintings on the first double page of the book. They comment on the painting style (i.e. traditional Papunya Tula art) and again elaborate stories relating to the images they see.

The paintings on the first double page show honey ants, larvae, plants, dot-symbols and Papunya station with its different places and amenities. The honey ant is the dominating motif in the painting, which already alludes to the importance of this animal to the story, the land and

its people. Describing the paintings and elaborating a story allows the students to approach the book in a creative way and encourages them to appreciate visual text forms, especially symbols, as a means of conveying messages and/ or telling a story.

Next, the learners write down their associations evoked by the term “Aboriginal nations”. They brainstorm ideas and consolidate what they have already learned from previous plenum discussions (cf. Figs. 3-7).

Then, the students read the first five double pages of the book. They may take turns in reading out loud to each other. These first pages introduce EFL students to traditional *Anangu* ways of learning. The pupils explore holistic teaching and learning approaches and become familiarised with important *Anangu* words and concepts, such as *ngurra* (home or homes, homeland) or the *Tjukurrpa yara* (the ‘Dreaming’ stories) (cf. Papunya School Book of Country and History 2001: Glossary). The students also learn about different *Anangu* language groups such as *Pintupi*, *Warlpiri*, *Anmatyerre*, *Pitjantjatjara*, *Arrente* and *Luritja* (which is the language used in the book) and they are introduced to the *Tjukurrpa* and to different *Tjukurrpa yara* belonging to diverse *Anangu* nations.

Finally, the students reflect on their own way of learning about different subjects in school. They discuss what they would change in order to create a more effective and appealing learning atmosphere. The students may design a poster and present their ideas to the class. This activity also focuses on grammar and revises the use of conditional clauses.

Worksheet 2: Land and identity (cf. Fig. 9)

First, the learners engage in a critical reflection on the complexity of the concept “identity”. Students discuss what ‘identity’ means to them and which factors influence and shape their own identity.

Next, the study group locates their assigned region on the Australian map. They explore the region’s landscapes, indigenous flora and fauna, important sights and also indicate the diverse Aboriginal languages spoken around their assigned region. The students may use *Papunya School Book of Country and History* as a resource and/or access the *BlackWords* database, which provides an extensive Indigenous language map.

Finally, the learners define the term *Anangu* with the help of the glossary provided at the back of the book.

### WS 3: The *Tjukurrpa* (cf. Fig. 10)

Before the students engage in the actual reading process they explore the concept of the *Tjukurrpa*, the 'Dreaming'. First, they read what *Anangu* people say about the *Tjukurrpa* (cf. *Papunya School Book of Country and History* pp. 2-5) and take notes on newly gained insights. Then, the group watches a short video, introducing the region around *Uluru* (NT). They answer guided comprehension questions and discuss basic concepts of the *Tjukurrpa*. The students then watch another video in which two *Pintupi* Elders share their views about the *Tjukurrpa* and talk about their strong, emotive relationship with the land of their ancestors. While watching the videos, the learners answer detailed comprehension questions.

Next, the learners are encouraged to think about and share creation stories from their own culture. Some of the students may have a dual cultural heritage, so they can make comparisons between different sacred stories. The learners should be encouraged to reflect on the meaning such stories have for people belonging to a certain religious or cultural group.

Finally, the learners search the internet for scientific theories about Aboriginal people's origins. Over the course of their research learners may discover that estimates greatly vary, embracing a time span of several thousand years. The students compare their findings and explore what *Anangu* people think about these theories. Educators may communicate to the learners the difference between scientific and sacred views. Useful resources for accomplishing these tasks are the timeline provided at the back of the book as well as the Calendar of Events accessible via *BlackWords*.

### While-reading activities (9 work units)

#### WS 4: Hi-stories in text and images (1) (cf. Fig. 11)

In these work units students engage in the actual reading process. To begin with, they may explore the layout and the different text forms (factual and descriptive texts and personal accounts). The pupils quickly "scan" the book and share their initial responses with each other. They comment on the layout, the various text forms they encounter and describe the different art forms used in the book (i.e. traditional painting, historical photography and "Western" art styles).

Second, the study group reads the first part of the book, comprising 21 pages, and covering the events following the first encounters between *Anangu* and European people in the 1860s until

the Great Depression in 1929. The learners may want to take turns in reading out loud to each other. While reading, the study group defines relevant terms and concepts. Educators may support the students in their reading process by providing information about and discussing the socio-cultural and historical contexts embedded in the text. Students need to understand, for instance, that it was not until the second half of the nineteenth century that *Anangu* people had ever laid eyes on white people. How disturbing the sight of white men must have been to *Anangu* people is revealed by Papunya Tula artist Ronnie Tjampitinpa, who states:

I thought the first whites I saw were mamu – devil monsters! They had different skin to us. I thought, 'Eh, these blokes are devils from the grave! 'We couldn't believe our eyes, because we have dark skin. It was unbelievable (Ronnie Tjampitinpa qtd. in *Papunya School Book*. 2001:6).

Having read the first part of the book, the students draw a timeline of important historical events in *Anangu* history, similar to the one provided at the back of *Papunya School Book of Country and History*. On this timeline the learners indicate and discuss three major events they have learned about while reading the first part of the book.

Next, the study group engages in an in-depth analysis. The students carefully read the text again. With the help of detailed comprehension questions which aim to facilitate the reading process, the learners gain a better understanding of major historical events. On the basis of what they learn from reading the first part of the book and analysing the text, the learners will be able to understand causes and reasons for present-day dilemmas. The students will realise, for instance, that for millennia, *Anangu* people had led healthy, purposeful lives and that through the arrival of Europeans, who intruded and occupied the homelands of *Anangu* people, traditional lifestyles were largely and irreversibly disrupted.

Using their personal reading log (cf. Fig. 12) students document their feelings about newly gained insights. The learners take their time to re-consider and consolidate prior knowledge. They may reflect on the insights they have gained and ask themselves if, or how they have changed over the course of reading the first part of the book. Which new perspectives have been gained? What has changed in their attitude(s) while / after reading the first part of the book? How do they feel about what they have learned? What was surprising? Would they recommend the book to other students? Why? Why not? Learners may also write down open questions they want to ask the authors, artists, illustrators or particular characters in the book.



## WS 5: Hi-stories in text and images (2) (cf. Fig. 13)

In these work units the students continue and finish their reading (pages 22-45). The learners answer detailed comprehension questions, which help them to better understand important historical events embedded in the texts. The students define central terms and concepts they encounter in the course of reading the book. Educators may supervise the learners' progress and offer learning support. Additional material and activities are accessible via the e-learning platform OneNote.

The second part of the book comprises the years from the 1930s until 2001. Relevant historical and socio-cultural events which need to be discussed with the students include, i.a., the establishment of Christian missions in the 1930s, the establishment of the ration depot and mission store set up at Haasts Bluff in 1941, the implementation of assimilation policies in 1951, the establishment of Papunya School in the 1960s, the Referendum for Aboriginal citizenship in 1967, the Papunya Art Movement in the 1970s, the formation of the Papunya Council in the late 1970s, the events triggered by diverse land rights movements, finally leading to the Mabo Decision in 1992, as well as the reconciliation movements in the 1990s.

Covering such a vast period of time represents a great challenge for both educators and learners. Therefore, the learners should be given enough time to explore the events embedded in the texts. Educators need to carefully supervise the students' learning progress and pupils should be given the opportunity to seek learning support. Additional material and further tasks are also accessible via OneNote.

In the course of reading, the learners find out about important terms and concepts (cf. Fig. 13) whose understanding is crucial to comprehend the historical, socio-cultural and political contexts embedded in the texts. While reading the second part of the book, educators need to discuss the following questions with their students:

- How did *Pintupi* people react when they first saw white men in their homelands?
- What was the purpose of establishing missions?
- How and why did the life of *Anangu* people change when they were driven off their homelands?
- What does it mean to be a citizen of a country? Which rights does citizenship grant?
- In what ways are people who are deprived of citizenship rights disadvantaged?

Educators need to communicate to the learners that neither *Anangu* nor any other Aboriginal nation voluntarily left their traditional homelands. Students need to understand that from the “1820s until well into the twentieth century” (Leane: 2012:6)<sup>30</sup> a large number of Aboriginal people were living on missions, dispossessed of their traditional homelands on the grounds of government policies, which legalised the displacement of Aboriginal people. Furthermore, learners must realise that Aboriginal people were not protected by the state as it was not until 1967 that they were counted in the census and thus recognised as Australian citizens. It is crucial that students understand the long-term negative impacts such policies have had and continue to have on Aboriginal and Torres Strait Islander people and that “it takes more than a few generations to recover from previous oppressive and discriminatory government policies” (ibid).

It is furthermore essential for students to interrogate concepts of ‘equality’, ‘equal opportunity’ and ‘fairness’ as for a long time in the past government institutions such as schools or hospitals were “trusted by non-Indigenous people [and] have [therefore] been very oppressive and dangerous places for Aboriginal and Torres Strait islander people” (ibid.). Leane states that:

A focus here on the relativity of the way that certain institutions and organisations have treated different socio-cultural groups is essential, and it is paramount that students realise that not all institutions and organisations are universally ‘good’ and ‘fair’. Concepts of ‘fairness’, ‘equality’, and ‘equal opportunity’ need to be [...] deconstructed in this way to avoid giving rise to the view that Aboriginal and Torres Strait islander people should be able to achieve the same standards in terms of education and health and/or that Aboriginal and Torres Strait islander people are responsible for their own disadvantage in contemporary Australia (Leane: 2012:7).

It is thus the responsibility of educators to lead the students towards a better understanding of the impact of previous oppressive and discriminatory policies on Aboriginal and Torres Strait Islander people today. Teachers may generate and engage learners in activities, which help them to empathise with people concerned. Such activities may, for instance, take the form of role plays or writing inner monologues (cf. Fig. 6).

---

<sup>30</sup> Jeanine Leane. “Teaching with BlackWords: Aboriginal and Torres Strait Islander Writers and Storytellers”. 2012. Web. <<http://www.austlit.edu.au/BlackWords>>. 7 Mar 2016.

### Post-reading activities (7 work units)

#### WS 6 (cf. Fig. 14): Narrative perspective and history writing

Students compare and contrast selected passages and images of Eve Pownall's *The Australia Book* (1837) to *Papunya School Book of Country and History* (2001). The learners describe paintings and images, compare and contrast painting styles and engage in a critical reflection on how Aboriginal and European people are depicted in the respective picture books. They analyse narrative perspectives, identify intended readership and discuss the way Australian history is interpreted and represented. The students describe how text and images are constructed for particular purposes and identify how socio-cultural values, attitudes and beliefs are presented in the texts. The learners thus develop and foster critical reading skills.

Next, the learners train critical thinking and writing skills. The students work in pairs and write short diary entries (200-250 words). Pair A steps into the shoes of an *Anangu* person witnessing the arrival of the first Europeans on *Anangu* lands. Pair B writes from a European perspective. The students reflect on how each individual may feel about what they see and what each individual may think about the strangers they see. This activity is particularly apt to develop and foster intercultural learning as the learners empathise with people belonging to different cultures. The students will gain a deeper understanding of the dynamics of racism and are encouraged consider peaceful ways of resolving conflicts.

The study group finally writes a historical account on the arrival of the first Europeans in the Red Center. The students will draft a chapter for a history school book, covering the events following the first encounters between Aboriginal and European people. The learners consolidate prior knowledge, critically re-consider what they have learned about writing from a cultural outsider point of view and agree on "their" version of Australian history.

The learners use their personal reading log (cf. Fig. 15) to engage in a critical reflection on newly gained insights and finally present their findings, via the e-learning platform SWAY.

### Learning objectives

The work units designed for engaging with *Papunya School Book of Country and History* familiarise students with the great diversity of Aboriginal communities of the central desert region (NT). Students learn about various *Anangu* language groups and discover how different *Anangu* communities have come to live together at Papunya. They explore holistic teaching

approaches, learn about traditional *Anangu* lifestyle and gain a deeper understanding of *Anangu* learning about history, which is inextricably connected to learning about country and natural phenomena.

The units furthermore introduce learners to a variety of unfamiliar cultural concepts such as the *Tjukurrpa*, which comprises a rich set of beliefs, traditions, customs and laws owned by *Anangu* people. The book offers numerous possibilities for students to explore unfamiliar cultural practices, which may encourage them to learn more about a specific community's way of life. Insights gained from engaging with the text help students to develop a deeper understanding of the central role traditions, customs and beliefs inhabit in shaping an individual's and a community's identity. As highlighted by de Vere and Wheatley, the text has "the potential to transform students' thinking and assumptions about themselves [...], the way they learn and how they can grow [...]" (de Vere and Wheatley 2001: 2).

The students also learn about significant historical events in Aboriginal and particularly in *Anangu* history. Learners will realise that there are multiple truths associated with Australian history and that "the experiences of all groups are valid and real, and that one socio-cultural groups' experiences do not negate or invalidate those of another" (Leane 2012: 4). As pointed out by Leane, 'Western' and Indigenous perspectives do not have "to be taught in a way that is oppositional or that requires students to choose between who was right and who was wrong" (ibid.). Australian history may rather be taught "productively through literature by exposing and discussing the different beliefs, values, practices, and socio-cultural contexts of both indigenous cultures and other cultures involved." (ibid.). It should be made clear to the students that the history of a country or a nation always involves experiences of various groups of people who are part of that particular country or nation. It is essential for learners to understand that all these experiences are equally important and that all these different voices must be included and appreciated.

In addition to gaining new insights into unfamiliar lifestyles and cultural practices, *Papunya School Book of Country and History* provides the students with various possibilities to explore commonalities and shared values. Teachers need to draw the students' attention to experiences and events in the story they can relate to. Learners may, for instance, share experiences such as playing hide and seek, stealing apples from a neighbour's garden or going camping with their family and friends. Regardless of cultural belonging, certain experiences and values may be shared across cultural boundaries.

Furthermore, intercultural learning is implemented by encouraging the students to 'step into the shoes' of and empathise with people belonging to different cultures. The study group explores what it might have been like to witness the arrival of the first Europeans in the Red Center (*Uluru-Kata Tjuta*) from an Aboriginal perspective. The learners equally reflect on the way Europeans might have felt about the 'strangers' they saw. Writing diary entries considering both perspectives, the students finally compare and discuss their findings. Thus, the study group will gain a deeper understanding of the nature and the dynamics of racism and they may also explore reasons for (cultural) misunderstanding. They may furthermore discuss and consider peaceful resolutions to potential conflicts.

Writing a historical account on the arrival of the first Europeans in the Red Center will be a challenging task for the study group. It requires the students to consolidate prior knowledge gained from their work units and to make careful choices about content and wording as they are writing from a cultural outsider's perspective. This task requires the learners to implement what they have learned from previous units: recognising and appreciating differences and commonalities, expressing empathy with people belonging to 'another' culture and cultivating respect.

Using their reading logs (cf. Figs. 12 and 15), the students document their personal learning progress and reflect on newly gained insights. They document changes in their perceptions, assumptions and attitudes and share their insights with their colleagues and educators.

## WORKSHEET 1 **TRADITIONAL ART**

**I. Traditional art:** What does this painting make you think of/wonder about?



Thoughts & impressions:

Which type of painting does this work represent? What's its "story" or message?

Interpretation / Story:

### **II. Reading images**

"Study" the first double page of *Papunya School Book of Country and History*.

How do the paintings make you feel? What do they make you think of and wonder about?

.....

.....

.....

Comment on the different shapes and the use of colours:

.....

.....

.....

What do the paintings show? Which kind of story do they tell? Which messages are conveyed?

.....

.....

.....

Imagine a "background" story for the paintings:

.....

.....

.....

### III. Reading: Australian Aboriginal nations

What have you already learned about Aboriginal people, language groups and culture from previous work units?

.....

.....

.....

Read through the first five pages of *Papunya School Book of Country and History*. Also “read” the pictures and paintings! Together with your colleagues answer these questions:

What do you learn about *Anangu* culture and traditional ways of learning about country and history? Which information is new?

.....

.....

.....

What do you learn about Papunya?

.....

.....

.....

How do *you* usually learn about history and geography? Do you enjoy your way of learning and the way you are being instructed? Why/why not?

.....

.....

.....

What would you change? Make some suggestions using conditional clauses:

.....

.....

.....

Source:

Lizard: <https://s-media-cache-ak0.pinimg.com/originals/04/ac/1b/04ac1b0a784657f42271af397e63473b.jpg>

Fig. 8: Worksheet 1: Traditional art – classroom material



## WORKSHEET 2

### **LAND AND IDENTITY**

**Explore your assigned region**

Indigenous communities have their own distinct language, culture, religion, history, laws and territory! It is important to remember that:

- There is **no single** Australian Aboriginal culture or language
- People from different parts of the country have different 'Dreaming' stories
- Aboriginal cultures have always been dynamic and changing

#### **TASK 1:**

What is identity? What does this term mean to you?  
Who or which factors shape and influence your identity?



#### **TASK 2:**

Find /explore your group's assigned region!

With the help of your book learn about your region's traditional custodians (=land owners). Name at least 3 distinct Indigenous communities or language groups from this region.

Locate the state, the region, the traditional custodians and their language name on the map → → →

Clue: Indigenous language map:

<https://www.austlit.edu.au/specialistDatasets/BlackWords>

#### **Find out about your region's...**

... climate, landscapes, sights, indigenous flora and fauna



#### **TASK 3:**

With the help of the glossary at the back of your book, define what the term *Anangu* means:

.....  
.....  
.....  
.....

#### Sources:

Clipart top left: <https://previews.123rf.com/images/vectorshots/vectorshots1304/vectorshots130400160/19419730-Retro-Comic-Ausrufezeichen-Lizenzfreie-Bilder.jpg>

Clipart right: <https://pixabay.com/de/gedankenblase-denken-comic-leere-305053/>

Australian map: <http://us.123rf.com/450wm/tribalium123/tribalium1231210/tribalium123121000141/15820510-map-of-australia-painting-in-the-abstract-aboriginal-style.jpj?ver=6>

Fig. 9: Worksheet 2: Land and identity – classroom material



### WORKSHEET 3

#### The *TJUKURRPA*

#### **TASK 1:**

What does the book tell you about the *Tjukurrpa*?  
Take turns and read out to each other (pp. 2-5).  
Share your ideas – what is the *Tjukurrpa*?  
What are central elements of the *Tjukurrpa*?



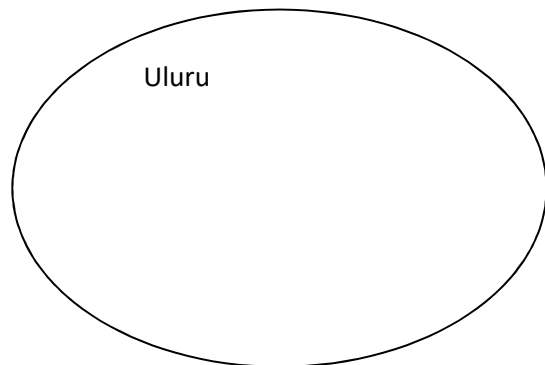
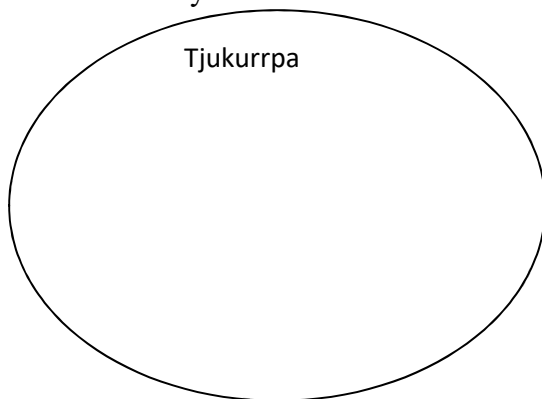
Write your “definition” here:

#### **TASK 2:**

Access the link: <https://www.youtube.com/watch?v=VZNYcYJt1gA>

Watch the short video and answer the following questions:

- ? Which region is introduced in this video and who have been the traditional custodians of the lands for thousands of years?
- ? What is said about the *Tjukurrpa* (land, laws, traditions)?
- ? What is said about the way stories and laws are kept? What can visitors learn?
- ? What do you learn about Uluru?



#### **Critical research:**



Find out about the source of the video – who has made this short film?

.....

.....

### TASK 3:

In this activity you will learn about important aspects of the *Tjukurrpa*, told by *Pintupi* Elders Benny Tjapaljarri and Mick Ngamurarri: <https://aso.gov.au/titles/documentaries/benny-and-the-dreamers/clip2/>

While watching the video take notes on the following questions:

- ? How did Benny and Mick feel when they were brought to and taught at the mission?
- ? Why do you think they felt that way? What do they say about the new way of teaching and learning?
- ? What do you learn about the 'Dreaming' characters?
- ? How would you feel if you had to convert to a religion or adapt to customs that are completely alien to you?

### Discussion:

Do you belong to a religious group? If so, which creational stories are told in your community? What do these stories mean to you/your family?



Which other creational stories (from different cultures) do you know of?  
Take notes about your findings and insights and share your stories:

.....  
.....  
.....

### TASK 4: Research: What theories do scientists have about Aboriginal people's origins?

Search the internet for information: how long have Aboriginal people inhabited the Australian continent? You may find it interesting to compare the following sites:

<https://www.austlit.edu.au/specialistDatasets/BlackWords/BlackWordsCalendar>

[https://en.wikipedia.org/wiki/History\\_of\\_Australia](https://en.wikipedia.org/wiki/History_of_Australia)

What does your book tell you about how long Aboriginal people have been living in Australia?  
→ Study the timeline at the back of your book and discuss it within your group and with your supervisor.

Notes:

.....  
.....  
.....

### Sources:

Clipart top right: <https://pixabay.com/de/gedankenblase-denken-comic-leere-305053/>

Clipart: Fox: <http://up.picr.de/7485479npk.gif>

Clipart: Discussion: <https://www.google.at/search?q=clipart+discussion&client=firefox->

[b&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKewiGzrrNsd7WAhXmNJoKHWRuBW0Q\\_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM:](https://www.google.at/search?q=clipart+discussion&client=firefox-b&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKewiGzrrNsd7WAhXmNJoKHWRuBW0Q_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM:)

Fig. 10: Worksheet 3: The *Tjukurrpa* – classroom material

**WORKSHEET 4**  
**HI-STORIES IN TEXT AND IMAGES (1)**

**TASK 1:**

Before you start reading your book, take some minutes to “scan” it. Take a look at the images/paintings and the different text types – which kinds of texts and images are used?

What do you think is the purpose of using different text forms, painting styles and images?

Notes:

.....  
.....  
.....

**TASK 2: Getting focused**

Read the first part of the text (21 pages).

You may gradually come up with definitions and descriptions of the following terms while you are reading the story. Terms printed in **bold** should be discussed with your supervisor.

**Terra nullius** means .....

A station is .....

*Tjulkura* refers to .....

**Pastoralists** are people who .....

Arrente land is .....

Bush tucker is .....

**Missions** were built by .....

The purpose of the missions was to .....

The **Stolen Generations** are .....

More terms / open questions:

.....  
.....  
.....  
.....

### **TASK 3: Guided analysis of the story**

How does the book describe/explain the term “terra nullius”?

How did *Anangu* people traditionally keep record on who owns which lands? Why did this way of recording lead to misunderstandings between *Anangu* and European people?

Find examples in the text that describe the emotive connection to land felt by *Anangu* people.

In which ways was the balance of nature broken when Europeans intruded *Anangu* lands?

Which difficulties did *Anangu* people face when Europeans settled on their lands? How did their traditional way of life change? Support your answers with examples from the text!

What do you learn about Alice Springs? What is the original *Anangu* name for Alice Springs?

Which problems arose between *Anangu* and European people when Alice Springs was “established”?

What does the text reveal about *Anangu* beliefs and “the new religion” Europeans introduced?

What do you learn about mission schools? Which purpose did these missions fulfill? Support your answers with examples from the text!

What does the text reveal about nutrition and health care? Give examples!

What does it say about the Stolen Generations? Quote from the text!

What do you learn about the drought in the 1920s – why did *Anangu* people have to ask for food supplies at Hermannsburg Mission? What is the *Anangu* name for Hermannsburg?

Internet research: *Albert Namatjira* - what do you learn about his art and success as a Papunya Tula painter? Find out about his work and achievements:

### **TASK 4: Create a timeline**

Indicate important events in *Anangu* history on a timeline. Agree on three interesting/surprising (...) events/facts you have learned about while reading the first part of the book. Briefly describe the events:

.....  
.....  
.....  
.....

Notes & open questions:

.....  
.....  
.....

Fig. 11: Worksheet 4: Hi-stories in text and images (1) – classroom material

## Critical reading – keeping a reading log

### *Papunya School Book of Country and History (1)*



- What are your thoughts after reading the first part of the book?  
How do you feel after finishing it? Did you enjoy reading it?  
Why / why not?
- What do you think about the personal accounts of *Anangu* people? Was / were there any statement(s) which particularly surprised you or made you stop and critically reflect on your own life? Explain why certain statements make you think.
- Do you think it was easy to find a way of combining *Anangu* beliefs and customs with the “Western way” of life? What difficulties have arisen (will arise in the future)?
- This is how Ronnie Tjampitjinpa remembers his first encounter with white people:  
  
“I thought the first whites I saw were mamu – devil monsters! They had different skin to us. I thought, ‘Eh, these blokes are devils from the grave! ‘We couldn’t believe our eyes, because we have dark skin. It was unbelievable.” (Ronnie Tjampitjinpa in *Papunya School Book*. 2001:6)  
  
How does this statement make you feel?
- Have you changed after reading the first part of the book?  
Could you learn anything about life in general from reading the text?
- Does the text leave you with open questions? What would you like to discuss in greater detail (with your colleagues / supervisor / the authors and illustrators of the book)?
- Who else should be encouraged to read this book? Should anyone read it? Why / why not?

Notes & open questions:

.....

.....

.....

Source:

Clipart: [https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59\\_eule-funke-park-schule-cliparts-eulen\\_450-415.gif](https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59_eule-funke-park-schule-cliparts-eulen_450-415.gif)

Fig. 12: Reading log: *Papunya School Book of Country and History (1)* – classroom material

**WORKSHEET 5**  
**HI-STORIES IN TEXT AND IMAGES (2)**

**TASK 1: Getting focused**

Quickly scan the second part of the book. As you read along you will find the answers to the questions below in the text. Discuss your findings with your supervisor.

What does the word Gospel mean? \_\_\_\_\_

What is a township? \_\_\_\_\_

What is a **reserve**? \_\_\_\_\_

A ration depot is \_\_\_\_\_

**Assimilation** means \_\_\_\_\_

A **policy** is \_\_\_\_\_

A **referendum** is \_\_\_\_\_

To be granted **citizenship** means \_\_\_\_\_

Further terms / concepts / words /questions:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

## TASK 2: Guided analysis of the story

Read the second part of the book again. Then answer the questions below:

- What do *Anangu* people refer to when talking about 'mob'? What does this term make you think of? Would you use it in the same way? Why (not)?
- What does the text reveal about living in a 'camp' as opposed to living on a reserve? What are the differences? Support your answers with examples from the text!
- Why did *Anangu* people decide it would be better to live together in larger groups at Alalpi? Where did the different communities traditionally live?
- Which difficulties did *Anangu* families face at Haasts Bluff? What was / were the reasons for these problems?
- Describe what Haast Bluff Settlement looked like – use Mary's painting (p. 27) to help you. Who lived at Haasts Bluff in the mid 1940s / 1950s? Which problems did the people face? What was life at Haasts Bluff like?
- In 1947 rockets and missiles were tested at Woomera. What does the book reveal about the impact these tests had on *Anangu* people living around this area? How does this make you feel?
- What did the Australian Government implement in 1951? What was the intention behind this policy? Give examples from the text!
- Why has Papunya become a special place for *Anangu* people? Which neighbouring lands are there to the North, East, South and West?
- Carefully re-read the texts on pages 28-32. What do the narrators tell you about life at Papunya in the 1950s / 1960s? What is said about Papunya School and education in general?
- Describe and compare the paintings on pages 30 and 31: how do they differ? Which messages do they convey? Discuss and summarise your findings in 4-5 sentences.
- Who is the narrator / are the narrators of the book? How do know?
- Which questions does the book leave you with?

.....  
.....  
.....  
.....

Fig. 13: Worksheet 5: Hi-stories in text and images (2) – classroom material

## WORKSHEET 6

### Narrative perspective and history writing

#### Critical thinking:

Compare Eve Pownall's *The Australia Book* (1837) and *Papunya School Book of Country and History* (2001).



*The Australia Book* by Eve Pownall (1837):

- Study the cover of the book: what do you see? What are your immediate responses?
- Take a closer look at what the people are doing! What changes in each sequence of pictures?
- Comment on the way European and Aboriginal people are depicted on the cover.
- How does this cover interpret and represent Australian history? Which idea or message does the artist convey? Interpret the pictures and write down the intended story.
- Find out about Eve Pownall: what is her cultural heritage? Who do you think did she write this book for (intended readership)?
- Read the first double page and compare the information given with the way *Papunya School Book of Country and History* describes the arrival of the first Europeans. Which kind of information is left out/added/ presented in a different way and why?
- Which account is "true"?
- Discuss what you have learned from the activities and tasks in your work units. Write down newly gained insights, interesting/surprising/shocking facts and open questions you want to discuss in greater detail (with your supervisor):

.....

.....

.....

.....

.....

.....

.....

Source:

Clipart fox: <https://thumbs.dreamstime.com/t/duckender-fuchs-32461168.jpg>



## **TASK 1: Informal writing: Diary entry**

### **Pair work:**

Pair A steps into the shoes of an *Anangu* person witnessing the arrival of the first Europeans on *Anangu* lands.

Pair B writes from a European perspective.

Write a diary entry (200-250 words) considering the following aspects:

- What do you see and perceive? What is going on around you?
- How do you feel about these events / situations?
- Describe the strangers you see: what do they look like? What are they doing? How does this make you feel?

Compare your texts and discuss the outcome!



*Uluru- Kata Tjuta, 1850 | Central Desert, 1850*

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Source:

Clipart pencil: [http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2\\_pencil.jpg](http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2_pencil.jpg)

### Group work:

Try to write a brief historical account on the basis of what you have learned from previous work units. Write about 350 – 400 words and give your chapter a title!

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.

Clipart fox: <http://up.picr.de/7485479npk.gif> Clipart pencil: [http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2\\_pencil.jpg](http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2_pencil.jpg)

Fig. 14: Worksheet 6: Narrative perspective and history writing – classroom material

## Critical reading – keeping a reading log

### *Papunya School Book of Country and History (2)*



- How do you feel after finishing the book?  
Write down three ideas or feelings that spontaneously come to your mind.
- How do you feel after learning about government enforced assimilation policies? How does the implementation of such policies affect a person's identity or a culture's integrity?
- Why do you think some *Anangu* people refused to come and live at Papunya? What do you think about the Government's initiative to "send trucks out, to make the rest of the *Pintupi* come in from the desert"? How does this statement make you feel?
- Carefully read through the texts on pages 28-29 again. Which major event took place in 1967? What do you think it means to be a *citizen* of a country? What do you think it implies if you are not?
- *"I shifted to Papunya, where I began my schooling. It was there I began to understand the way things were. I realised we were living in a different world now. It was someone else's world."* (Smithy Zimran Tjampitjinpa)  
  
This is the way Smithy Zimran Tjampitjinpa remembers her childhood at Papunya in the 1960s (page 30). Find three adjectives that describe Smithy's feelings.
- Have you ever moved houses and / or changed schools? If so, how did you feel? Why and where did you go to? Did you go to a foreign country where people spoke a language you didn't understand? Or to a place where people had a different colour of skin? What did you do in order to 'adapt' to this new situation?
- How would you feel/react if people you had never seen before in your life told you, you have to leave your family? How would you feel if you were brought to a foreign country whose culture, people and language are alien to you? Why would anybody do such a thing?
- How do you feel after reading the narrator(s)' description about living at Papunya at that time (pages 29-32)? Is there anything in the text that makes you stop and think?
- What you have learned about the *Tjukurrpa*? Do *Anangu* people still practice their traditional way of life? How? Support your answers with quotes from the book!
- Does the book leave you with open questions? Is there anything you want to discuss and learn about in greater detail? Take notes on your thoughts, feelings and questions:

.....  
 .....

Source:

Clipart: [https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59\\_eule-funke-park-schule-cliparts-eulen\\_450-415.gif](https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59_eule-funke-park-schule-cliparts-eulen_450-415.gif)

Fig.15: Reading log: *Papunya School Book of Country and History (2)* – classroom material

### 5.3. *When I Was Little, Like You* by Mary Malbunka

“*Uwa ngayuluna wangkanyi ngayuku yara, ngayulu wiima nyina, nyuntu nyanganyi.*

I am telling you a story about when I was little, like you.” (Malbunka, 2003: 4).

These are the opening lines of Mary Malbunka’s autobiographical story of growing up in the Central Desert region in the 1960s. Being of Aboriginal *Luritja-Warlpiri* heritage, Mary spent her childhood and most of her adult life at Papunya. *When I Was Little, Like You* was first published in 2003 as a children’s picture book illustrated by Nadia Wheatley and Ken Searle. The drawings and paintings, which depict traditional symbols, give valuable insights into traditional *Anangu* art and should be “read” as sign language widely used by *Anangu* people alongside spoken languages. As pointed out in the ‘Language Notes’ section at the back of the book, “these symbols were used in body painting and in the huge sand mosaics which were used for ritual ceremonies” (Malbunka 27). For the Papunya style illustrations in *When I Was Little, Like You* traditional symbols of *Anangu* sign language have been combined with figurative images denoting things such as plants and land forms (ibid.).

*When I Was Little, like You* is a multi-layered story, retracing Mary’s childhood spent at Papunya in the 1960s. Although published as a children’s picture book, it may be read by child and adult readers alike. While children may take delight in reading the book as a picture story, adult readers are addressed by “the language, culture, experience and point of view offered to the reader [which] locate the book in a special position within the major national issue of reconciliation” (Wheatley 2013: 1)<sup>31</sup>.

The picture book captures funny stories of Mary’s childhood adventures and her experiences growing up in a multi-cultural context. Her stories address complex issues, such as identity, belonging, race and reconciliation. The reader is introduced to a variety of traditional *Anangu* cultural practices such as “going bush”, the traditional way of learning about country, and the *Tjukurrpa*, the “the time of Creation, when the ancestral heroes and the shape of the land came into being, and when the Law of the land was laid down” (Malbunka 28). *When I Was Little*,

---

<sup>31</sup> Nadia Wheatley. “Teachers Notes: When I Was Little, Like You: Mary Malbunka”. Sydney: Allen&Unwin, 2003.

*Like You* provides knowledge as to when and where *mangarri* (food) is best found in the bush and how to survive and live from what nature offers in abundance.

The book furthermore highlights the interrelationship of language, culture and identity. *Luritja* words and phrases are used throughout the book and important *Luritja* terms are explained in a glossary. *When I Was Little, Like You* also offers information about the pronunciation of *Luritja* words and general notes on various other *Anangu* languages that had been spoken in the Western Desert area before 1788.

Celebrating *sameness* rather than differences, the book is an encouraging story about growing up within rather than between different cultures. *When I Was Little, Like You* gives insights into unique and unfamiliar cultural practices and highlights experiences children from all cultural backgrounds may relate to. Mary's aligning stories of playing with friends, building cubby houses, climbing trees and sitting at the campfire, not only create "a vivid picture of a truly Australian childhood in which country – *ngurra* is life itself" (Publishers blurb: <http://www.allenandunwin.com> (Sighted jad 11.01.10), cf. *BlackWords*)<sup>32</sup> but also convey the message that some experiences are shared by all children, regardless of national, cultural or ethnic heritage. Thus, *When I Was Little, Like You* is a valuable teaching resource for promoting intercultural learning.

### 5.3.1. Mary Malbunka

Mary Malbunka was born at Haasts Bluff in 1959, which, at that time, was a Lutheran mission settlement south of Papunya. At the age of five, Mary and her family were moved to the new government settlement at Papunya, where she spent her childhood and most of her adult life. When Papunya settlement was established in 1959, Aboriginal people from a great number of different homelands and different language groups were brought there. These included *Arrente* people from the south and east, *Warlpiri* and *Anmatyerre* from the north, *Pitjantjatjara* from the south, and *Pintupi* and *Luritja* from the west (cf. Malbunka 30).

Mary is of Aboriginal *Warlpiri* (mother) and *Luritja* (father) heritage and her traditional languages are *Pintupi/Luritja*. As pointed out in her autobiography, people at Papunya used to

---

<sup>32</sup> *BlackWords* Web. <<https://www-austlit-edu-au.uaccess.univie.ac.at/austlit/page/C454928>>. 13 Jun 2016

settle in camps which were oriented according to their traditional country. *Warlpiri* people thus traditionally lived north while *Pintupi* people's camps were oriented towards the west.

At an early age Mary started to develop an interest in traditional painting, inspired by her uncle, Long Jack Phillipus, who “was one of the first Papunya painting men” (ibid. 6), initiating the well known Western Desert art movement (or Papunya style art). As a child Mary stayed with her uncle and aunt “for a long time” (ibid.) assisting her uncle with his paintings and learning about traditional *Anangu* country and culture. She started producing her own canvases when she was a teenager and since then, she has worked in both traditional and European styles of art (cf. ibid). Mary finished school at the age of seventeen and took up various jobs within the community at Papunya.

In 1985 Mary began working at Papunya School. After some years of team teaching in the classroom, Mary became a literacy worker, writing and illustrating numerous books for use in the school. She has played a crucial role in the development of resources for the school's own curriculum. In 2000, Mary was a key member of the collaborative team of *Anangu* staff and students who worked with Nadia Wheatly and Ken Searle to produce *Papunya School Book of Country and History*, published by Allen & Unwin in 2001.

### 5.3.2. Intercultural aspects and learning objectives

The drawings and paintings in *When I Was Little, Like You* provide the students with valuable insights into traditional Aboriginal art and reveal central aspects of *Anangu* culture. They document, for instance, how significant information about land and natural phenomena was passed down from one generation to another. The paintings familiarise the readers with sacred creatures of the *Tjukurrpa Yara* – the creation stories about how specific *ngurra* (homeland, traditional country) was made in the ‘Dreaming’ (cf. Malbunka 18 & 31). The book also includes numerous beautiful illustrations of indigenous flora and fauna, such as the *tjupi* (honey ants), the *rumiya* (goanna), the *ngintaka* (perentie) or the *malu* (kangaroo). These paintings and illustrations contribute to developing intercultural learning as they reveal valuable information about *Anangu*, and particularly *Luritja* and *Pintupi* culture and the traditional *Anangu* way of learning about country and history.

EFL students are encouraged to explore unfamiliar cultural practices, while at the same time the stories focus on shared values and experiences students can relate to. The book encourages students to reflect on and talk about experiences they may have in common with the narrator of

the story, such as playing with cousins and friends, raiding vegetable gardens, making cubbies or camping out. Intercultural learning is thus implemented by recognising commonalities and differences, expressing empathy with people from different cultural backgrounds and cultivating mutual respect.

Further essential learnings students should attain from engaging with the book relate to developing a deeper understanding of the interconnectedness of language, culture and identity. It has already been pointed out that the predominant Aboriginal language used in the book is *Luritja*. Educators need to make clear to the students that language, culture and identity are inextricably linked with each other. Students may also be encouraged to reflect on the significance of telling a person's life story in his or her mother tongue. The combination of words and pictures renders the story easily accessible for EFL students and enables them to gain a deeper understanding of significant aspects of *Anangu* culture. Also, students will realise that the English used in the story deviates from Standard (Australian) English. In this respect, teachers need to discuss with their learners that this style of communication is a mixture of Standard English interspersed with Aboriginal words and/or phrases (cf. Leane. 2012). It is important that students acknowledge that this is a valid dialect in the Australian context (cf. *ibid.*) and must not be considered as "broken English" (*ibid.*).

The insights gained from engaging with Mary Malbunka's autobiography *When I Was Little, Like You* contribute to the development of intercultural understanding as the students are given various opportunities to explore differences and similarities between their own and Malbunka's cultural heritage(s). The story draws on the learner's ability to empathise with the narrator and highlights shared values and experiences across cultural boundaries.

### 5.3.3. Lesson plans

#### Pre-reading activities (2-3 work units)

Worksheet 1 (Fig. 16): *When I Was Little, Like You* (2 work units)

Activity	Time	Resources	Steps of activity	Objectives
Describing visuals  Elaborate a story  Explore holistic learning approaches	25 min.	WS 1: "When I Was Little, Like You"  book, OneNote	Students respond to a visual  Students share their ideas and elaborate a story  Students explore holistic learning approaches  Students are introduced to traditional <i>Anangu</i> ways of learning about country and history	- to 'read' images  - to introduce students to unfamiliar cultural practices  -to reflect on effective teaching/learning methods
Describe traditional Aboriginal art	20 min.	WS 1, OneNote, book	Students try the same task with one of the pages showing traditional art	- to familiarise students with Papunya Tula art
Explore the author's background	20 min.	WS 1, OneNote, book, <i>BlackWords</i>	Students find out about the author's family and cultural background	- to learn about the author's background
Explore your assigned region: Papunya: landscapes, climate, indigenous flora/fauna, traditional custodians of the land, language groups	20-30 min	WS 1, OneNote, book, internet	Students explore their assigned region and find out about traditional custodians, language groups and natural features	- to learn about country, different language groups, indigenous flora and fauna
Draw Mary's family tree  Find out about Papunya Tula artist Long Jack	20 min.	WS 1, book	Students learn about the author's extended family  Students find out about Papunya Tula artist Long Jack Phillippus	- to learn about Papunya art and prolific Aboriginal artists



## While-reading activities (7-8 work units)

Worksheet 2 (Fig. 17): Learning about Country and History” (7-8work units)

Activity	Time	Resources	Steps of activity	Objectives
Defining important terms: <i>ngurra</i>  Answer comprehension questions	30-40 min.	WS 2: “Learning about Country and History”  book, OneNote, internet, <i>BlackWords</i>	Students define the term <i>ngurra</i> (country, homeland)  Students read selected passages discussing traditional <i>Anangu</i> teaching and learning methods  Students answer comprehension questions	- to introduce the term <i>ngurra</i>  - to become aware of the significance of land / sites / natural phenomena  - to develop an understanding for the emotive relationship with land  - to reflect on different ways of learning
Reading:  Reading for detail	150 min.	WS 2, book	Students read the book right through and answer detailed comprehension questions  Students seek and use learning support by their supervisors (defining terms, discussing open questions etc.)	- to gain insights into unfamiliar cultural practices  - to explore holistic learning approaches  - to learn and explore Aboriginal art  - to encourage students to read images  - to learn about important events in Aboriginal history
Getting to know the author /	25 min.	WS 2, book, OneNote	Students design a “checklist” and describe different stages and	- to learn about the author’s

narrator of the story			important events in Mary's life  Students seek and use learning support	cultural background  -to explore commonalities / shared values
Presentations	50-100 min.	WS 2, book, SWAY	Each students prepares 2 "mini" presentations about a "chapter" in Mary's life  Students comment on how the paintings relate to particular events in Mary's life  Students comment on cultural differences and similarities and explore shared values	- to train presentation skills and work with digital media  - to develop empathy for people belonging to a different culture  -to encourage students to 'read' pictures
Critical thinking	50 min.	WS 2, internet, supervisors	Students read and comment on a quote by Maricia Langton: "From inside, a culture is "felt" as normative, not deviat. it is European culture which is <i>different</i> for an Aboriginal person". (cf. Fig. 17)  Students engage in a critical reflection about culture and cultural insider-outsider position  Students seek and use learning support from peers and/or their teachers  Students share their insights and discuss open questions	- to develop critical thinking  - to reflect on and discuss the complexity of the term 'culture'

Post-reading activities (10 work units)

Worksheet 3 (Fig. 18): Aboriginal art (5 work units)

Activity	Time	Resources	Steps of activity	Objectives
<p>Explore traditional and contemporary Aboriginal Art</p> <p>Find out about current or upcoming art exhibitions</p> <p>Explore success stories</p>	50-100 min.	<p>WS 3: “Aboriginal Art”</p> <p>internet, <i>BlackWords</i>, OneNote</p>	<p>Students find out about current or upcoming Aboriginal art exhibitions in Europe</p> <p>Students explore success stories:</p> <p>Students access the <i>BlackWords</i> database and learn about prolific contemporary Aboriginal artists, writers, activists, sports(wo)men, politicians etc.</p>	<p>- to make students aware that Aboriginal art and culture is something alive</p> <p>-to learn about success stories</p> <p>- to introduce students to prolific Aboriginal /Torres Strait Islander personalities</p>
Presentation	100 - 150 min.	WS 3, internet, OneNote, SWAY	<p>Students pick four contemporary Aboriginal/Torres Strait Islander personalities and prepare mini-presentations for their classmates</p> <p>Students’ presentations include:</p> <ul style="list-style-type: none"> <li>- visuals</li> <li>- biography</li> <li>- information on cultural heritage(s)</li> <li>- information on major achievements</li> </ul> <p>Students seek and use learning support</p>	<p>- to train presentation skills</p> <p>-to work with digital media</p> <p>- to introduce students to successful contemporary Aboriginal/Torres Strait Islander personalities</p> <p>- to deconstruct stereotypes and pre-conceived ideas about ‘Aboriginality’</p> <p>- to view Aboriginal people through a “21<sup>st</sup> century lens”</p>

Worksheet 4 (Fig. 19): Exploring text forms (5 work units)

Activity	Time	Resources	Steps of activity	Objectives
Comparing text forms: autobiography recount	50 min.	WS4: “Exploring text forms”  book, OneNote, internet	Students answer questions provided by their teacher  Students explore different text types and identify narrative perspective(s): first person narrative vs. third person recount  Students summarise major events in Mary’s life (turn personal first person account into a third person recount)	- to explore different text forms / text types  - to identify narrative perspective(s)  - to describe how different texts are constructed for particular purposes
Writing: autobiography	50 min.	WS 4, OneNote	Students write their own short autobiographies	- to train writing skills
Reflection	20-30 min.	Personal reading log (cf. Fig. 20)	Students reflect on newly gained insight and discuss open questions  Students discuss how they feel about their newly gained insights	- to reflect on and document feelings and assumptions that might have changed over the course of reading the book
Presentation	100 min.	book, SWAY	Students prepare a group presentation which should contain:  - Mary’s biography - Mary’s achievements - Insights gained about Mary’s childhood at Papunya/her cultural background  - Major events in Mary’s life	- to train presentation skills  - to work with digital media  - to share newly gained insights with the class

### Pre-reading activities (2-3 work units)

Worksheet 1: *When I Was Little, Like You* (cf. Fig.16)

First, the students respond to a picture which shows an *Anangu* Elder teaching a group of children sitting around a campfire. The learners take notes on their initial responses and feelings evoked by the visual and share their ideas. The study group elaborates a story describing the situation. Then, the learners explore the context of the drawing and answer questions related to the situation described in the book. Next, the students do the same task with one of the pages showing traditional art. This activity encourages the learners to read both images and words and aims to engage the students in a critical reflection on different ways of learning.

The study group then reads the first two pages of the book, which introduce Mary's extended family. In order to get a better idea of the region around Papunya, the group carries out their own research on the internet. They explore landscapes, climate and natural features and gather information about indigenous animals and plants. The students also explore the different language groups and look up information about the traditional custodians of the land. The learners then locate their assigned region on the Australian map depicted on their worksheet and indicate the different language groups of the area (cf. Fig. 16.).

Finally, the students draw Mary's family tree and gather information about her uncle, Long Jack Philipus, a prolific and famous Papunya artist.

### While-reading activities (7-8 work units)

Worksheet 2: Learning about country and history (cf. Fig. 17)

In these work units the learners engage in the actual reading process. First, the study group defines the term *ngurra*, which is at the centre of all *Anangu* learning. Learners read selected passages depicting and describing traditional *Anangu* ways of teaching and learning about history, country and sacred stories. The students explore holistic learning approaches and answer questions related to the pictures and the texts.

Then, the students read the book right through, answering detailed comprehension questions. The group may take turns in reading out loud to each other. While reading the story, students answer detailed comprehension questions which aim to facilitate the reading process. Additional materials, activities and tasks may be accessed via the e-learning platform OneNote.

As each double-page spread in the book tells a separate story or stage of Mary's life, the students workshop a checklist of important events in the narrator's life (cf. Wheatley 2003: 3 and cf. Fig. 17). The group will go through the whole book again and defines eight chapters which tell different stages in Mary's life. Then, the study group prepares short presentations for their classmates. Each group member presents two double-pages, telling Mary's story in their own words and pointing out special features from the pictures on the spread. Presenting their topics to their fellow students, the learners may focus on both, newly gained insights into unfamiliar cultural practices and on experiences they share with the narrator of the story.

Finally, the students develop critical thinking by discussing a quote by Maricia Langton (cf. Fig. 17). The learners reflect on the complexity of the concept 'culture' and discuss what it means to tell a story from a 'cultural insider' or 'cultural outsider' perspective. The students may seek learning support by their supervisors.

#### Post-reading activities: (10 work units)

##### Worksheet 3: Aboriginal Art (cf. Fig. 18)

The tasks and activities provided in Fig. 18 aim to introduce the students to prolific contemporary Aboriginal personalities. They focus on traditional Papunya dot painting and contemporary Aboriginal art. Students learn about prolific, contemporary Aboriginal artists and realise that Aboriginal art and culture is something that is alive and cultivated rather than a "relict" from the past.

First, the learners carry out their own research on the internet. They gather information about two current or up-coming Aboriginal art exhibitions in Europe. Second, the students explore "success stories" of contemporary Aboriginal artists, writers, activists and/or sports(women) and finally present their findings to their classmates. The students are encouraged to explore the *BlackWords* and *Creative Spirits* websites, which offer a comprehensive collection of authentic material generated and compiled by Aboriginal and Torres Strait Islander people.

#### WS 4: Exploring text forms (cf. Fig.19)

These units focus on different text forms and provide the students with the possibility to critically question narrative perspective. First, the learners write a summary of Mary's story, which requires them to turn the author's first person narrative into a third person recount. (cf. Wheatley 2003 and cf. Fig. 19). Second, the students compare Mary's personal account with the biographical notes on the author provided at the back of the book. The students discuss how these texts differ and thus realise that different text forms serve different purposes and are probably also aimed at different audiences.

The students then write their own short "autobiographies" (200-250 words) focusing on important (or even decisive) events in their lives. Writing about their own childhood memories, the learners may recognise (further) commonalities and experiences they share with the narrator of the story.

Finally, the students reflect on newly gained insights and formulate questions they may want to ask and/or discuss with their supervisors or colleagues (cf. Fig. 20 'Reading log'). The students reflect on how they have grown or changed over the course of reading Mary Malbunka's autobiography. They may also discuss aspects or stories they particularly liked or disliked while engaging with the text.

#### Learning objectives

Mary Malbunka's autobiography *When I Was Little, Like You* offers numerous opportunities for students to explore differences and commonalities between their own socio-cultural backgrounds and Mary's Aboriginal heritage. It is a valuable teaching and learning resource with regard to implementing intercultural learning in the EFL classroom as the book familiarises the students with a variety of unfamiliar cultural practices and offers insights into traditional *Anangu* art, languages and lifestyle. At the same time, the learners empathise with the narrator as the stories told in the book focus on shared values and experiences people from diverse cultural backgrounds can relate to. *When I Was Little, Like You* encourages the reader to recognise and celebrate *sameness* rather than differences (cf. Wheatley 2003) and thus implements education for peace and furthers the aims of reconciliation.

## WORKSHEET 1

### *When I Was Little, Like You*

#### **TASK 1: Reading pictures**

Look at the picture to your right:

- What does it show?
- Who are the people in the picture?
- Where are these people and what are they doing?
- Which feelings does this image evoke in you?



- Share your ideas with your colleagues and come up with a brief story.  
Write four or five sentences about the situation depicted in the picture.

- Read about the context (pp. 17&18) and answer the questions below:

What does the narrator of the story tell you about *Anangu* ways of learning?  
Which kind of things do the children learn and who is their “teacher”?  
How does this teaching and learning approach differ from your way of learning?  
Do you think the children enjoy the atmosphere? Why?  
Do you think learning in such a way is effective? Why/why not?

#### **TASK 2: Explore traditional art**

Now try this task with one of the pages showing traditional art: work out a story about what’s happening from the picture alone:



### TASK 3: Reading

Read the first two pages of your book. Take turns in reading out loud to each other and answer the following questions:

- ? Why did Mary and her family move to Papunya?
- ? What was new for her? Who else lived there?
- ? Where exactly did her family live and why? – Where did other families live? Why?
- ? What do you learn about Aboriginal languages? Which languages does Mary speak?

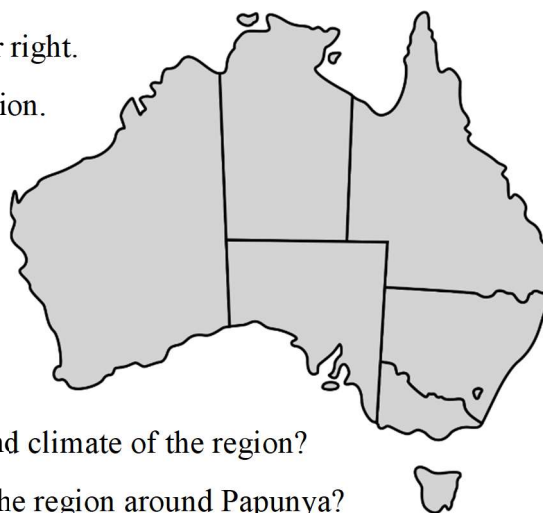
### TASK 4: Locating and exploring Papunya

Locate Papunya and Haasts Bluff on the map to your right.

Add the different language groups spoken in this region.

The link below will help you:

<http://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>



#### Explore your assigned region:

- ? What can you find out about the landscape and climate of the region?
- ? Which animals and plants are indigenous to the region around Papunya?
- ? Who are the traditional custodians of the land?

### TASK 5: Mary's family

Read through the next two pages – you may again take turns in reading. Together, design a family tree depicting Mary's extended family.

What does Mary tell you about her uncle, Long Jack? Quote from the book and find out more about his life and work.

You may access the link below:

<http://www.redrockgallery.net/pages/Long-Jack-Hillipus-Tjakamarra.html>

#### Sources:

Top right: Malbunka, Mary. *When I Was Little, Like You*. Crow's Nest: Allen & Unwin, 2003.

Map: <https://us.123rf.com/450wm/tribalium123/tribalium1231210/tribalium123121000141/15820510-map-of-australia-painting-in-the-abstract-aboriginal-style.jpg?ver=6es>

Fig. 16: Worksheet 1: *When I Was Little, Like You* – classroom material

## WORKSHEET 2

### Learning about country and history

#### **TASK 1: Reading**

*Ngurra* is very important for all Aboriginal nations across Australia. Remember that *ngurra* is an *Anangu* word and different Aboriginal communities have different names for it!

First, explain what *ngurra* means and then read through pages 9-16 and 19-24. Take your time and turns in reading and answer the questions below. Support your answers with examples from the text! (Don't forget to look up *Luritja* words in the glossary at the back of the book!)

NGURRA:

#### **Ways of teaching and learning**

? How do the children learn about country and history?

.....  
.....  
.....

? What and how do the children learn about indigenous animals and plants?

.....  
.....  
.....

? What do you learn about *tjupi*? Why are they important? How do you know?

.....  
.....  
.....

? Which new insights have you gained from reading through these pages? How do you feel about traditional *Anangu* ways of learning? Would you enjoy/have enjoyed being taught this way (when you were a child)? → Share your insights and ideas!

.....  
.....  
.....  
.....

## TASK 2: Reading for detail

Read the book right through and answer the questions below. You may take turns in reading out loud to each other.

- ? What is the *Luritja* word for bush and why is it so important for *Anangu* people? What sort of things do the children learn when they are “out bush”?  
Quote from the book:

Find examples from the text which describe the emotive relationship with land felt by *Anangu* people:

- ? What sort of things did Mary learn from her uncle? How did she learn?  
? Why did Mary love going to Alkipi? Which kind of things did she do there?  
Give examples from the text:

- ? How does Mary describe her pre-school and school time? What did she learn?  
Did she enjoy the way of learning? Support your answers with examples from the text:

- ? Did *you* go out camping with your family when you were a child?  
If so, what did you like and enjoy about it? If not, would you have liked to? Why/not?

Read and describe the painting on p. 26: What does it show? What is the situation?  
Which animals/plants are depicted? Give their proper *Luritja* names!

- ? Which differences and similarities do you discover between Mary’s childhood and your own?

- ? How do you feel after reading Mary’s story? Was there anything that surprised you?  
What? Why?

- ? Does the text leave you with open questions? Write down questions you would like to ask the author:



### TASK 3: Important events in Mary's life

Go through the book again:

- How does each double-page spread in the book tell a separate little chapter or story?
- Try to "summarise" Mary's childhood in 8 chapters.

Workshop a checklist of these chapters, for example:

1. Where Mary was born and how her family came to Papunya
2. ....
3. ....
4. ....
5. ....
6. ....
7. ....
8. ....

### TASK 4: Presentation

Prepare a short presentation of Mary's childhood – your checklist will help you. Point out special features from the pictures on each double page. Talk about your insights and anything new you have learned from reading Mary's story. Also, point out shared experiences. Each of you should present two "chapters".

#### Developing critical thinking:

Read Maricia Langton's statement and discuss what it means.

Look up the terms you don't understand or ask one of your supervisors to support you.



'From inside, a culture is "felt" as normative, not deviant.  
It is European culture which is *different* for an Aboriginal person'".  
(Maricia Langton qtd. in C. Bradford. *Reading Race: Aboriginality in Australian Children's Literature*. 2001:10).

- ? Why do you think some words are written in inverted commas and others in italics?
- ? What does Maricia Langton mean? Try to explain her statement in your own words.
- ? How did Mary and her family adapt to European culture?
- ? How did Europeans adapt to Aboriginal culture?

#### Sources:

Text apt. from Nadia Wheatley, "Teachers Notes-When I Was Little, Like You.

Clipart: Fox: <http://up.picr.de/7485479npk.gif>

Fig. 17: Worksheet 2: Learning about country and history – classroom material

### **WORKSHEET 3**

#### **Aboriginal Art**

##### **TASK 1: Aboriginal Art exhibitions**

Find out about two current or upcoming Aboriginal art exhibitions in Europe. Write down when and where this exhibition takes place, who the artists are and which kind of Aboriginal art is being exhibited:

Exhibition 1:

Exhibition 2:

##### **TASK 2: Exploring success stories**

Access the following links (you may also use other resources) – gather information about contemporary Aboriginal personalities and prepare short presentations (cf. Task 3).

[www.koorimail.com](http://www.koorimail.com): follow the links to the Aboriginal Heritage websites. Find information about contemporary Aboriginal artists!

[www.vibe.com.au](http://www.vibe.com.au) – this website contains great sections on sport and music.

<https://www.creativespirits.info/#axzz4mEbuP0R8>

##### **TASK 3: “Mini-presentations”**

Choose four Aboriginal personalities working in different professions (e.g. art, music, writing, sports, politics, human rights activists...) to present to your class. Include information about:

- background: what is his/her Aboriginal heritage?
- biography and major achievements
- current work and place of residence: where does the person currently live and work?
- how does he/she combine traditional and modern lifestyles?

Fig. 18: Worksheet 3: Aboriginal art – classroom material

## WORKSHEET 4

### Exploring text forms

#### **TASK 1: Autobiography**

Discuss and answer the questions below. Support your answers with examples from the book:

- ? How does Mary describe her childhood?
- ? What sort of things did Mary learn at school? How did she feel about these things?
- ? What sort of things did Mary learn from her family and community?

#### **TASK 2: Tell Mary's story:**

Transform Mary's *autobiography* into a *biography*: agree on 3-4 important events in her childhood and retell her story in your own words.

- ? How does your text differ from Mary's writing?
- ? Why are the texts different?

#### **Developing critical thinking: comparing text forms**

What can you find out about the adult Mary Malbunka?

Read the note on the last page of the book and give answers to the questions below:

- ? How does the information presented on the last page of your book differ from the Mary's own story?
- ? Do these two ways of telling the story serve a different purpose? How do you know?
- ? Are the texts aimed at different audiences? Which ones?



#### **TASK 3: Write your own autobiography**

Use Mary Malbunka's autobiography as a model to tell your own story.

Write about:

- your childhood (adventures)
- your family, friends and the community you grew up in/with
- people and places that were/are important for you
- people who have influenced you / shaped your personality / identity
- important events in your life (school, holidays, journeys, moving houses, people/events that have changed you...)

Take your time and write about 200-250 words.

Sources:

Clipart: Fox: <http://up.picr.de/7485479npk.gif>

Clipart pencil: [http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2\\_pencil.jpg](http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2_pencil.jpg)



Fig. 19: Worksheet 4: Exploring text forms – classroom material

## Personal reading log

### *When I Was Little, Like You*



- ? How do you feel after reading Mary Malbunka's story? Did her story touch you? Are there any situations which made / make you feel nostalgic? Which ones?
- ? Which new insights have you gained after reading the book? How do you feel about these insights?
- ? How do you feel about the insights you have gained from reading / learning about Mary's culture?
- ? What sort of things do you learn at school?
- ? What sort of things do you learn from your family and community?
- ? What do you think are good ways of teaching and learning?
- ? Would you say Mary's picture book is aimed at an adult readership? Why / not?
- ? Would you agree that the language people speak at home (their mother tongue) is an important part of how they feel about their identity? Why / not?
- ? Do you speak a language other than German? How come and how do you feel about this language? When do you use it?
- ? The author writes from a *cultural insider perspective*- what does this mean and how does this impact what is included or excluded from a text?

Notes & questions:

.....

.....

.....

.....

.....

Source:

Clipart: [https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59\\_eule-funke-park-schule-cliparts-eulen\\_450-415.gif](https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59_eule-funke-park-schule-cliparts-eulen_450-415.gif)

Fig. 20: Reading log: *When I Was Little, Like You* – classroom material

#### 5.4. “From Little Things Big Things Grow” by Kev Carmody and Paul Kelly

The historical events embedded in the song “From Little Things Big Things Grow” have already been discussed (cf. 4.2. “Aboriginal activism and land rights movements”). This section provides biographical information about Kev Carmody and Paul Kelly, reveals intercultural learning objectives and finally, offers lesson plans and worksheets.

“From Little Things Big Things Grow” is a protest song, co-written and recorded by Aboriginal *Bundjalung* (Queensland) songwriter and composer Kev Carmody and Australian singer-songwriter Paul Kelly. It was released as a CD single in 1993. The song is based on the story of the *Gurindji* strike as part of the Indigenous Australian struggle for land rights. The artists performed the song together on 5 November 2014 at the public memorial service for former Australian PM Gough Whitlam, who is the “tall stranger” referred to in the song. As Romaine Moreton<sup>33</sup> points out “[t]he value of ‘From Little Things Big Things Grow’ as a song is fully realised as a historical repository.”<sup>34</sup> The video clip shows an iconic image, taken by Aboriginal photographer Mervin Bishop, in which Gough Whitlam symbolically pours the soil of traditional *Gurindji* land through Vincent Lingiari’s hand (cf. *ibid.*).

##### 5.4.1. Kev Carmody and Paul Kelly

###### Kev Carmody

Kev Carmody is of Aboriginal *Bundjalung*, (Queensland) Irish heritage. He was born in 1946 and grew up on a cattle station near Goranba, Southern Queensland. He spent his early childhood years together with his family in the Western Darling Downs area. At the age of ten Carmody was taken from his parents and sent to a Christian school. He later returned to rural Queensland to work different jobs.

At the age of thirty-three Carmody went to university, where he studied history, geography and music, later progressing to work on a PhD on the history of the Darling Downs between 1830 and 1860. His music career began during this phase of his life and he became a travelling singer

---

<sup>33</sup> Dr. Romaine Moreton, Aboriginal Goernpil-Bundjalung writer, film maker and performance poet. cf. *Blackwords* <<https://www.austlit.edu.au/austlit/page/A2687>>. 13 May 2017.

<sup>34</sup> cf. <<https://aso.gov.au/titles/documentaries/blood-brothers-little-things/clip2/>>. 17 Mar 2016.



and composer touring Australia and the world. Carmody's songs have been covered by many artists and his album *Cannot Buy My Soul* was shortlisted in the 2007 Deadly Awards, Album Release of the Year (cf. <http://www.kevcarmody.com.au/>, June 2017).

### Paul Kelly

Paul Kelly is an Australian singer and composer. Born in Adelaide (SA) in 1955, he was the sixth of nine children. At the age of thirteen Kelly lost his father, who had been suffering from Parkinson's disease. Kelly attended a Christian school and after graduating he spent several years working various jobs and travelling the country.

In 1986 Kelly and his band *Coloured Girls* released the double album *Gossip*. The album also featured "Maralinga (Rainy Land)," a song about the effects of British atomic testing on the Aboriginal people of South Australia. Maralinga was the first of many songs that Kelly has written about the lives of Aboriginal Australians (cf. <http://www.paulkelly.com.au/>, June 2017).

#### 5.4.2. Intercultural aspects and learning objectives

The teaching units about Aboriginal activism introduced in this thesis significantly contribute to developing critical thinking and implementing both education for peace and intercultural learning. EFL learners are given the opportunity to explore success stories of various inspirational past and contemporary Indigenous activists. The students are encouraged to critically question concepts of 'justice', 'human rights', 'citizenship rights', 'equality' and 'equal opportunity'.

The work units presented on the following pages encourage students to reflect on ways of getting involved and bringing about change. Students learn about people who stood (and stand) up for basic human and civil rights. Learning about Vincent Lingiari's commitment to fighting for Aboriginal land rights may help students to develop a better understanding of the significance of personal involvement and responsibility in bringing about change. The tasks and activities designed to teach about Aboriginal activism encourage students to affirm and celebrate difference and to use their understanding of diversity to act with respect, empathy and trust.

### 5.4.3. Lesson plans

#### Pre-listening activities (9 work units)

#### Worksheet 1 (cf. Fig. 21): Activism (2 work units)

Activity	Time	Resources	Steps of activity	Objectives
Think-Share-Discuss: “Hot Potato”	15-20 min.	WS 1: “Activism”  OneNote, poster paper	Students reflect on/critically question the concepts of ‘justice’, ‘human rights’, ‘activism’  Students write their associations on slips of paper and pass them on to their colleagues – who add ideas (“Hot Potato”)  Students discuss and summarise their outcomes on a poster paper	- to introduce students to basic topic-related concepts  - to make students critically reflect on concepts such as justice, fairness, equality and basic human needs and rights
Critical thinking:  Brainstorm and define (pair work)	15-20 min.	WS 1; poster paper, OneNote	Pair 1 answers questions cf. WS1  Pair 2 brainstorms significant topic-related terms and provides definitions	- to develop empathy  - to reflect on past and present situations where people were/are treated in an unfair way - to reflect on personal responsibility  - to make recommendations about the actions that individuals and governments can take to resolve issues
Share insights	10-15 min.	WS 1, poster paper	Students share insights Students summarise newly gained insights on a poster paper	- to reflect on newly gained insights

Focused learning	20 min.	WS1	<p>Students brainstorm ideas/associations related to the terms 'justice', 'equality', 'citizenship'</p> <p>Students discuss their associations within their study group</p>	<p>- to critically question/reflect on concepts of justice, equality and citizenship</p>
Hot Potato	20 min.	Envelopes containing questions (material provided by teacher)	<p>Students receive envelopes containing 4 questions they answer in key words</p> <p>Students write their names on the envelope, answer the questions and pass the envelopes on to their colleagues who add ideas and comments (Hot Potato)</p> <p>Questions:</p> <p>What does it mean to be a citizen of a state?</p> <p>What does it mean to be deprived of citizenship (rights)?</p> <p>How can people overcome oppression?</p> <p>Who is responsible for establishing and maintaining a just society?</p>	<p>- to reflect on personal responsibility</p> <p>- to make recommendations about the actions that individuals and governments can take to resolve issues</p>
Discussion / reflection	15-20 min.		<p>Students discuss their outcomes / findings within their study group and with their teacher</p> <p>Students summarise their insights on a poster</p>	<p>- to share insights</p> <p>- to discuss open questions</p>

Worksheet 2 (cf. Fig. 22): Human Rights (5 work units)

Activity	Time	Resources	Steps of Activity	Objectives
<p>Reflect on basic human needs and basic human rights</p> <p>Explore: UN Declaration of Human Rights</p> <p>Reading for detail / paraphrasing</p>	50 min	<p>WS 2: “Human Rights”</p> <p>internet, OneNote</p>	<p>Students explore / read excerpts of the UN Declaration of Human Rights</p> <p>Students carefully read the ten articles and paraphrase them / explain them in their own words</p> <p>Students agree on three human rights they consider to be “most important”</p> <p>Students explain what these rights would look like in action</p>	<p>- to familiarise students with the UN Declaration of Human Rights</p> <p>- to raise awareness for situations in which these rights are violated</p> <p>- to critically reflect on rights students may take for granted</p>
<p>Role play:</p> <p>Pair work:</p> <p>Racism / discrimination</p>	50-100 min.	WS 2	<p>Students work in pairs:</p> <p>Each pair chooses two different human rights and enacts role plays in which these rights are being violated</p> <p>Students keep track on their feelings: how does it feel to be a victim / an aggressor?</p> <p>Students enact their role plays in class</p>	<p>- to develop critical thinking</p> <p>- to empathise with people who are being discriminated against</p> <p>- to step into the shoes of an aggressor / a victim</p> <p>- to make students think about reasons why people refuse to intervene/stand up against racism and discrimination</p>

Critical thinking	50 min.	WS 2	Students reflect on their experiences and feelings while enacting their role plays	<ul style="list-style-type: none"> <li>- to develop empathy</li> <li>- to analyse and discuss reasons for violent, discriminatory behaviour</li> <li>- to discuss and find peaceful solutions to resolve conflicts</li> <li>- to reflect on personal responsibility and moral courage</li> </ul>
Informal writing:  Diary entry / inner monologue	20-30 min.	WS 2, OneNote, piece of paper	Students write a short diary entry/inner monologue  Students reflect on (real-life) situations where they have experienced or witnessed discriminatory behaviour	<ul style="list-style-type: none"> <li>- to reflect on one's personal responsibility with regard to contributing to a just and peaceful society</li> </ul>
Group statement	20-30 min.	WS 2	Students reflect on insights gained from the work units  Students may involve their colleagues in a critical discussion on possible reasons and motivations triggering aggressive behaviour  Students discuss how conflicts may be resolved peacefully	<ul style="list-style-type: none"> <li>- to summarise newly gained insights</li> <li>- to raise awareness of the significance or personal commitment and responsibility</li> </ul>

Worksheet 3 (cf. Fig. 23): Aboriginal activists – past and present (2 work units)

Activity	Time	Resources	Steps of activity	Objectives
Brainstorm:  Role models Human Rights Activist	10-15 min.	WS 3 "Aboriginal Activism"  OneNote	Students reflect on role models (childhood or current role models)  Students write down which characteristics they adore(d) in their role models  Students brainstorm past and contemporary Human Rights activists	- to make students think about characteristics they adore in other people  - to describe leaders / charismatic personalities
Getting focused:  Describing a picture	10 min.	WS 3	Students describe a picture showing former PM Gough Whitlam and <i>Gurindji</i> leader Vincent Lingiari  Students elaborate a background story	- to lead the students into the topic
Research:  Find out about the Wave Hill handover  Find out about Vincent Lingiari	20 – 25 min.	WS 3, OneNote, <i>BlackWords</i> , internet	Pair work:  Pair 1: students find out about the historical background of the picture  Pair 2: students find out about Vincent Lingiari	- to introduce the historical context of Aboriginal land rights movements  - to introduce Vincent Lingiari
Defining important topic- related terms and concepts	15- 20 min.	WS 3, <i>Creative Spirits</i>	Students define central terms and concepts  Students discuss their findings with their supervisor	- to familiarise students with relevant terms
Group statement	10 min.	WS 3	Students summarise and reflect on newly gained insights	- to reflect on newly gained insights

### While-listening activities (4 work units)

#### Worksheet 4 (cf. Fig. 24): “From Little Things Big Things Grow” (3-4 work units)

Activity	Time	Resources	Steps of activity	Objectives
Anticipating	5min.	WS 4: “From Little Things Big Things Grow”  OneNote	Students reflect on the meaning of the title and guess what lies ahead	- to arouse curiosity  - to make guesses about the title
Feel-think-wonder	10-15 min.	WS 4, internet, OneNote	Students access a youtube link and listen to the song once  Students write down their initial responses: “feel-think-wonder”	- to respond to music
Getting focused: study the lyrics  Reading/listening for detail	50 min.	WS 4, internet, OneNote	Students read and analyse the lyrics of the song  Students answer detailed comprehension questions	- to train listening skills  - to listen for detail  - to learn about the <i>Gurindji</i> strike
In-depth analysis	20-30 min.	WS 4, OneNote	Students analyse a specific passage of the song and find out about the historical context	- to understand the historical context embedded in the song
Critical thinking	10 min.	WS 4	Students critically reflect on a selected passage	- to train critical thinking
Research: The <i>Gurindji</i> strike	50 min.	WS 4, internet	Students explore the historical context of the <i>Gurindji</i> strike	- to learn about the <i>Gurindji</i> strike
Group statement	10		Students share and discuss newly gained insights  Students seek learning support by their supervisors	- to share and reflect on newly gained insights  - to discuss open questions

### Post-listening activities (7 work units)

#### Worksheet 5 (cf. Fig. 25): Exploring biography (6-7 work units)

Activity	Time	Resources	Steps of activity	Objectives
Research  Kev Carmody, Paul Kelly	50 min.	WS 5, internet, <i>BlackWords</i> , OneNote	Students work in pairs:  Pair 1 researches biographical information about Kev Carmody  Pair 2 researches information about Paul Kelly	- to get to know the artists  - to find out about cultural heritage
Mini-presentations:  Aboriginal activists	50 -100 min.	WS 5, internet, OneNote	Students explore the <i>Creative Spirits</i> website and find out about influential Aboriginal activists  Students prepare mini-presentations	- to learn about Aboriginal activists (past and present)  - to train communication and presentation skills  - to explore the <i>Creative Spirits</i> website  - to work with new media (SWAY)
Reflection	5 min.	WS 5	Students share their insights	- to reflect on newly gained insights
Final group presentation	100-150 min.	"Presentation guidelines" (cf. Fig. 26),  OneNote, SWAY	Students prepare their final presentation and summarise what they have learned in their work units Students trace the Gurindj Walk-Off, portray Vincent Lingiari and invite the class to discuss basic human rights	- to share newly gained insights with the class  - to engage students in a discussion about basic human rights and needs  - to train presentation skills



### Pre-listening activities (9 work units)

#### Worksheet 1 (cf. Fig. 21): Activism

Work units about Aboriginal activism need to be embedded in teaching units about basic needs and rights, social justice, moral courage and personal responsibility. Educators may identify the learners' prior knowledge about these concepts before engaging in an in-depth analysis of the text. The various pre-reading activities consider what basic human needs and rights are, introduce students to a number of influential Aboriginal activists of the past and present and aim to make students reflect on ways of getting involved and taking personal responsibility in shaping a just society (cf. Figs. 21-23).

The learners reflect on times in the past and present when people were / are denied basic human rights and investigate how people have created awareness of this. EFL learners are introduced to charismatic Aboriginal personalities who have been instrumental in bringing about change in issues of Aboriginal (land) rights in Australia. (cf. *YARRA HEALING*)<sup>35</sup>.

As a first "lead-in" activity the students individually respond to four questions related to the concepts of 'justice', 'fairness' and 'human rights' (cf. Fig. 21). They write their answers on slips of paper and pass them to their colleagues, who add further comments ("Hot Potato"). The group briefly discusses and summarises their findings on an extra poster paper.

Next, the students work in pairs and respond to further reflection questions, which will then be discussed within the study group.

The learners are asked to discuss and define the terms 'justice', 'equality' and citizenship. They may use online dictionaries and / or their teachers as a resource. Finally, the students are provided with an envelope, containing four reflection questions:

- Which rights does citizenship grant?
- What does it mean to be deprived of citizenship? How does this affect an individual's everyday life?
- How can people overcome oppression and bring about change?
- Who is responsible for establishing and maintaining a just society?

---

<sup>35</sup> cf. The *YARRA HEALING* website. "Towards reconciliation with Indigenous Australians": "Unit 10: From Little Things Big Things Grow". Web. <<http://www.yarrahealing.catholic.edu.au/teaching-learning/index.cfm?loadref=148>>. 6 Apr 2016.

The learners write their names on the envelope, answer the questions in key words and pass on their “letters” to their colleagues, who, again, add comments and ideas (“Hot Potato”). Finally, the group discusses their insights with the teacher and summarises their findings on a poster.

#### Worksheet 2 (cf. Fig. 22): Human Rights

In these work units students explore basic human rights in greater detail. They carefully read and paraphrase the ten articles of the *Universal Declaration of Human Rights*. With the help of their supervisors the students explain each article in their own words and describe what these rights would look like in action. The group agrees on three human rights they consider as most important and give reasons for their choice.

Then, the students work in pairs and create role plays. Inspired by Jane Elliott’s “Blue Eyed – Brown Eyed” experiment, these role plays alternately put the students into the role of victim and oppressor. Thus, the students experience both, what it feels like to be the victim of oppression and what it feels like to be in a powerful position.

These role plays aim to teach basic dynamics of racism. While working on their role plays, the students write down and reflect on their feelings. The learners include their role plays in their final presentation. The group presents the plays to the class and should encourage their colleagues to actively take part in the plays. The class spontaneously responds to the situations they “witness” and may or may not take action. Then, the plenum reflects on reasons why some of the students have chosen to interfere while others remained inactive. Involving learners physically in an activity enables them to learn more effectively and offers them the opportunity to grow personally. After the performances, the teacher encourages the class to critically reflect on reasons for aggressive behaviour and to discuss constructive ways of peacefully resolving conflicts.

A word of caution needs to be placed here: Educators need to be careful when teaching these units as students might get upset. It is paramount that teachers know their students and the class dynamics well before implementing these work units.

Finally, the learners write a short diary entry or an inner monologue reflecting on a real-life situation in which they have witnessed or experienced discriminatory behaviour.

### Worksheet 3 (cf. Fig.23): Aboriginal Activists – past and present

The work units introduce students to famous past and contemporary Aboriginal activists and political leaders. Students learn about influential Aboriginal leaders who brought about social change and who were instrumental in furthering the cause of land rights movements. Leading the students into the topic, they first reflect on role models they adore or used to adore in their childhood. The learners are asked to reflect on the qualities they admire(d) in their role models. Then, the group brainstorms famous Human Rights activists of the past and/or present and brainstorms their major achievements.

The next task aims to introduce the students to the historical events embedded in Carmody's and Kelly's song "From Little Things Big Things Grow". First, the student respond to a photo, showing Vincent Lingiari and former Australian PM Gough Whitlam, who symbolically pours soil into Lingiari's hand as a gesture of returning traditional *Gurindji* land to their traditional custodians and owners. Before the students learn about the historical background of the picture, they try to elaborate their own story from the picture alone.

Next, the students access *BlackWords* to find out about Vincent Lingiari and the Wave Hill Walk-Off. *BlackWords* provides a concise biography of Vincent Lingiari and briefly traces the most important events leading to the *Gurindji* strike. The learners find out about traditional *Gurindji* homelands and indicate the region on the Australian map depicted on their worksheet. Having read about the historical context and the people depicted in the photo, the students compare and discuss pre- and post-reflections.

In order to understand the message and the contexts embedded in the song "From Little Things Big Things Grow" the students need to be familiarised with certain terms and concepts. With the help of their supervisors, the learners research and define key terms such as 'terra nullius', 'Native Title' and the 'Mabo Decision'. Educators have to make sure that their students understand the implications and significance of these concepts prior to analysing the song. Finally, the group reflects on newly gained insights and discusses further open questions with their supervisors.

### While- listening activities (4 work units)

#### Worksheet 4 (cf. Fig. 24): “From Little Things Big Things Grow”

The work units engage the students in a detailed analysis of the song lyrics. First, the learners reflect on the title and discuss their responses to the following questions:

- What’s the title’s message? What does it mean and imply?
- What is the song going to be about? Which story / stories does it tell?

The learners then listen to the song once and record their immediate responses. They first describe the feelings evoked by listening to the music once. Then, the students write down what the song makes them think and wonder about (“Feel – Think – Wonder”).

Next, the learners study the lyrics and answer detailed comprehension question. These questions aim to guide the learners towards a better understanding of the socio-historical context embedded in the song (i.e. the *Gurindji* Walk-Off). The students use the internet (*BlackWords* or *Creative Spirits*) to find out about the *Gurindji* Walk-Off and then engage in an in-depth analysis of selected passages. Consolidating prior knowledge gained from work units, the learners place the selected passages into their socio-historical contexts. Finally, the students reflect on the insights they have gained from the various work units.

### Post- listening activities (7 work units)

#### Worksheet 5 (cf. Fig. 25): Exploring Biography

The students work in pairs and search information about Kev Carmody and Paul Kelly. They explore the *Creative Spirits* website and gather information about contemporary Aboriginal activists. In pairs, the learners prepare short presentations for their colleagues.

Finally, the study group prepares a group presentation (cf. Fig. 26). This presentation should include basic concepts related to human rights, the role plays student have prepared, information on Vincent Lingiari and two other contemporary Aboriginal activists, the song “From Little Things Big Things Grow” and detailed information about the socio-historical events embedded in the song (i.e. The *Gurindji* Walk-Off).

## Learning objectives

The activities designed for these work units first of all aim to identify the learners' prior knowledge related to basic human needs and rights. The students will explore the *UN Declaration of Human Rights*, paraphrase the ten articles of this declaration and translate them into a real-life context, explaining what these rights would look like in action. Thus, the learners are given the opportunity to make links to their own experiences and are encouraged to reflect on actions individuals and governments may take in order to peacefully resolve conflicts.

The work units furthermore introduce students to famous contemporary and past Aboriginal activists and familiarise learners with key terms such as 'terra nullius', the 'Mabo Decision' and the famous *Gurindj* Wave Hill Walk-Off, as a landmark in Aboriginal history.

In the guise of role plays the students will experience discrimination by enacting situations in which basic human rights are being violated. These role plays allow the learners to identify and empathise with people who are discriminated against and may also relate to the learners' experiences. Bullying and especially cyber mobbing have increased in recent years and have become a severe problem affecting many students. Some students may therefore feel uncomfortable when acting out role plays in plenum, so teachers must be cautious in their choice of activities and tasks when approaching such delicate issues as racism, mobbing or bullying. Though educators need to be cautious in approaching this specific issue, it nevertheless needs to be addressed. It has already been suggested that instead of acting out role plays, which necessitates active participation on behalf of the students, teachers may alternatively watch and discuss Jane Elliott's "Blue Eyed – Brown Eyed" experiment (cf. <https://www.youtube.com/watch?v=Nqv9k3jbtYU>).

Finally, it is of vital importance when addressing the issue of racism and/or discrimination to make students critically question reasons which may trigger aggressive and/or oppressive behaviour on behalf of the bully.

## **WORKSHEET 1**

### **Activism**

#### **TASK 1: Reflection questions**

Take a piece of paper and write short answers to the questions below. Don't take longer than 5 minutes to write down your answers in key words. Then, pass your paper slips on to your colleagues – each of you should add to another one's ideas.

1. Name three important aspects of a just society.
2. What 3 basic human rights should each human being be granted and able to attain?
3. How are people's lives affected when these rights are denied to them?
4. How can people bring about change (change an unjust situation)?

Discuss your ideas and summarise your findings on an extra poster paper.

#### **Developing critical thinking: pair work**



Discuss the questions below with a partner.

Then share your insights within your group and summarise your findings on your poster.

- ? What situations do you know of (in the past and present) where people were/are denied basic human rights? Find at least one example for the past and present!
- ? Have *you* ever been in a situation in which you had to stand up for your rights?
- ? Have you ever stood up for somebody else's rights?
- ? Why is it important to stand up against discrimination?
- ? Why do you think some people (a lot of people) refuse to take action / interfere when they witness discriminatory behaviour?
- ? Can people make a difference? Find examples of how people have created public awareness of injustices and brought about change.
- ? Can you make a difference? How?

## TASK 2: Getting focused

Brainstorm the terms below – what do they mean to you? What do you associate with these terms? Write down the first three associations / ideas you come up with:

- justice: .....
- equality: .....
- citizenship: .....

Discuss your ideas with your teacher and agree on a definition of these terms:

JUSTICE:

EQUALITY:

CITIZENSHIP:

### TASK 3: “Hot-Potato”

Your teacher will hand out an envelope containing five questions.

First, write your name on the envelope. Take out the paper and answer each question in key words. Take 5 minutes for this task and pass your paper on to your colleagues who will add their ideas.

When everyone has added their ideas – each of you should read out what’s on your paper.  
Discuss your findings and try to come to an agreement: find the three most important aspects

→ Share your findings with your teacher and summarise your insights on your poster paper.

Source:

Clipart: Fox: <http://up.picr.de/7485479npg.gif>

Fig. 21: Worksheet 1: Activism – classroom material

## **WORKSHEET 2**

### **Human Rights**

#### **TASK 1: Research**

Access the link below and explore the website:

<http://www.un.org/en/universal-declaration-human-rights/>

First, read through all ten articles of the UN Declaration of Human Rights. You may want to take turns in reading out loud to each other. Answer the following questions:

- ? When and where was the Universal Declaration of Human Rights signed?
- ? Who signed this declaration?
- ? What is the basic aim and essential message of this declaration?

Agree on 3 rights you consider as being essential. Do the following tasks:

- Explain what these rights mean in your own words
- Explain why you consider them as important
- Find examples of what these rights would look like in action
- What would it mean if people were denied of these rights?

#### **TASK 2: Role plays - pair work**

Each pair chooses two different human rights to enact in a short role play. Think and act out situations in which these rights are being violated.

Partner A acts out the role of the oppressor, partner B is the victim. For your second role play, swap roles. While preparing your role play consider the following:

- ? What are the oppressor's motivations? Why does he/she act this way?
- ? Would the oppressor act as an individual person or within a group of people? Explain.
- ? Who is the victim? Think of: gender, skin colour, religious, cultural/social background

#### **Critical thinking:**

After acting out your role play discuss the following questions:

- ? How did you feel in your role as oppressor / victim?  
Which feelings and emotions did this experience evoke in you?
- ? Why do you think the oppressor acted in a discriminatory way? What possible motifs could he/she have had?
- ? What does it take to stand up against oppression and injustices? Why do you think some people refuse to take actions against oppressors?
- ? Could this situation be resolved in a constructive, peaceful way? How?





### TASK 3: Informal writing – blog / diary entry / inner monologue



Choose one of the following questions and write a short blog / diary entry or an inner monologue. Write about your *personal experiences*:

- Question 1: Have you ever been a victim of discrimination or unfair treatment?  
Question 2: Have you ever witnessed a situation where people were treated in a discriminatory way?

Write about 200-250 words considering the following aspects:

- Describe the situation: what happened?
- Who were the people involved? Were there groups of people?
- Has anybody else witnessed the situation and taken action? (Why not?) How could this situation have been resolved peacefully?
- Describe your feelings: what did you feel in this situation?
- Who was the victim and why do you think the aggressor(s) acted this way?

→ If you want to, you may share your experiences with your colleagues.

### TASK 4: Group statement

As a group summarise the three most important insights you have gained from these units. The following questions may help you:

- ? What have you learned? What was new/surprising for you?  
? How do you feel about these insights? Have you changed in a way? How?  
? What will you do with these newly gained insights and knowledge?

Notes & questions:

.....  
.....  
.....  
.....  
.....

Sources:

Clipart: Fox: <http://up.picr.de/7485479npg.gif>

Clipart pencil: [http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2\\_pencil.jpg](http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2_pencil.jpg)

Fig. 22: Worksheet 2: Human Rights – classroom material

**WORKSHEET 3**  
**Aboriginal Activists – past and present**

**TASK 1: Role models**

- ? Do or did you have any role models you look(ed) up to?  
Who are/were they? Family members? Famous sports(wo-)men? Polititians? Activists? Film stars?
- ? Why do/did you adore these people? What have they achieved? What are they famous for?
- ? Do you know any famous Human Rights Activists? Who told you about these people?

**Brainstorm famous Human Rights Activists:**

- ? Where does/did this person come from?
- ? What rights has this person been fighting for / is this person fighting for?
- ? What are his/her major achievements?

**TASK 2: Getting focused**

Look at the picture to your right and describe what you see:

- Who do you think are the people depicted in the picture?
- What are they doing?
- How does this picture make you feel?
- What does it make you wonder about?



Photo: Mervin Bishop. Wave Hill station handover, 1975.

Find out about the historical background of the picture (you may use *BlackWords* or *Creative Spirits* as resource):

.....

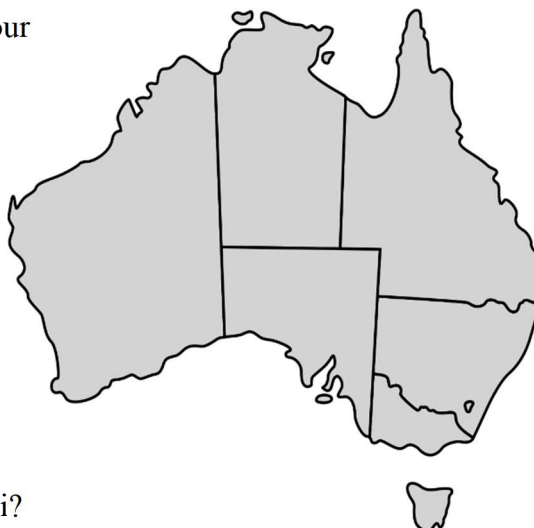
.....

.....

### TASK 3: Research

Access the *BlackWords* website <https://www.austlit.edu.au/> and gather information about Vincent Lingiari. Try to answer the questions below. Ask your teacher for help with difficult terms! You may also access the following link: <http://ia.anu.edu.au/biography/lingiari-vincent-14178>

- ? What is Vincent Lingiari's cultural heritage? When and where was he born? Indicate the region on your map of Australia →
- ? Where did Lingiari work as a young man? Who were the owners of this place?
- ? What do you learn about the *Gurindj* strike? How did it start? What did the people initially ask/fight for?
- ? Why has this strike become a landmark in Australian history? What did it trigger?
- ? How do *Gurindj* people call Vincent Lingiari?
- ? What have *Gurindj* people achieved in 1975?
- ? Who is Gough Whitlam?



Notes & questions:

.....

.....

.....

.....

.....

.....

.....

.....

.....

### TASK 3: Defining important terms and concepts

Explore the Creative Spirits website:

<https://www.creativespirits.info/aboriginalculture/politics/aboriginal-people-strike-walk-off-at-wave-hill#axzz4foZqkePV>

Together with your teacher, provide a definition of the terms below. Try to describe what they mean in your own words. The link above will help you with this task:



a pastoral station



a petition



**Terra Nullius**



**Native Title**



**The Mabo Decision**

#### Group statement

What have you learned in this unit?

What are the three most important insights you have gained?

Does the unit leave you with open questions?

Take notes:

#### Sources:

Picture: Mervyn Bishop, 1975. Web.

<[https://www.google.at/search?q=lingiari&source=lnms&tbn=isch&sa=X&ved=0ahUKEwiz2dyAutzUAhXB1hQKHVqnB3sQ\\_AUIBigB&biw=1280&bih=889&dpr=1#imgrc=KNeRfzPsVB3fWM](https://www.google.at/search?q=lingiari&source=lnms&tbn=isch&sa=X&ved=0ahUKEwiz2dyAutzUAhXB1hQKHVqnB3sQ_AUIBigB&biw=1280&bih=889&dpr=1#imgrc=KNeRfzPsVB3fWM)>.

Australian map: [https://upload.wikimedia.org/Wikipedia/commons/thumb/2/25/Australia\\_map\\_States-simple.svg/1101px-Australia\\_map\\_States-simple.svg.png](https://upload.wikimedia.org/Wikipedia/commons/thumb/2/25/Australia_map_States-simple.svg/1101px-Australia_map_States-simple.svg.png)

Fig. 23: Worksheet 3: Aboriginal Activists: past and present - classroom material

## WORKSHEET 4

### “From Little Things Big Things Grow”

“From Little Things Big Things Grow” is a song co-written and recorded by *Bundjalung* singer and composer Kev Carmody and non-Aboriginal Australian singer and songwriter Paul Kelly. Before you listen to the song – think about the title:

What do you think is the title’s message? What does it imply?

What do you think is the song going to be about? Which story / stories might be told?

#### **TASK 1: Feel, think, wonder**

Access the link below and listen to the song. After listening to the song for the first time, answer the questions below – individually:

[https://www.youtube.com/watch?v=6\\_ndC07C2qw](https://www.youtube.com/watch?v=6_ndC07C2qw)

- ? How does the song make you feel?
- ? What does it make you think of?
- ? What does it make you wonder about?

#### **TASK 2: Getting focused**

Listen to the song again and study the lyrics:

[http://www.nma.gov.au/exhibitions/from\\_little\\_things\\_big\\_things\\_grow/song\\_lyrics](http://www.nma.gov.au/exhibitions/from_little_things_big_things_grow/song_lyrics)

You may want to work in pairs to answer the questions below:

- ? What is the song about? Which story is being told?
- ? Who are the “opposite men on opposite sides”?
- ? How are these men described in the song? How do their lives differ?
- ? What does the singer refer to when he says:

*Now it don't sound like much but it sure  
got tongues talking  
Back at the homestead and then in the town*

- ? How do the lyrics describe Lord Vestey's reaction to the strike? How does Vincent Lingiari react? Paraphrase the lines below: Who is talking?

*You don't stand the chance of a cinder in snow  
Vince said if we fall others are rising*

- ? What did Lingiari do in order to reach a broader public? Whom did he talk to attain his goals?
- ? Who is the “tall stranger” who “appeared in the land” one day?

### TASK 3: Research

#### Trace the famous *Gurindji* strike

Access the *BlackWords* and the *Creative Spirits* websites to find out about the historical context of the song. You may work in pairs to focus on different questions and aspects. Ask your supervisors for help with difficult terms. Make sure you include the following:

- When and where did the *Gurindji* strike start?
- Why did it start?
- Who were the people involved? What do you learn about them?
- What did the strikers demand?
- Why has the *Gurindji* strike become famous? What did it trigger?

Discuss and summarise your findings for your colleagues. Make sure you explain difficult terms such as 'terra nullius', 'Native Title', the 'Mabo Decision' etc. Include your summary in your final presentation!

#### Critical thinking:



Read the following stanza from the song. What does it mean?

What happens in this situation? Can you place this passage into its historical context?

*And Vincent sat down with big politicians  
This affair they told him is a matter of state  
Let us sort it out, your people are hungry  
Vincent said no thanks, we know how to wait*

- ? Why do you think, Vincent Lingiari refused the help of the state?
- ? What is the main message of this stanza?

#### Reflection / Group statement

Reflect on the questions below and share your ideas with your colleagues. Together as a group write a short statement considering these questions:

What have you learned from this unit?  
How do you feel about your newly gained insights?  
Do you think Carmody's and Kelly's song is effective? Why / why not?  
If you had the chance to talk to Vincent Lingiari and/or the Vestey's – what would you say / ask them?

Fig. 24: Worksheet 4: From Little Things Big Things Grow – classroom material

## WORKSHEET 5

### Exploring Biography

#### **TASK 1: Biography**

Work in pairs and find out about Kev Carmody and Paul Kelly – you may access their personal websites to help you:

Kev Carmody website: <http://www.kevcarmody.com.au/>

Paul Kelly website: <http://www.paulkelly.com.au/>

While you are exploring the websites keep the following questions in mind:

- ? What are Carmody's and Kelly's heritage(s)?
- ? Where did they grow up? How would you describe their childhood?
- ? What do you learn about their education as children?
- ? What did they do after school? What did they achieve?
- ? What do these artists have in common?

#### **TASK 2: Mini presentations (pair work)**

Explore the *Creative Spirits* website and find out more about influential Aboriginal activists. Work in pairs and choose one personality to present to your classmates. Make sure you include at least one contemporary activist. Prepare a short presentation. (You may also access other websites but make sure you critically question the sources!)

*Creative Spirits*:

<https://www.creativespirits.info/aboriginalculture/people/famous-aboriginal-people-role-models#axzz4fTROPDH6>

#### **Reflection:**

What have you learned in this unit?

Did you enjoy working on your projects?

What are the three most important insights you have gained?

.....

.....

.....

Fig. 25: Worksheet 5: Exploring Biography – classroom material

## PRESENTATION Guidelines

As a group prepare a SWAY presentation about what you have learned in this project.

You may want to work in pairs and focus on different aspects.

Your presentation should include:

- a discussion about Human Rights and your role plays
- a portrait of Vincent Lingiari and his achievements
- the song “From Little Things Big Things Grow” and the historical events embedded in this song (the *Gurindji* Walk-Off)
- a portrait of 2 contemporary Aboriginal activists



You may want to introduce your colleagues to the topic by presenting your role plays and engaging them in a critical discussion about basic human needs and rights.

When presenting your role plays in plenum, you may raise the following questions:

- ? Which rights have been violated?
- ? Why did the oppressor / victim act this way?
- ? What should the victim / witnesses have done?
- ? etc.

You may also want to:

- ... share your feelings with your class and teacher and ask your classmates about their viewpoints,
- ... try to find out how your class perceived your role play,
- ... try to come up with suggestions how to resolve issues of discrimination and human rights violations in a peaceful way

Source:

Clipart:

[https://www.google.at/search?q=cliparts+presentation+skills&source=lnms&tbm=isch&sa=X&ved=0ahUKewjE3JKo2d3UAhXG7BQKHapCNAQ\\_AUIBigB&biw=1280&bih=889#imgrc=8jVvYZF9gK-NhM:](https://www.google.at/search?q=cliparts+presentation+skills&source=lnms&tbm=isch&sa=X&ved=0ahUKewjE3JKo2d3UAhXG7BQKHapCNAQ_AUIBigB&biw=1280&bih=889#imgrc=8jVvYZF9gK-NhM:)

Fig. 26: Presentation: Guidelines – classroom material



### **5.5. *Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* by Edna Tantjingu Williams and Eileen Wani Wingfield**

*Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* (2000) is an autobiographical account. It retraces childhood memories experienced by Edna Tantjingu Williams (Aboriginal *Yankunytjatjara*) and Eileen Wani Wingfield (Aboriginal *Kokatha-Arabana*). Both authors grew up in the Coober Pedy area, South Australia, in the 1930s. *Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* is a story about the Stolen Generations and captures in images and words “the extraordinary lengths parents went to ensure their children weren’t taken.” (Anita Heiss. 2015: 4).<sup>36</sup>

The story tells of mothers who desperately try to hide their children from the “State People” (Williams and Wingfield 2000: 2), i.e. government authorities who used to travel through the country and take away Aboriginal children, “as part of policy of “protection” in South Australia” (Heiss 2015: 4). From the early 1900s to the late 1960s various government-endorsed policies were implemented across the Australian continent, which allowed state authorities (and later also station owners) to forcibly take away Aboriginal children from their families. “The States” (Williams and Wingfield 2) were especially looking for fair-skinned children, who were to be ‘assimilated’ into the white community by abandoning their heritage (cf. *BlackWords*: “The Stolen Generations”)<sup>37</sup>. The children were taken to missions or foster homes where they were generally trained to become domestic servants. To escape the “States” (Williams and Wingfield 2), parents had their “children [hid] in bushes and thrown down holes with food sent down by rope” ( Heiss 2015: 4).

*Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* is a collaborative work of three Aboriginal women. Written by Edna Tantjingu Williams and Eileen Wani Wingfield, the book was illustrated by Aboriginal *Yankunytjatjara* artist and book illustrator Kunyi June-Anne McInnerney, who, herself, was taken from her parents and siblings

---

<sup>36</sup> Anita Heiss. “Our truths – Aboriginal Writers and the Stolen Generations“. In: *The BlackWords Essays*, 2015. Web. <<http://www.austlit.edu.au/austlit/page/8665956>>. 9 April 2016.

<sup>37</sup> *BlackWords*: „The Stolen Generations“. Web.< <https://www.austlit-edu-au/austlit/page/8931287>>. 7 Mai 2016.

at the age of four or five (cf. *Down the Hole* 2000: 47). The book was first published in 2000 by Jukurrpa Books. It provides the reader with a map of the Coober Pedy area, pronunciation notes on *Yankunytjatjara*, *Kokatha* and *Matjutjara* words and concise biographical accounts on the contributors to the book. It also offers historical background information about the Stolen Generations and a note on Daisy Bates at the back of the book (ibid. 48).

The historical period covered in the book comprises the decades from the 1930s until the early 1960s. The reader learns about the early days of opal mining in the Coober Pedy region, the arrival of Daisy Bates in Ooldea in 1919 and the British nuclear tests, which were carried out at Maralinga between 1956 and 1963. Before reading the book, students need to be familiarised with the historical context of the establishment of various “Aborigines Protection” and “Welfare” Boards, which were set up as early as 1883 (e.g. the NSW Aborigines Protection Board). These boards were essentially established to control the lives of Aboriginal and Torres Strait Islander people. As pointed out by Anita Heiss:

Under a range of Government Acts and Policies of Protection carried out through the States and Territories of Australia, a community of removed children known as the Stolen Generations was created (Heiss 2015: 1).

Work units about the Stolen Generations, therefore, have to include teaching units about racism, as all of the government policies introduced between the 1880s until the late 1960s were underpinned by racist motivated assumption of white superiority. The learners need to be provided with opportunities to explore authentic material produced and compiled by Aboriginal and/or Torres Strait Islander people who are part of the Stolen Generations and who tell their own stories. It is furthermore significant that students understand the long-term negative consequences such policies have had and continue to have on many Aboriginal and Torres Strait Islander people today.

#### 5.5.1. Edna Tantjingu Williams and Eileen Wani Wingfield

##### Edna Tantjingu Williams

Edna Tantjingu Williams is of Aboriginal *Yankunytjatjara* heritage (SA). Williams was born in Tarcoola around 1932 to an Aboriginal mother and to a white father. Her official birth date is 1 January 1932, which, “like those of many senior Aboriginal people, [is] just a good guess.”

(Biographical note on Edna Tantjingu Williams in *Down the Hole, Up the Tree. Across the Sandhills: Running from the State and Daisy Bates*. 45). Edna's maiden name was that of her white father, Bert Paxton, but Mickey Fatt was the father who grew her up. (ibid.). As a child, Edna and her family still walked the land in the traditional way. However, the family came to live in Coober Pedy some years after the first opals were mined there and also moved around as Mickey Fatt found "whitefella work in the station country of South Australia's central north" (ibid.).

In her youth Edna worked as a housemaid at various stations across the Coober Pedy region. She met her husband, Willie Williams, when he was working at Condambo Station and later again at Eight Mile, Coober Pedy. They married, had two girls and moved to Twelve Mile, where "one day in 1953 'the Bomb' caught them" (ibid.). At that time the British began testing nuclear weapons at Emu and at Maralinga, South Australia. The family fled to Port Augusta hospital to treat their resulting sickness. Later they moved to the safer opal mining settlement of Andamooka. In 1962 Edna returned to Coober Pedy together with her five girls and continued working on the opal. They remained there until Edna's death in 1999.

As pointed out in the biographical notes provided at the back of the book, Edna Tantjingu Williams:

[...] a Yankunytjatjara woman strong in her identity and cultural practice, was one of the Kupa Piṯi Kungka Tjuṯa, senior Aboriginal women who formed their own corporation to keep alive the traditional culture (ibid.).

Her autobiographical account is a legacy for her children and grandchildren. (cf. ibid.).

### Eileen Wani Wingfield

Eileen Wani Wingfield is of *Kokatha-Arabana* heritage (SA). She was born in 1921 at Ingomar Station between Coober Pedy and Woomera. Eileen and her sister grew up at Ingomar Station at a time when "the States were travelling around and picking up kids [...]" (ibid. 46). For some time the family were moving around the Coober Pedy area and Lake Phillipson, keeping away from the roads and hiding from government authorities. Eileen, her father and her sister Alma sometimes went mustering at the stations. The family lived at Mabel Creek, north of Coober Pedy, when the British started the Maralinga nuclear tests in 1953.

Eileen met her husband Raymond Wingfield in Twelve Mile. They had nine children and lived at Mt Margaret station before they went to Iron Knob, near Port Augusta for a longer time. It was at that time when the welfare officers took their kids away: “[They] just used to rush in and grab kids. I argued to see them. But it broke our heart” (ibid.).

While the couple lived in Port Augusta, Eileen began making jewellery, and also took up painting. In the 1980s they joined the *Kokatha* People's Committee and participated in the 1983 blockade at Cane Grass Swamp, Roxby Downs, when the Western Mining operations bulldozed an important site. They later lived at Coober Pedy, where Eileen joined the Women's Group 'and never looked back'. She wrote her story for her nine children, twenty-two grandchildren and her great-grand-children (cf. ibid.): “I am happy to make my book for my children- [...]; for my twenty-two grandchildren and my great –grandchildren” (ibid.).

#### 5.5.2. Intercultural aspects and learning objectives

It has already been highlighted that teaching young people about the Stolen Generations represents a challenging task. EFL learners need to be familiarised with complex aspects of history and politics and they will be exposed to “disturbing material” “[...] outlining major differences between the life experiences of most young Australians today and young Aboriginal children of the past” (Heiss 2008: 4). Educators must ensure that teaching resources about this difficult issue may be in formats that will not traumatise the learners (cf. ibid.). *Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* is a valuable and an appropriate resource to teach children and young adults about the Stolen Generations. It takes complex issues of history and politics and translates them into simple terms so that also very young readers can relate to the story without being upset. Heiss states that:

The memory recall in this story is not laden with terror or even bitterness, which makes it likely that young readers will not be frightened by the story, but instead concerned about why young Aboriginal children had a life so different to their own today (ibid. 5).

Thus the learners are able to relate to the story and to empathise with the characters. The students are encouraged to reflect on reasons why some people's experiences are fundamentally different to those of others. Furthermore, the learners gain a better understanding of the significance to address unsettling issues of the past. They realise that officially acknowledging and apologising for past injustices constitutes a first gesture to reconcile and redress hostile

relations. Learners are also encouraged to reflect on ways of getting involved and to consider their personal responsibility with regard to bringing about change and contributing to a just society. Students realise that it takes the commitment of each individual to make reconciliation a reachable goal.

*Down the Hole, Up the Tree, Across the Sandhills: Running from the State and Daisy Bates* is an effective and valuable teaching resource, as:

[...] the story will not instill fear but is told with a sense of simple reality: that this is how it was for the families and they did what needed to be done to protect children from removal by government authorities (ibid.).

Rather than being traumatised by the unsettling stories revealed, the students will become concerned about the extraordinary measures taken by desperate families in order to hide their children from government authorities. The various pre-reading activities supplementing the work units about the Stolen Generations draw on the learners' ability to empathise with the characters in the story. Finally, the learners are encouraged to explore a number of websites, such as the *Creative Spirits* website, which offer first hand stories of people who are part of the Stolen Generations.

### 5.5.3. Lesson plans

#### Pre-reading activities (5 work units)

Worksheet 1 (cf. Fig.27): Who Am I? (1-2 work units)

Activity	Time	Resources	Steps of activity	Objectives
Who Am I?  Body silhouette with captions	10-15 min.	WS 1 “Who Am I?”  paper	Students draw a body silhouette (or use the template provided by their teacher; cf. Fig. 25)  Students write captions:  my family background people I love things I enjoy doing / places I love to be	- to make students think about their sense of belonging  - to make students think about people and things they love  - to make students think about important aspects in their lives
Reflection:  Think- share and discuss	20-30 min.	WS 1	Reflection questions:  - what would it feel like, if somebody took away certain people/aspects of my life?  - how would this affect my life and identity?  - what would it feel like if I had to give up on my family/friends/hobbies?	- to empathise with people who are part of the Stolen Generations  - to reflect on the importance of family ties and belonging  - to reflect on long-term negative consequences of forced separation
Informal writing:  Inner monologue	20-30 min.	piece of paper	Students write a short inner monologue:  - what would it be like, if I had to give up on my family?	- to write about feelings  - to develop empathy

Worksheet 2 (cf. Fig. 28): Reading text and images (3 work units)

Activity	Time	Resources	Steps of activity	Objectives
Describing pictures	10 min.	WS 2 “Reading text and images”  book, OneNote	Students describe the painting on the cover of the book, answering questions provided by their teacher (cf. Fig. 28)	<ul style="list-style-type: none"> <li>- to engage students in the topic and instigate their curiosity</li> <li>- to “read” pictures: develop the ability to read the message of a picture</li> </ul>
<p>Anticipating:</p> <p>Guessing what lies ahead: what does the title tell you about the story?</p> <p>Discussing the title of the book</p>	10-15 min.	WS 2, book, OneNote	<p>Students make guesses about the title of the book:</p> <ul style="list-style-type: none"> <li>- <i>Who</i> is running from the State?</li> <li>- Who is the State/Daisy Bates?</li> <li>- <i>Why</i> is somebody running away?</li> <li>- <i>Why</i> should anyone be running from the State?</li> <li>- Where are these people running to/ hiding?</li> </ul> <p>Students answer questions and guess what lies ahead</p>	<ul style="list-style-type: none"> <li>- to make guesses about literary genres</li> <li>- to reflect on narrative perspective</li> <li>- to develop critical thinking</li> </ul>
Describing pictures	20 min.	WS 2, book, OneNote	<p>Students “read” selected paintings</p> <p>Students elaborate scenarios about the situation depicted</p>	<ul style="list-style-type: none"> <li>- to “read” pictures</li> <li>- to empathise with characters in the story</li> </ul>
Dialogues	20 min.	WS 2, internet, OneNote	Students identify with a character depicted in the painting on page 7 and write dialogues	- to identify with a character depicted in a painting

<p>Pair work:</p> <p>Describing pictures</p> <p>Writing dialogues</p>	20-30 min.	book, OneNote	<p>Students work in pairs:</p> <p>Each pair studies/”reads” selected images and elaborates a story about what happened before, while and after the moment of the painting</p> <p>Students identify with one of the characters depicted and write dialogues</p>	<ul style="list-style-type: none"> <li>- to read the message(s) of pictures</li> <li>- to identify and empathise with characters in the story</li> <li>- to train informal writing skills</li> </ul>
Share and discuss	15 - 20 min.	book, notes	Students discuss their findings and share their ideas with their colleagues	<ul style="list-style-type: none"> <li>- to share and discuss ideas</li> </ul>
Reading text and images	15 - 20 min.	WS 2, book	<p>Students read the texts accompanying the images they have been analysing in the previous task</p> <p>Students keep track on newly gained insights and discuss their feelings and open questions with their teacher</p>	<ul style="list-style-type: none"> <li>- to learn about historical contexts</li> <li>- to learn about the Stolen Generations</li> <li>- to express feelings and discuss open questions</li> </ul>
Explore your assigned region	20-30 min.	WS 2, book, internet	<p>Students explore their assigned region and locate the area on the map</p> <p>Students explore and find out about:</p> <ul style="list-style-type: none"> <li>- traditional custodians of the land</li> <li>- Aboriginal language groups</li> <li>- indigenous flora and fauna</li> <li>- landscapes</li> <li>- climate</li> </ul>	<ul style="list-style-type: none"> <li>- to locate the assigned region</li> <li>- to explore the assigned region</li> <li>- to raise awareness of cultural diversity</li> </ul>



### While-reading activities (10 work units)

Worksheet 3 (cf. Fig. 29): Reading *Down the Hole, Up the Tree, Across the Sandhills – running from the State* and *Daisy Bates* (1) (3 work units)

Activity	Time	Resources	Steps of activity	Objectives
Reading:  Reading for gist  Read the first part of the story	20 min.	WS 3 “Reading <i>Down the Hole</i> (part 1)”  book	Students read the first part of the book once (11 double pages)  Students first “read” the pictures and make guesses about a “background” story  Students then read the texts describing the pictures	- to get a first impression  - to read images  - to make guesses about the situation(s) from the pictures alone
Reflection, discussion, short summary	10 min.	WS 3	Students briefly discuss their first responses: <ul style="list-style-type: none"> <li>• how do the paintings make you feel?</li> <li>• what do you think about the story?</li> <li>• what was surprising?</li> <li>• what is the story about?</li> </ul>	- to share insights and feelings  - to summarise the main message(s)  - to make guesses about the story (narrative perspective)
Reading for detail:  In-depth analysis	50 – 100 min.	WS 3, internet	Students carefully read the texts and images again: they answer questions provided by their teacher  Students discuss open questions with their teacher	- to learn about the Stolen Generations  - to learn about assimilation policies  - to empathise with characters in the story
Reflection  Discuss open questions with your teacher	10-20 min.		Students summarise the most important insights they have gained from this work unit and discuss open questions with their teacher	- to reflect on newly gained insights

Worksheet 4 (cf. Fig. 30): Reading *Down the Hole, Up the Tree, Across the Sandhills – running from the State* and *Daisy Bates* (2) (3 work units)

Activity	Time	Resources	Steps of activity	Objectives
Reading: Reading for gist (part 2)	20 min.	WS 4 “Reading <i>Down the Hole</i> (part 2)” book	Students read the second part of the book (11 double pages)  Students first “read” the images and elaborate a story  Students then read the texts describing the images	- to read images  - to learn about assimilation policies  - to learn about the Stolen Generations
Reflection, discussion, short summary	10 min.	WS 4, book	Students briefly discuss their first responses  <ul style="list-style-type: none"> <li>• what do you think about the story?</li> <li>• what was surprising?</li> <li>• what is the story about?</li> </ul> Students discuss open questions and difficult terms with their teacher	- to discuss open questions  - to share insights  - to summarise the main message
Reading for detail:  In-depth analysis / research	50-100 min.		Students read the texts and images again: they answer detailed comprehension questions provided by their teacher and research important historical background information	- to learn about the Stolen Generations  - to learn about assimilation policies  - to learn about the Stolen Generations
Reflection	10 - 20 min.		Students summarise the most important insights they have gained from their work units and discuss open questions with their teacher	- to reflect on newly gained insights

Worksheet 5 (cf. Fig. 31): The Stolen Generations (4 work units)

Activity	Time	Resources	Steps of activity	Objectives
<p>Learn about the Stolen Generations</p> <p>Research important terms and relevant historical contexts</p>	50-100 min.	WS 5 “ The Stolen Generations” book, internet <i>BlackWords</i> , OneNote	<p>Students read the historical note at the back of the book (“Why were they hiding?”, p.44)</p> <p>Students read the <i>BlackWords</i> notes and watch a video</p> <p>Students agree on a definition of the term “Stolen Generations”</p> <p>Students answer questions, summarise newly gained insights and discuss the video with their teacher</p>	<ul style="list-style-type: none"> <li>- to learn about the Stolen Generations</li> <li>- to assimilation policies</li> <li>- to read about first hand stories</li> <li>- to familiarise students with the Bringing Them Home Report</li> </ul>
<p>Video: Bringing Them Home</p> <p>Listening for detail: answer detailed comprehension questions</p> <p>Research relevant terms and historical contexts</p>	50-100 min.	WS 5, internet	<p>Students watch a video in which members of the Stolen Generations tell their stories</p> <p>Students answer detailed comprehension questions and seek learning support from their supervisors</p> <p>Students find out about important concepts, terms and socio-historical background information</p> <p>Students critically reflect on underlying values and assumptions and identify viewpoints</p>	<ul style="list-style-type: none"> <li>- to listen to first hand stories</li> <li>- to learn about past policies</li> <li>- to identify viewpoints and underlying assumptions and attitudes</li> <li>- to empathise with people concerned</li> <li>- to develop critical thinking</li> <li>- to train listening skills</li> </ul>
Reflection	10 min.		Students share, discuss and reflect on newly gained insights	<ul style="list-style-type: none"> <li>- to discuss open questions</li> </ul>

## Post-reading activities (6 work units)

### Worksheet 6 (cf. Fig. 32): Government institutions – Moore River (3work units)

Activity	Time	Resources	Steps of Activity	Objectives
Watch:  Rabbit-Proof Fence (Trailer)	10 -20 min.	WS 6 “Government institutions – Moore River Settlement”  internet	Students watch the trailer of Doris Pilkington Garimara’s biographical account Follow the Rabbit-Proof Fence without sound  Students elaborate a story from watching the pictures  Students watch the video again and answer reflection questions	- to learn about the Stolen Generations  - to learn about government institutions  - to introduce students to D. Pilkington Garimara’s biography
Pair work:  Learn about Doris Pilkington Garimara  Learn about the Moore River Settlement and WACHief Protector of Aborigines A.O. Neville	50-100 min	WS 6, OneNote, internet	Pair work:  Pair 1: Students explore the story <i>Follow the Rabbit-Proof Fence</i>  Pair 2: Students explore the Moore River Settlement and portray A.O. Neville	- to learn about Doris Pilkington Garimara  - to learn about the Moore River Settlement  - to learn about assimilation policies  - to learn about A.O. Neville  - to develop critical thinking
Learn about Daisy Bates	30-40 min.	WS 6, book, internet	Students learn about Daisy Bates; they read the biographical note at the back of their book and search information on the net  Students portray Daisy Bates	- to find out about Daisy Bates  - to develop critical thinking
Reflection, discussion	5-10 min.	WS 6	Students summarise and reflect newly gained insights	- to reflect on knowledge gained in this work unit

Worksheet 7 (cf. Fig. 33): Biographies (3 work units)

Activity	Time	Resources	Steps of activity	Objectives
Portraits:  Edna Tantjingu Williams  Eileen Wani Wingfield  Kunyi June-Anne McInerney	50 min.	WS 7 “Biographies”  book, <i>BlackWords</i> , OneNote	Students may work in pairs and prepare short portraits of the authors and the illustrator of the book  Students read the biographical notes provided at the back of the book and research the <i>BlackWords</i> website for more detailed information	- to learn about the authors and the illustrator of the book  - to learn about first hand stories  - to present biographies
Personal Reading Log (cf. Fig. 34)	10-20 min.	WS 7 <i>BlackWords</i> , OneNote	Students use their personal reading log to keep track on their feelings and to document changes in their perceptions and attitudes	- compare pre- and post reflections  - to document changes in the learners’ perceptions
Share your insights, feelings, impressions	30 min.	WS 7, OneNote	Students take their time to discuss what they have learned from reading the book, gathering information on the websites <i>BlackWords</i> and <i>Creative Spirits</i>  Students share and discuss their insights with the study group who has worked on A.Roach’s song “Took the Children Away”  Students discuss open questions (with their supervisors, if necessary)	- to summarise and reflect on knowledge gained from working on the Stolen Generations  - to reflect on changes in the students’ attitudes and perceptions
Presentation	100 min.	WS 8 “Presentation guidelines” (cf. Fig. 35),  SWAY	Students prepare a group presentation for their colleagues	- to train presentation skill  - to use digital media

### Pre-reading activities (5 work units)

#### Worksheet 1 (cf. Fig. 27): Who Am I?

The students first engage in a reflection on their own family background and their sense of belonging. They either draw their own body silhouette on a poster paper or use the template provided by their teacher. The silhouette will be divided into three parts with individual captions: In the top part students write down the names of their family members (nuclear and/or extended family). In the middle part, the learners write the names of people they love, or people who are important for them. The students should decide on three to five names maximum. The lower part is preserved for their hobbies or things they enjoy doing and places they like to be (e.g. at their grandparent's place etc.). This could also include places they love to "hang out" with friends.

Students then cut out their silhouettes and exchange them. They talk about the notes they have written down and explain why specific people, things and/or places are important for them. Then, the learners are engaged in a critical reflection on how it would affect their feelings / lives if certain aspects were ripped off or wiped out from the paper. The papers (their body silhouettes) may also be "exchanged" and the learners discuss what it would feel like, if they had to take on a new identity, stepping into the "life" of another group member. These activities encourage the students to think about long-term negative consequences of forced separation. Finally, the learners write a brief diary entry or an inner monologue, reflecting on how their life and identity would be affected if they themselves or a family member were taken away from their familiar surroundings.

#### Worksheet 2 (cf. Fig. 28): Reading text and images

In these work units, students explore their assigned region and learn how to read images. The first task is to describe the painting on the cover of the book and make guesses about the story they are going to read by analysing the image and the title. Students also make guesses about the literary genre and narrative perspective(s) embedded in the text. Next, the learners describe selected paintings and elaborate scenarios about what happened before, while and after the moment of the painting. Then, the learners identify with one of the characters in the painting and write short dialogues between the people depicted.

Finally, the students explore their assigned region. They look up information about the traditional custodians of the land, explore landscapes and find out about indigenous flora and fauna.

#### While-reading activities (10 work units)

##### Worksheet 3 (cf. Fig. 29): Reading *Down the Hole* (part 1)

The students now engage in the actual reading process. They briefly scan the first eleven double pages of the book and share their impressions. Then they discuss what they think about the paintings, the text, and the languages used. The students share their feelings about the story and quickly summarise its main message. This activity aims to immerse the students into the topic and to share initial responses to text and images. Educators may communicate to the students that the English used in the story is Aboriginal English, which, as pointed out by Leane in her teachers notes to *Papunya School Book of Country and History*, is an acknowledged variety of English and not to be understood as “broken English”.

Next, the learners engage in an in-depth analysis of the story. The students are provided with questions which guide them through the reading process. These work units introduce the learners to the historical context of the Stolen Generations and familiarise them with government policies of ‘protection’ and assimilation. The students also explore their assigned region and the places mentioned in the book. The learners research central terms and concepts, discuss their findings with their teacher and summarise their newly gained insights.

##### Worksheet 4: (cf. Fig. 30): Reading *Down the Hole* (part 2)

The students read the second part of the book. Again, they first read for gist, scanning text and images and sharing their initial responses and feelings. Then, the learners engage in an in-depth analysis, answering detailed comprehension questions provided by their teacher. They research central terms and relevant historical contexts, discuss their findings with their teacher and summarise newly gained insights.

## Worksheet 5 (cf. Fig. 31): The Stolen Generations

These work units aim to familiarise the students with the historical context of the Stolen Generations in greater detail. The learners access and explore the *BlackWords* and the *Creative Spirits* websites, which provide a great number of first-hand accounts of people who are part of the Stolen Generations. They study the historical note on the Stolen Generations (“Why were they hiding?”) provided at the back of the book (cf. p. 47) and watch a video which provides insights into the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families (“Bringing Them Home Report”). The students learn about assimilation policies and the long-term negative consequences these policies have had and continue to have on a great number of Aboriginal and Torres Strait Islander people today.

Educators may carefully supervise the learners while they engage in the study of the Stolen Generations and provide them with learning support. It is of vital importance that students address the issue of the Stolen Generations in a respectful way. This means that learners need to be made aware that certain terms used to refer to Aboriginal and Torres Strait Islander people in the past are derogatory and offensive.

### Post-reading activities (5-6 work units)

## Worksheet 6 (cf. Fig. 30): Government institutions: Moore River Settlement

In these work units the students are introduced to one of the most infamous government institutions established to “assimilate” Indigenous children of mixed descent i.e. children who had one Aboriginal and one non-Aboriginal parent. Learners first explore Doris Pilkington Garimara’s famous biographical account *Follow the Rabbit-Proof Fence* (1996), which traces her mother’s three-months journey, fleeing from Moore River Settlement together with her younger cousins. The book was turned into a feature film by Philip Noyce in 2002.

First, the students watch the trailer to the film without sound. The learners are asked to elaborate a story from watching the pictures alone. Then, they work in pairs and explore the story that is being told and research information about the Moore River Settlement. The study group is provided with guided questions and websites which they may want to use in their research. The students furthermore learn about Daisy Bates and A. O. Neville, WA Chief Protector of Aborigines (1915-36), who both advocated Bates’ ‘dying race’ theory.



There is a great number of useful and valuable teaching material and modules that have been generated to teach Doris Pilkington Garimara's biographical account. Most of these materials may be accessed online and found via google.

#### Worksheet 7 (cf. Fig. 33): Explore autobiography

Students may work in pairs and prepare short portraits of the authors and the illustrator of the book. The learners use the *BlackWords* website and the biographical notes provided at the back of the book (cf. pp. 45-47) in their research. The students include their portraits in their final group presentation (cf. Fig. 35).

Finally, the students use their personal reading log (cf. Fig. 34) to reflect on their feelings and to document changes in their attitudes while and after reading the book.

#### Learning objectives

The work units designed to teach about the Stolen Generations encourage the learners to critically question historical "facts" and narrative perspectives. Students are made aware that it is important to question an author's perspective, the intended readership, the purpose of a text (or history) and the socio-cultural contexts that gave rise to a particular hi-story. The learners comprehend that (especially) history books are purposefully constructed and sometimes distort or omit certain (disturbing) aspects. Thus, a major learning objective that may be gained from teaching about the Stolen Generations relates to developing the students' ability to critically question narrative perspective and sources of information. Teaching materials about the Stolen Generations need to be authentic, first-hand accounts of people concerned in order to ensure that learners know a complete and inclusive version of Australian history (cf. Heiss 2008). Students furthermore realise that past injustices entail long-term negative consequences and affect a great number of Aboriginal and Torres Strait Islander people today.

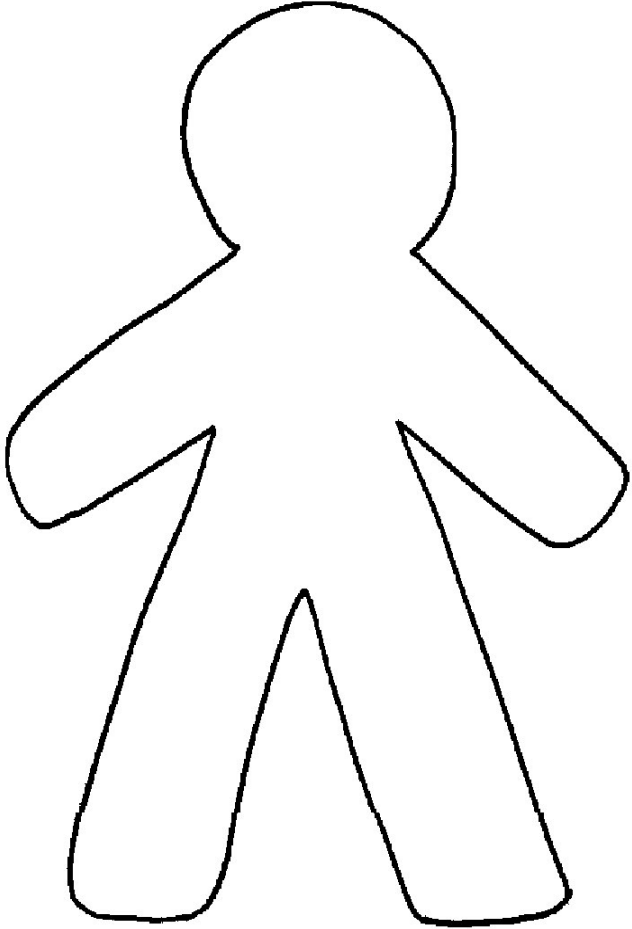
<b><u>WORKSHEET 1:</u></b> <b>Who Am I?</b>	
My family background:	
Most important people in my life:	
Things I love doing / places I love to hang out:	
<b><u>Reflection &amp; discussion:</u></b> How would you feel, if somebody just tore off certain aspects of your body silhouette? What would it feel like, if a complete stranger took away a family member and told you this would be for your best? How would this affect your life and identity?	
<b><u>Writing:</u></b> Write a short diary entry / inner monologue (150 words) and describe how you would feel if one or more family members were taken away from you. Also, think about how it would affect your life if you were taken away from your family and familiar surroundings.	
<b><u>Source:</u></b> <a href="https://img.clipartfest.com/4064c3609de6a5d38faaedc53b1fd91_clipartbest-com-clipart-body-silhouette_705-1000.jpeg">https://img.clipartfest.com/4064c3609de6a5d38faaedc53b1fd91_clipartbest-com-clipart-body-silhouette_705-1000.jpeg</a>	

Fig. 27: Worksheet 1: Who Am I? – classroom material

## WORKSHEET 2

### Reading text and images

#### **TASK 1:**

Take 2-3 minutes and study the painting on the cover of your book:

What feelings does the image evoke? Write down the first three ideas that come to your mind:

.....

.....

.....

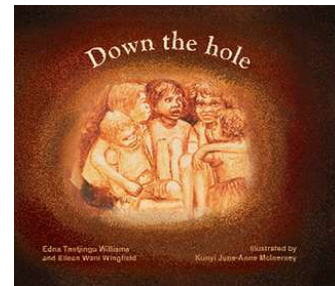
Describe the cover of your book:

? What can you see?

? Where are the children? What are they doing?

? Look at the children's faces: what can you read in their faces?

→ Share your impressions and thoughts with your colleagues.



? What does the title of the book tell you about the story?

? Who is “running from the States”?

? Why should anybody run from “the States”? Can you imagine a situation where somebody would have to run away from the State?

? Who/What is meant by “the States”?

→ Study the first double page: why do you think the authors included a map? What does this tell you about the kind of story you are going to read? Will it be a fictional or a real-life story?

#### **TASK 2: Reading pictures**

Quickly study the paintings on pages 3, 5 and 7 – cover the left side of each double page and only “read” the pictures. Describe what you see and what you can **read in the faces** of the characters depicted. Try to make up short stories: write 4-5 sentences about what is happening in the pictures.

#### **TASK 3: Dialogues**

Group work: carefully study the painting on page 7. First, answer the following questions within your group:

→ Who are the people depicted in the painting?

→ What have they done before the moment depicted?

→ What is happening in the moment depicted and what will the people do afterwards?

Now, try to identify with one of the characters depicted in the painting and write dialogues: give the characters voices –what would they be talking about?

### Pair work:

Cover the left side of each double page and study the paintings on pages 13, 15, 35&43. First, elaborate a story. Then identify with one of the characters and write dialogues. Share your results with your colleagues.

### Reading text and images

Now read the texts describing each picture: who is telling the story? What can you find out about the historical context? Which questions do you have? Discuss your questions with your teacher and take notes on newly gained insights.

### TASK 4: Explore your assigned region

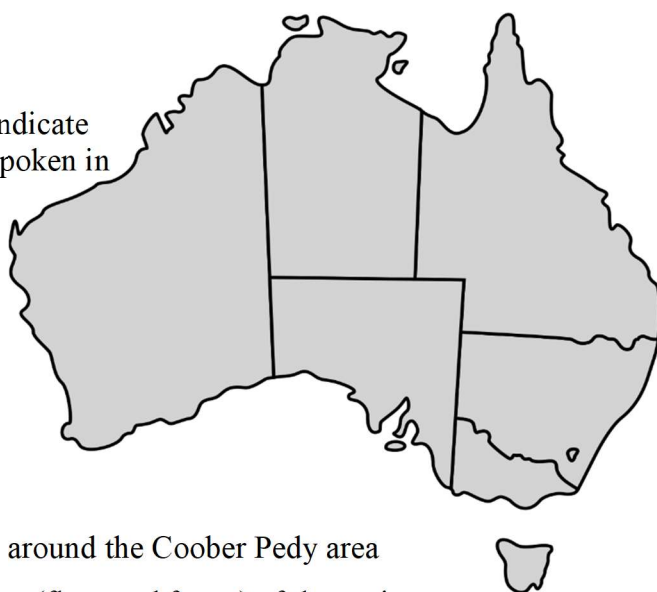
Find out about your assigned region.  
Indicate it on the map to your right. Also indicate the different Aboriginal language groups spoken in this region.

#### Find out about...

- the places mentioned
- the time the story is set
- the language(s) used in the book
- three different Aboriginal nations living around the Coober Pedy area
- the landscapes, the climate and vegetation (flora and fauna) of the region

Carefully keep track on **who** is providing the information on the net!

Don't forget to question the sources!



#### Notes & questions:

.....

.....

.....

#### Sources:

Down the Hole (cover):

[https://www.google.at/search?q=down+the+hole+up+the+tree+across+the+sandhills&client=firefox-b&source=lnms&tbn=isch&sa=X&ved=0ahUKewjblaejx\\_LUAhUDPxQKHSiqAPUQ\\_AUICigB&biw=1440&bih=765#imgre=ZgtEypx9OeWGWM:>](https://www.google.at/search?q=down+the+hole+up+the+tree+across+the+sandhills&client=firefox-b&source=lnms&tbn=isch&sa=X&ved=0ahUKewjblaejx_LUAhUDPxQKHSiqAPUQ_AUICigB&biw=1440&bih=765#imgre=ZgtEypx9OeWGWM:>)

Australian map: [https://upload.wikimedia.org/Wikipedia/commons/thumb/2/25/Australia\\_map\\_States-simple.svg/1101px-Australia\\_map\\_States-simple.svg.png](https://upload.wikimedia.org/Wikipedia/commons/thumb/2/25/Australia_map_States-simple.svg/1101px-Australia_map_States-simple.svg.png)

Clipart Fox: <https://thumbs.dreamstime.com/t/duckender-fuchs-32461168.jpg>

Fig. 28: Worksheet 2: Reading text and images – classroom material

## WORKSHEET 3

### *Reading Down the Hole (part 1)*

#### **TASK 1:**

“Scan” the first 11 double pages of the book: try to read the paintings on the right pages first. Discuss how these paintings make you feel and make guesses about the situations. Then read the short texts on the left pages. Is there anything surprising or “disturbing” if you compare your initial responses to the texts you have read? Who is telling the story?

Notes & questions:

.....

.....

.....

#### **TASK 2: Analysis**

Read the first part again and answer the questions below:

- ? Where and when is the story set?
- ? Who tells the story?
- ? Who are the different characters in the story? Who are the “State people”?
- ? What do you learn about Aboriginal children? Why and where did they hide?
- ? What do you learn about Aboriginal people? What did they fear? Why?
- ? What do you learn about *maru* kids? (cf. p. 10)?
- ? What can you find out about Ingomar station?
- ? Which questions does the story leave you with?

→ Discuss your questions with your teacher and summarise your findings!

Notes & questions:

.....

.....

.....

.....

#### **TASK 3:**

What are the 3 most important insights you have gained from reading the first part of the story? Agree within your group and take notes of your findings:

Fig. 29: Worksheet 3: Reading *Down the Hole* (part 1) – classroom material

**WORKSHEET 4**  
**Reading *Down the Hole* (part 2)**

**TASK 1:**

Scan” the second part of the book: again, read the paintings on the right pages first and discuss how these paintings make you feel. Then read the short texts on the left pages.

Notes & questions:

.....

.....

.....

**TASK 2: Analysis**

Read the second part again and answer the questions below:

- ? Who is Daisy Bates (cf. p.26)? Why would the kids run away from her?
- ? Why did the children hide at sunrise? Where did they hide?
- ? Where were the children brought to by “the States”?
- ? Why do you think they were taken away?
- ? Who is narrating the story on pages 38 and 43?
- ? Which situation is told (words & images) on page 43? Who are the people in the painting?
- ? Which questions does the story leave you with?

→ Discuss your questions with your teacher and summarise your findings!

Notes & questions:

.....

.....

.....

.....

**TASK 3:**

What are the 3 most important insights you have gained from reading the story? Agree within your group and take notes of your findings:

Fig. 30: Worksheet 4: Reading *Down the Hole* (part 2) – classroom material

## WORKSHEET 5

### The Stolen Generations

#### **TASK 1: Understanding important terms and historical contexts**

Before you learn about the Stolen Generations you need to become familiar with certain terms and historical contexts.



#### **TASK 1: Who are the Stolen Generations? (Pair work)**

Pair 1 reads the historical note at the back of your book (cf. p. 44).

Pair 2 accesses the links below to find out about the Stolen Generations.

*BlackWords:* <https://www.austlit.edu.au/austlit/page/11267020> → follow the information trail to the Stolen Generations

*Creative Spirits:* <https://www.creativespirits.info/aboriginalculture/politics/a-guide-to-australias-stolen-generations#toc0>

Each pair should find answers to the questions below:

- ? Who are the Stolen Generations?
- ? Why have Aboriginal and Torres Strait Islander children been taken away by government authorities?
- ? Where have the children been brought to?
- ? What are assimilation policies and what was their purpose?
- ? When were these policies first implemented, when were they abolished?
- ? Which difference did it make if children were 'dark' or 'light skinned'?
- ? How did these policies affect / still affect people who were taken away?

Share, compare, discuss and summarise your findings; also communicate them to your teacher.

Notes & questions:

.....

.....

.....

## TASK 2: Explore first-hand stories

Access the link below and watch the video (32 minutes). Ask one of your supervisors to watch it with you. While watching, keep track on terms you had difficulties to understand. Write these terms in the table and discuss them within your group and with your supervisor.

Bringing Them Home (video): <http://www.austlit.edu.au/austlit/page/8931287>

term / concept / historical event(s)	---	definition / meaning(s) / explanation
.....		.....
.....		.....
.....		.....
.....		.....

### Reflection questions:

How do you feel after watching the video?

Were there any accounts that especially touched you or made you concerned?

What do you learn about assimilation policies from this video and from the individual people's accounts? What purpose did these policies serve?

Which different viewpoints are presented in the video? How do the accounts rendered by Aboriginal and Torres Strait Islander people differ from those rendered by government authorities in the past?

If you had the chance to talk to one of the people interviewed, what would you say/ask? Would it be difficult for you to talk to people concerned? Why?

Go to minute 20:05 and listen carefully: who is talking? Who does the speaker refer to when he says that "we have to understand true history" (20:48)?

Who should watch this video? Why?

Do you think that reconciliation is possible? How do you think, past injustices may be redressed? How can reconciliation be achieved?

Does the video leave you with open questions? Which ones?

Source:

Clipart top right: <https://previews.123rf.com/images/vectorshots/vectorshots1304/vectorshots130400160/19419730-Retro-Comic-Ausrufezeichen-Lizenzfreie-Bilder.jpg>

Fig. 31: Worksheet 5: The Stolen Generations – classroom material



## WORKSHEET 6

### Government institutions – Moore River Settlement (WA)

From your previous work units you know that government authorities took Aboriginal and Torres Strait Islander children to particular institutions and/or missions (or foster homes), where the children had to learn how to behave and act like white people. The following work unit introduces you to one of the most infamous government institutions Aboriginal and Torres Strait Islander children were brought to from the early 20<sup>th</sup> century until 1951, the Moore River Settlement, in Western Australia.

#### **TASK 1:**

Access the link below and watch the trailer to Doris Pilkington Garimara's biography, *Follow the Rabbit-Proof Fence* (1996), which was turned into a film by Philip Noyce in 2002. At your first go, watch the trailer without sound. Make up your own story of what is happening from watching the pictures alone!

Trailer: Rabbit-Proof Fence: <https://www.youtube.com/watch?v=Lbnk8wSVMaM>

This is our story....



.....

.....

.....

.....

.....

.....

.....

Now watch the video again and answer the following questions:

- ? Who do you think is talking at the beginning of the video?
- ? Which characters are there in the video?
- ? Which terms are used to refer to Aboriginal children?
- ? Which situations are shown?
- ? How does this video make you feel?

## TASK 2: Pair work

Pair 1: Explore Doris Pilkington Garimara's biographical account *Follow the Rabbit-Proof Fence*. Find out about the story – use the internet to help you in your research. You may also want to access the *BlackWords* website for more information about Doris Pilkington Garimara. Write a short plot summary and share your insights with your colleagues.

Pair 2: Explore the Moore River Settlement and find out about A.O. Neville, Chief Protector of Aborigines (1915-36). Use the internet and the *BlackWords* and/or *Creative Spirits* websites to help you in your research. What can you find out about Mr. Neville's convictions? What does he believe in? How does he justify his policies of assimilation and his cruel methods of forced removal? Summarise your findings and share your insights with your colleagues.

→ Share your findings and insights with your teacher!

## TASK 3: Who was Daisy Bates?

As a group, find out about Daisy Bates – you may use the biographical note provided at the back of your book (cf. p. 48) and different internet sources. Compare your results with the information Edna Tantjingu Williams and Eileen Wani Wingfield provide about Daisy Bates in their story. Why do you think there are conflicting views with regard to Daisy Bates? Why is she a “controversial person”?

What do *you* think about her? do you think her methods / beliefs / deeds were justified?

Why/why not?

Notes & questions:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Sources:

Clipart pencil: [http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2\\_pencil.jpg](http://sr.photos1.fotosearch.com/bthumb/ARP/ARP115/2_pencil.jpg)

Fig. 32: Worksheet 6: Government institutions: Moore River – classroom material

## WORKSHEET 7

### **Biographies**

#### **TASK 1:**

You may want to work in pairs: prepare short portraits of the authors and the illustrator of the book: make sure you include the following information:

- cultural heritage(s)
- place of birth, institutions they have been brought to
- personal achievements and ways of coping with past injustices

You may use the biographical notes provided at the back of your book (cf. pp.45-47) and the *BlackNotes* website to help you in your research.

#### **TASK 2: Reflection**

Use your personal reading log to reflect on newly gained insights. You may want to share your feelings within your group, with your classmates and your teacher(s). It is important that you reflect on things that have changed while reading the book (in your perception, in your attitudes and in your viewpoints) and to document these changes.

Share your insights with your colleagues who have been working on Archie Roach's song "Took the Children Away".

Fig. 33: Worksheet 7: Biographies – classroom material

## Personal Reading Log



- What are your thoughts after reading the story?  
Which insights have you gained? How do you feel about these insights?
- Can you remember your initial thoughts – what did you think before you started to read your book – what do you think now, after having finished the story?
- What do you think about the paintings in your book? Do you like the painting style? Were the images helpful / effective for your reading process?
- Can you somehow relate to the story? Does the story remind you of an event that happened to you or someone you know?
- Could you learn anything about life in general from reading this story?
- Is there an idea in the story that makes you stop and critically reflect on your own life? Explain why this idea makes you think:
- Who else should be encouraged to read this story?

Source:

Clipart: [https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59\\_eule-funke-park-schule-cliparts-eulen\\_450-415.gif](https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59_eule-funke-park-schule-cliparts-eulen_450-415.gif)

Fig. 34: Reading log: *Down the Hole* – classroom material

## PRESENTATION Guidelines

As a group prepare a SWAY presentation about what you have learned in this project.

You may want to work in pairs and focus on different aspects.

Your presentation should include:

- biographic information about the contributors to the book
- a discussion about assimilation policies and the Stolen Generations
- an explanation of important terms and an overview of significant historical events relevant for the understanding of the story
- a summary of the events covered in your story
- a group statement about newly gained insights and a reflection on your feelings



Source:

Clipart:

[https://www.google.at/search?q=cliparts+presentation+skills&source=lnms&tbm=isch&sa=X&ved=0ahUKewjE3JKo2d3UAhXG7BQKHapCNAQ\\_AUIBigB&biw=1280&bih=889#imgrc=8jVvYZF9gK-NhM:](https://www.google.at/search?q=cliparts+presentation+skills&source=lnms&tbm=isch&sa=X&ved=0ahUKewjE3JKo2d3UAhXG7BQKHapCNAQ_AUIBigB&biw=1280&bih=889#imgrc=8jVvYZF9gK-NhM:)

Fig. 35: Presentation: Guidelines – classroom material

### 5.6. “Took the Children Away” by Archie Roach

#### 5.6.1. Archie Roach

Archie Roach is of Aboriginal *Yorta Yorta* heritage. He was born in 1956 at Framlingham Aboriginal Mission, Victoria. At an early age Roach was separated from his parents and siblings and spent some time in institutions. He then grew up in a Scottish foster home. Roach learned about his true identity from a letter he received from his sister. After leaving his foster home he spent many years living on the streets of Adelaide and Melbourne in search of his family. It was during these years that Roach met his soul mate and later wife Ruby Hunter, a *Ngarrindjeri* woman from South Australia. Hunter shared similar experiences of forced separation as well as a deep love for music with Roach. Hunter and Roach formed a musical partnership and over the years successfully toured the globe with many bands and international artists. The couple had two sons and fostered and raised an extended family of homeless children. Following Hunter’s death in 2010 Roach’s life took a dramatic turn. In 2001, he suffered a stroke and was diagnosed with lung cancer. After an operation and rehabilitation Roach returned to performing

in 2012, releasing the successful album *Into the Bloodstream*, which again won numerous awards.

Roach's international breakthrough came in 1990 with the release of his debut album, *Charcoal Lane*, co-produced by Paul Kelly and Steve Connolly. The album was a tremendous success. The single and centre-piece of the album, "Took the Children Away", first brought the issue of forced separation of Aboriginal and Torres Strait Islander children from their families to the attention of the global community. The single won an International Human Rights Achievement Award, which, at that time was the first time ever awarded for a song, while the album collected two ARIA (Australian Recording Industries Association) Awards. Roach has also won a Human Rights television award for *The Land of Little Kings*, a documentary about the Stolen Generations.

In 2013 Archie Roach was inducted into the National Indigenous Music Awards Hall of Fame. As representative for his community, he has been a guest artist at many Indigenous Festivals across Australia and is active in many Aboriginal causes.

#### Links and further readings:

Australian Literature Resource: <https://www.austlit.edu.au/>

Archie Roach: <http://www.archieroach.com/>

#### 5.6.2. Intercultural aspects and learning objectives

The song "Took the Children Away" is based on Archie Roach's experiences as a member of the Stolen Generations. Taken away from his family, he suffered from the negative impact of forced separation that deeply affected his integrity throughout his teenage and most of his adult life. Roach turned to music to cope with the pain inflicted upon him. In his song Roach gives deep insights into the experiences of thousands of Aboriginal and Torres Strait Islander children and families who have been separated from each other.

Central (intercultural) learning objectives that may be gained from Roach's song relate to developing a growing knowledge of Aboriginal and Torres Strait Islander people's experiences, past and present, and to engaging learners in a process of furthering the aims of reconciliation

(cf. South Australian education pack)<sup>38</sup>. Students learn about the long lasting negative impact of past policies on Aboriginal and Torres Strait Islander people's lives today and they develop skills to critically understand self identity, group identity and the systems to which lives are connected (cf. *ibid*). Furthermore, the learners reflect on their personal responsibility to actively contribute to a future of sustained responsibility (*ibid.*).

Finally, the students learn about Aboriginal people's achievements made in spite of living under oppressive government policies and are encouraged to reflect on their individual responsibility in shaping political and social realities. As professor Lowitja O'Donoghue remarks in her introduction to the South Australian education pack about the Stolen Generations:

We cannot move forward until the legacies of the past are properly dealt with. This means acknowledging the truth of history, providing justice and allowing the process of healing to occur.

In line with the SA education pack major (intercultural) learning objectives which may be gained from engaging in the following work units are:

- to develop knowledge and understanding of Aboriginal and Torres Strait Islander peoples' experiences: past, present and future
- to acknowledge past wrongdoings and to support understanding of equity, human rights, justice and fairness
- to foster development of active citizenship and to contribute to a future of sustained responsibility

---

<sup>38</sup> Cf. Reconciliation South Australia. <<http://www.reconciliationsa.org.au/for-schools/education-packs>>. 7 Mar 2017.

### 5.6.3. Lesson plans

#### Pre-listening activities (9 work units)

#### Worksheet 1 (cf. Fig. 36): The Apology (4 work units)

Activity	Time	Resources	Steps of activity	Objectives
Reconciliation  Watch <i>The National Apology</i> speech (extract)  Find out about important terms/vocabulary  Word formation activities	10-15 min.	WS 1 “The Apology”  OneNote, Youtube	Students define the terms ‘apology’/‘reconciliation’  Students watch an abridged version of former PM Rudd’s National Apology Speech (4:13 min.)  Students write down their initial responses  Students research important terms and phrases used in the speech  Students engage in word formation activities	- to introduce students to the topic  - to listen for gist and take notes  - to respond to what students see / hear  - to understand key terms / vocabulary
Listening for detail	50 min.	WS 1, internet, OneNote	Students watch the full-length video (30 min.) and answer detailed comprehension questions  Students seek learning support from their teacher	- to engage students in an in-depth analysis  - to train listening skills  - to learn about policies of forced separation
Research	50-100 min	WS 1, internet, OneNote	Students gather information about the historical context of the Apology Speech and the Stolen Generations  Students define the terms “Apology”, “Reconciliation” and “Stolen Generations”	- to develop an understanding of the historical context of the Stolen Generations  - to learn about past policies and ways of reconciling the past with the present
Critical reflection	20-30 min	WS 1	Students watch another version of the Apology speech and discuss differences	- to reflect on techniques used to make people concerned

Worksheet 2 (cf. Fig. 37): Archie Roach (4 work units)

Activity	Time	Resources	Steps of activity	Objectives
Getting to know Archie Roach	20 min	WS 2 “Archie Roach”  internet, OneNote, SWAY, poster	Students work in pairs:  Pair A finds out about Archie Roach’s biography and personal story  Pair B gathers information about Archie Roach’s professional career as an artist and activist	- to get to know to Archie Roach (biography, personal story, career)  - to prepare students for what lies ahead (serious topic of Stolen Generations)  - to get students involved
Interview with Archie Roach  Listening for detail  Critical reflection questions	50 min	WS 2, internet	Students watch an interview with A.R. (rec. in 2014); students answer detailed comprehension questions  Students engage in a critical discussion (with the help of guiding questions)	- to train listening skills  - to develop and foster critical thinking and intercultural learning  - to prepare students for what lies ahead
Explore Archie’s music  Critical thinking: Should music be political?	50-100 min	internet	Students explore A.R.’s music  Students choose two favourite songs and describe them  Students discuss whether or not music should be political	- to introduce students to A.R.’s music  - to train communicative skills (argumentation)
Mini-presentation: Archie Roach: a portray	20 min.	SWAY	Students share and summarise all their findings and create a SWAY presentation for their colleagues	- to summarise newly gained insights  - to train presentation skills



### While-listening activities (6 work units)

Worksheet 3 (cf. Fig. 38): “Took the Children Away” (1-2 work units)

<b>Activity</b>	<b>Time</b>	<b>Resources</b>	<b>Steps of activity</b>	<b>Objectives</b>
Listen to the song: Feel-Think-Wonder  Listening for gist	10-15 min	WS 3 “Took the Children Away”  Internet Youtube (“Took the Children Away” – official video)	Students make guesses about the title; they listen to the song and write down their initial responses  As a group, learners respond to discussion questions	- to introduce the students to the topic  - to share initial responses and to respond to the song/music  - to discuss the message(s) and context of the song
Listening for detail:  Answer detailed comprehension questions	30-40 min.	WS 3	Students listen to the song again and answer detailed comprehension questions  Students seek learning support	- to develop an understanding of the song and its context  - to consolidate prior knowledge  - to train listening skills
Working with words and working on register	20 min.	WS 3	Students enhance their vocabulary  Students work on register (formal / informal language)	- to enhance students’ vocabulary
Reflection – discussion – summary	10-15 min.		Students reflect on and discuss their newly gained insights and summarise their findings and results  Students seek learning support and discuss open question with their teachers/supervisors	- to reflect on newly gained insights  - to consolidate prior knowledge

Worksheet 4 (cf. Fig. 39): “Took the Children Away” – Guided reading (3-4 work units)

<p>Definition: Stolen Generations</p> <p>Discussion questions</p> <p>Literal comprehension questions (group work)</p>	50-100 min	WS 4 “Took the Children Away” <i>BlackWords</i> , internet	<p>Students define the term Stolen Generations: Students read A.Heiss’ s article: “Our Truths-Aboriginal writers and the Stolen Generations”</p> <p>Students read the lyrics and make inferences</p> <p>Students answer comprehension questions and support their answers with examples from the song lyrics</p>	<p>- to familiarise the students with the historical context of the Stolen Generation</p> <p>- to identify main ideas, make inferences and draw conclusions based on information within the song lyrics</p> <p>- to train reading skills and foster critical thinking</p>
<p>Pair work:</p> <p>Literal comprehension questions</p>	20-30 min.	WS 4	<p>Students work in pairs and analyse the lyrics verse by verse</p> <p>Students support their answers with examples from the song lyrics</p>	<p>- to train reading skills</p> <p>- to identify and comment on the use of personal pronouns (i.e. perspective)</p> <p>- to identify prejudices and (“white”) values</p>
<p>Engaging with the text:</p> <p>Comparison/Retrieval Chart</p>	20 -30 min.	WS 4	<p>Students engage in a critical discussion about viewpoints presented in the lyrics</p> <p>Students complete the chart supporting their answers with examples from the song lyrics</p>	<p>- to foster critical thinking</p> <p>- to identify prejudices and values</p> <p>- to identify Aboriginal people’s emotive connection to family and land</p>
<p>Interpreting the song lyrics</p>	20 min.	WS 4	<p>Students interpret selected passages of the song and support their answers with examples from the lyrics</p>	<p>see above</p>

### Post-listening activities (7 work units)

#### Worksheet 5 (cf. Fig. 40): Music and politics (4 work units)

Activity	Time	Resources	Steps of activity	Objectives
Analyse the video: discuss the use of imagery and music	50 min.	WS 5 “Music and politics”	Students watch the official music video and discuss techniques used to position the viewer/listener in a particular way	- to develop and foster critical thinking - to analyse visuals
Discussion questions	10 – 20 min.	WS 5 : Music and politics	Students engage in a critical discussion about different art forms and whether or not they think art should be political	- to train critical thinking
Research	50 min.	WS 5, internet	Students search songs they know that convey political messages and/or brought about change	see above
Mini-presentation	20-30 min.	WS 5	Students prepare short presentations and introduce their “political songs”  Students exchange their insights, feelings, thoughts	- to train presentation skills
Share insights and findings	25 min.	WS 5	Students share their insights and findings with their colleagues working on K. Carmody’s and P. Kelly’s song “From Little Things Big Things Grow”	- to share insights across the study groups

#### Personal Reading log (cf. Fig. 41) and Presentation Guidelines (cf. Fig. 42): (3 work units)

Reflection and summary	50 min.	WS 6: Personal Reading Log	Students share and reflect on their insights, thoughts and feelings  Students seek learning support and discuss open questions	- to reflect on newly gained insights - to share thoughts and feelings
Presentation	100 min.	Presentation guidelines (cf. Fig. 42)	Students prepare a SWAY presentation	- to train presentation skills

### Pre-listening activities (9 work units)

#### Worksheet1 (cf. Fig.36): The Apology

The GECKOS (Growing Enriched Cultural Knowledge in Our Schools) website (cf. <http://geckos.ceo.wa.edu.au/Pages/Home.aspx>, 4 May, 2017) suggests that “[...] any study of the Stolen Generations [should start] with *The National Apology* [...]. [Students may then] “go about investigating why it was necessary.” This teaching approach is adopted in the following units.

The work units familiarise learners with the historical contexts of both the Stolen Generations and the reconciliation movements of the 1990s. The students first define the terms ‘apology’ and ‘reconciliation’. Then, they watch an abridged version of the National Apology Speech, delivered by former PM Kevin Rudd on February 13<sup>th</sup>, 2008 in the Federal Parliament, Canberra, NSW. The students write down how the speech makes them feel, what it makes them think of and wonder about (“Feel-Think-Wonder”) and briefly discuss the main issues addressed and the purpose or main message(s) of the speech. The learners also discuss the question whether and why (they think) it is important for government representatives to officially acknowledge and apologise for past wrongdoings as a first vital step towards reconciliation.

Then, the study group works in pairs and explains specific terms and phrases used in the speech. The learners are also engaged in word formation activities.

The students summarise what they have learned about Australian history from listening to PM Rudd’s Apology Speech. They may seek learning support from their supervisors.

Next, the learners watch and listen to the full-length version of the speech (30 min.) and engage in an in-depth analysis. With the help of guided comprehension questions students learn about the historical context of the Stolen Generations. The students are encouraged to reflect on reasons why this apology speech was necessary and carry out their own research on the historical background that gave rise to this landmark event in Australian history. The learners explore selected websites generated by Aboriginal and Torres Strait Islander people and are encouraged to analyse the use of images, music and language as a means to convey certain messages and to position the viewer and listener in a particular way.

Finally, the students watch a selected version of the Apology, which renders the speech in an empathetic way, showing sequences of people crying and embracing each other. It uses

empathetic music and images appealing to the listener's and viewer's emotions. The learners investigate the strategies and techniques used in the video to influence and position the viewer and listener in a particular way. This task specifically promotes critical thinking.

Finally, the students share, discuss and summarise their newly gained insights. As a group they should be able to explain and define central terms such as "Assimilation Policy", "Stolen Generations", "apology" and "reconciliation". The group discusses their findings and definitions with their supervisor before they present their newly gained insights to their colleagues.

#### Worksheet 2 (cf. Fig. 37): Archie Roach

These work units introduce the learners to Archie Roach. The group explores Archie Roach's homepage and learns about his life, professional career, political commitment and his outstanding achievements. First, the students work in pairs and gather information about Roach's personal story and his professional life as a prolific and successful artist and committed Aboriginal activist.

Second, the learners watch an interview (recorded in 2014), in which Archie Roach reveals insights into his childhood and teenage years growing up in the Yarra Valley, Melbourne, Victoria. The students learn about Roach's heritage, his personal hardships and how he had overcome these by writing songs and turning to music as a means of healing the wounds of the past. The group will gain initial insights into Archie Roach's life and experiences as a member of the Stolen Generations and they will investigate how music may serve as a means to overcome hardships. With the help of guided questions the learners are encouraged to reflect on aspects of Archie Roach's childhood and adolescence that are fundamentally different from their own experiences. In addition to promoting critical thinking and fostering intercultural learning, this activity also promotes education for peace as it reveals how art may be used as a tool to cope with painful experiences and to overcome anger and pain.

The group then explores Archie Roach's music. It is important to provide the learners with sufficient time for this task. The group should finally agree on two songs they like best and present them to their colleagues. The learners also engage in a discussion about whether or not music (or any other art form) should be political i.e. convey political messages.

Finally, the learners design a 'profile' of Archie Roach, which should be included in their final presentation (cf. Fig. 42).

The activities designed for these work units aim to develop a growing understanding of the experiences of people who are members of the Stolen Generations. The tasks focus on developing and fostering critical thinking, intercultural learning and education for peace. By exploring Archie Roach's personal story the students gain insights into the hardships thousands of Aboriginal and Torres Strait Islander children (and families) had to endure and still have to struggle with. Yet, the tasks and activities specifically highlight strategies individual people have developed to cope with and to overcome suffering and pain, thus paving the way for reconciliation.

#### While-listening activities (5 work units)

##### Worksheet 3 (cf. Fig. 38): "Took the Children Away"

The students first make guesses about the song title. They write down and discuss their initial responses and then listen to the song once without reading the lyrics. Again, the study group takes notes on how the song makes them feel, what it makes them think of and wonder about. The students answer questions ("listening for gist") and then share their thoughts. The learners are encouraged to reflect on what the voice and the music (melody) make them think of and wonder about.

Before the learners listen to the song again they read comprehension questions ("listening for detail"), which help the study group to contextualise the story told in the song and aim to consolidate prior knowledge gained from previous plenum discussions.

The students then explain and define terms and phrases used in the song and briefly brainstorm and summarise what they have already learned about the Stolen Generations from previous work units (cf. Figs. 6,7). Finally, the learners are engaged in language activities focusing on improving their writing style. The students transform phrases taken from the song into more formal style (i.e. working on register).

##### Worksheet 4 (cf. Fig. 39): "Took the Children Away" – Guided Reading

The following work units are based on ideas and teaching models provided by Donna and Gaynor Williams (cf. Donna and Gaynor Williams, "Teachers Notes"

< <http://www.onedayhill.com.au/took-the-children-away/>>. 7 Mar 2016).

In these units the learners learn about the Stolen Generations, assimilation policies and practices of forced removal of Aboriginal and Torres Strait Islander children from their families and communities in greater detail. Before the students read and analyse the song lyrics they agree on a definition of the term Stolen Generations. The study group may use the *BlackWords* database and access and read Dr. Anita Heiss's article "Our Truths – Aboriginal Writers and the Stolen Generations"<sup>39</sup>. Educators should provide learning support and help their students defining and explaining difficult (historical) terms.

With the help of guided questions the learners engage in an in-depth analysis of the song lyrics. The students either access the lyrics online or ask their teacher for a printed version. The group reads through the lyrics once and answers questions provided by their teacher. The students learn how to make inferences and draw conclusions based on information in the song lyrics. They will furthermore make judgments and justify their opinions using ideas and information from the lyrics.

Then, the group works in pairs and analyses the lyrics verse by verse. The students comment on voice and perspective, the use of personal pronouns and identify language features used by Archie Roach to describe the emotive connection to family and land felt by Aboriginal people. These activities aim to raise the students' awareness of the way certain language features are used to convey particular messages (and to position the reader).

Next, the group works out a "comparison – retrieval chart". The students are asked to complete a chart, which compares and contrasts white Australian's intentions, actions and viewpoints to Aboriginal people's experiences and viewpoints. The learners support their answers with examples taken from the song. The students write down how a topic or an event outlining the white man's spoken intentions is introduced and then describe what actually happened. This activity specifically highlights the problematic nature of encounters between different cultures and focuses on cultural misunderstandings and/or ignorance towards different lifestyles.

Finally, the students interpret selected passages from the song, filtering out and analysing underlying values and attitudes.

---

<sup>39</sup> Anita Heiss. "Our Truths – Aboriginal Writers and the Stolen Generations". In: *The BlackWords Essays* (2015). Web. < <https://www.austlit.edu.au/austlit/page/8665956> >. 23 May 2015.

## Worksheet 5 (cf. Fig. 40): Music and Politics

These work units engage the students in a critical discussion about whether or not music may and/or should be used as a tool to convey political messages. The learners first reflect on what music means to them and what kind of music they like.

Then, the learners are asked to name and describe some examples of political music lyrics they know of. The study group is encouraged to investigate how visuals and images may be used in order to position viewers and to persuade an audience to agree with a particular point of view. Working in pairs, the students find examples of political music lyrics and prepare short presentations in which they analyse how visuals are used to position the viewer.

Finally, the learners analyse Archie Roach's official music video "Took the Children Away" and share their findings and insights with their colleagues who are analysing Kev Carmody's and Paul Kelly's song "From Little Things Big Things Grow".

## Personal Reading Log (cf. Fig. 41)

In their personal reading log the students reflect on and summarise their newly gained insights. They document their learning progress and keep track on what has changed in the course of studying both the song lyrics and the music video. The students also re-consider what they have learned about Archie Roach's personal experiences as a member of the Stolen Generations and how these insights and this knowledge about Roach's biography has affected and changed them. Keeping a personal reading log is a valuable tool in order to develop and foster intercultural learning as the students document changes in their (initial) attitudes, assumptions and beliefs. The learners are thus made aware of their own underlying values and assumptions vis-à-vis different cultures and are finally able to break down stereotypes and unlearn deeply rooted prejudices.



## **WORKSHEET 1**

### **The Apology**

#### **TASK 1:**

First, define the terms 'apology' and 'reconciliation'.

Then, read the questions below. Then access the link and watch the entire video in one go. Take notes on your initial responses / feelings.

- How does this speech make you feel? What does it make you think of / wonder about?
- Who is the person talking? Whom does the speaker address?
- What is the purpose of the speech? What is its main message?

Link: <https://www.youtube.com/watch?v=aKWfiFp24rA> (4:13)

→ Share your insights and feelings within your group:

**feelings:**

**people  
talking/  
addressed:**

**main issues:**

**purpose /  
message (s) ?**

**TASK 2: Working with words**

Read the terms used by PM Rudd in his speech. Work in pairs! Find out about the meaning. Use synonyms or paraphrases to explain the words / phrases to your colleagues.

Pair A:

to assimilate: .....  
 a blemished chapter in history: .....  
 to move forward with confidence: .....  
 a government policy: .....  
 to inflict grief upon a person: .....  
 a descendant: .....  
 an apology: .....

Pair B:

to request: .....  
 to resolve something: .....  
 to acknowledge something: .....  
 to enact a law: .....  
 on behalf of: .....  
 humiliation: .....  
 to reconcile: .....

→ As a group try to find the nouns/verbs for the following terms:

verb	noun	noun	verb
to acknowledge		an apology	
to assimilate		a degradation	
to reconcile		a humiliation	
to remove		an enactment	
to suffer		an implementation	

**Reflection questions:**

What does this speech reveal about Australian history?

What did/do you learn from this speech?

.....  
 .....

→ Seek your teacher's support for any open questions!

### TASK 3: Research / Analysis

Now watch the full-length version of Rudd's Apology speech – work in pairs and answer the questions below!

LINK: <https://www.youtube.com/watch?v=xiLnsFyAVqE> (30 min.)

→ Clue: you may consult the websites below to support you in your research:

<http://www.australia.gov.au/about-australia/our-country/our-people/apology-to-australias-indigenous-peoples> (Australian Government homepage)

<https://www.creativespirits.info/> (Creative Spirits website)

<https://www.reconciliation.org.au/> (Reconciliation Australia website)

- When and where was this speech delivered?
- What is the official title of the speech? How do Australians commemorate this event?
- What does PM Rudd apologise for? Give at least three examples mentioned in the speech!
- What does PM Rudd say about Universal Human Decency?
- Who does PM Rudd specifically address? Who are the **Stolen Generations**?
- What does PM Rudd mean when he says “I offer you this apology without qualification”? (16:58)
- Who does PM Rudd refer to when he says “**We** say sorry”?
- How many Indigenous people were forcibly taken away between 1910-1970? (11:45)
- What does PM Rudd say about the fate of children of “mixed lineage”? (12:22)
- How does he explain what is meant (what *he* means) by talking about reconciliation?
- “If the apology [...] today is accepted in the spirit of reconciliation in which it is offered we can [...] resolve together that there be a new beginning for Australia.” (18:58) → paraphrase and explain this statement in your own words!
- What does PM Rudd tell non-Indigenous Australian who do not understand why this apology is necessary? Give at least 2 examples from the speech:
- How can the gap between Indigenous and non-Indigenous Australians be closed? In which aspects of human life do Indigenous Australians suffer disadvantages?
- Which issues / problems should be resolved ‘in five years time’? (22:13)
- According to PM Rudd **how** can Australians face the future confidently? Which steps need to be taken in order to reconcile the past with the present and the future? Give three examples mentioned in the speech!

### Critical thinking:

Access the link below and watch the video. Compare it with the video you have watched before and comment on the following questions:



**LINK:** <https://www.youtube.com/watch?v=7g6Cqp2UiLQ> (5:49)

? How does this video differ from the previous one? Give examples!

.....  
.....  
.....

? How does it make you feel? Why do you think it makes you feel this way?

.....  
.....  
.....

? Which techniques / strategies are used to make the viewer/listener concerned?

.....  
.....  
.....

### TASK 4: Reflection

Summarise the insights you have gained from this unit. Share your insights with your colleagues who also work on the topic of the Stolen Generations. Explain to your colleagues what the National Apology Speech is and agree on a definition of the terms **Assimilation policy**, **apology**, **reconciliation** and the **Stolen Generations**. Discuss open questions with your teacher(s) and prepare a mini-presentation summarising your findings in plenum.

#### Sources:

Clipart Clouds: [https://www.google.at/search?q=clipart+wolke&client=firefox-b&dcr=0&source=lnms&tbn=isch&sa=X&ved=0ahUKEwi2\\_a-98K7WAhUC6RQKHaejCjwQ\\_AUICigB&biw=1280&bih=889#imgsrc=KYUtea9FGx-xpM](https://www.google.at/search?q=clipart+wolke&client=firefox-b&dcr=0&source=lnms&tbn=isch&sa=X&ved=0ahUKEwi2_a-98K7WAhUC6RQKHaejCjwQ_AUICigB&biw=1280&bih=889#imgsrc=KYUtea9FGx-xpM):  
Clipart Fox: <https://thumbs.dreamstime.com/t/duckender-fuchs-32461168.jpg>

Fig. 36: Worksheet 1: The Apology – classroom material

## WORKSHEET 2

### Archie Roach



#### **TASK 1: Getting to know Archie Roach**

##### PAIR WORK:

**Pair A** finds out about Archie Roach's biography  
→ you may want to explore Archie's official website: <http://www.archieroach.com/>

Design a "profile" which provides information about Archie's heritage, childhood, youth and adult life.

**Pair B** gathers information about Archie Roach's professional career as an artist and his achievements as an Aboriginal activist.

-> Share and summarise your findings!

#### **TASK 2: An interview with Archie Roach**

Watch the interview with Archie Roach → <http://www.dotheyarravalley.com.au/archie-roach/> and answer the questions below:

- Why did Archie Roach spend a large part of his life in the Yarra Valley?
- What does he reveal about his childhood and school years at Lilydale Highschool?
- What was Archie Roach's motivation for writing and releasing the album *Into the Bloodstream*? What do we learn about his personal fate?
- According to Archie Roach how does *Into the Bloodstream* differ from previous albums?
- What does the interview reveal about Archie's life and experiences? How did /does he try to cope with the hardships and pain inflicted upon him in the past?

#### **Critical thinking:**



What have you learned about Archie Roach's childhood and adolescence? Write at least three surprising / shocking / remarkable facts:

.....  
How do you feel about these facts?

.....  
How do Archie's experiences as a child/teenager differ from yours?

.....

### **TASK 3: Explore Archie Roach's music...**

Search the internet and explore Archie Roach's music. Take your time for this task.

As a group try to agree on two songs you like best. Describe the songs:

Album / Song title:

Date of release:

Artist(s):

What is the song about?

What is its main message? Does it have a political message?

What do I/we like about the song?

#### **Group discussion / critical thinking:**



What kind of music do you like? Do you have a favourite band/singer?

What do you like about this /these music/band(s)/singer(s)?

.....

Should music be political or just entertain people? Support your statements with arguments!

.....

Which songs do you know of that have a political message? Briefly outline what these songs are about:

.....

.....

Do you think music may serve as a tool to bringing about (social/political) change? Why/why not?

.....

Do you know any Austrian singers or bands that have used music as a means to convey political messages? If so, were they successful?

.....

### **TASK 4: Group presentation**

As a group share and summarise all your insights and findings.

Design a profile of Archie Roach for your classmates – you may want to use SWAY or a poster. Add images or video clips (if you decide to create a SWAY presentation).

Sources:

Clipart fox: <https://thumbs.dreamstime.com/t/duckender-fuchs-32461168.jpg>

Text (partially) adapted from Laaber 2015

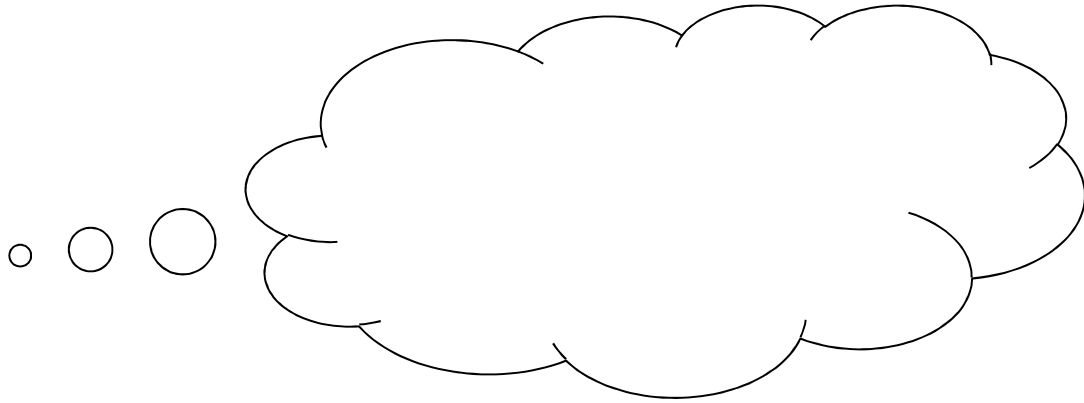
Fig. 37: Worksheet 2: Archie Roach – classroom material

### WORKSHEET 3

#### **“Took the Children Away”**

##### **TASK 1: Make guesses about the title – listen to the song**

Before you listen to the song, discuss what the title refers to. What does it make you think of / wonder about? Share your ideas and then listen to Archie’s song “Took the Children Away”. Write down how this song makes you feel, what it makes you think of and wonder about:



##### **Group discussion:** Share your thoughts and feelings!

After you have listened to Archie’s song share your initial responses.



- How do music and voice make you feel?
- Which pictures come to your mind?
- What is the song about? What do you think is its main message?
- What does the song make you wonder about?
- Do tone and voice stay the same throughout the song?

##### **TASK 2: Watch the music video**

Now access the official music video: <https://www.youtube.com/watch?v=aywDT6yHMmo> (5:14 min.).

Before you listen to the song again, read the questions below. While you are listening to the song, take notes. Then compare and discuss your answers with your colleagues.

- Who is singing the song? Was the singer a child from the Stolen Generations? How do you know?
- What does the singer claim to do/not to do in the opening verse?
- Who is the singer referring to when he uses the pronouns “we” and “us” vs. “they”?
- Who took the children away? Who are “the children” and where were they taken to?
- What are the first two verses basically about? What do you learn?
- What do you already know about the historical background of the story/stories that are told in Archie’s song? Briefly brainstorm what you have already learned!

**Group work: Working with words**

Explain the meaning of these terms, words and phrases! Find synonyms and/or paraphrases for the words and phrases in the table:

mission land	
to fence (smb.) in	
to snatch smb. away from smth.	
(Australian) welfare (men)	
to teach smb. prejudices	
to (not) give a damn	
to stand one's ground	
a foster home	

**Group discussion: consolidating prior knowledge**

What have you already learned about the terms in the table above?

What do you know about missions, foster homes and the Australian welfare institutions? Brainstorm and summarise your insights:

--

**Working on register:**

Look at the expressions in the table below. Transform them into more formal register (mind the rules for making a text more formal → use of pronouns, short forms, passive voice etc.):

They set us up on mission land.	
They didn't give a damn.	
Dad shaped up and stood his ground.	
They sent us off to foster homes.	

Sc \_\_\_\_\_

Clipart: Discussion: [https://www.google.at/search?q=clipart+discussion&client=firefox-b&dcr=0&source=lnms&tbn=isch&sa=X&ved=0ahUKEwiGzrrNsd7WAhXmNJoKHWRuBW0Q\\_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM:](https://www.google.at/search?q=clipart+discussion&client=firefox-b&dcr=0&source=lnms&tbn=isch&sa=X&ved=0ahUKEwiGzrrNsd7WAhXmNJoKHWRuBW0Q_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM:)

Fig. 38: Worksheet 3: “Took the Children Away” - classroom material



## WORKSHEET 4

### **“Took the Children Away” - Guided Reading**

#### **TASK 1: “The Stolen Generations”**

Access *BlackWords* [www.austlit.edu.au/Blackwords](http://www.austlit.edu.au/Blackwords) and read Dr. Anita Heiss’ s article “Our Truths – Aboriginal writers and the Stolen Generations”.

On the basis of what you learn from this article agree on a definition of this term.

Also find out about: **assimilation policies, Protection Boards, Welfare Boards**

Ask your teacher for support with difficult terms and concepts!

Summarise your findings here:

.....

.....

.....

.....

#### **TASK 2: Discussion questions**

Study the lyrics of the song: access the lyrics online or ask your teacher for a printed version. First, read through the entire song text then give answers to the questions below:



- Did Aboriginal parents want their children to be taken? Give examples from the lyrics to support your answer!
- What were the children given as a compensation for being split up again? How do you know this and what does the singer think of this in your view? Why?
- What is the difference between the first two verses and the third?
- How do the fourth and the fifth verse differ from the previous three?
- What does the song tell you about the “white man’s” intentions? Give examples from the song lyrics!
- What do you learn about Archie’s personal experiences? Find examples from the song that render his experiences as a member of the Stolen Generations.
- Was the singer a child from the Stolen Generations? How do you know? Support your answer with examples from the song lyrics:
- Where did the “stolen children” live? How do you know?
- What were the children taught at the missions? How does the singer feel about this? Give examples from the lyrics:

### TASK 3: Pair work

Study the lyrics verse by verse! **Pair A** analyses the first two verses, while **pair B** investigates verses three and four. Consider the following questions:

- Comment on the use of personal pronouns: who/what do they refer to?
- Find examples of Archie Roach's personal experiences
- Find examples from the song to show the strong emotive connection to family and land that Aboriginal people felt

### TASK 4: Group work: Comparison/Retrieval Chart

Compare the "White Man's" intentions and viewpoints to Aboriginal people's experiences and viewpoints. Support your answers with examples from the lyrics and complete the chart.

White Man's actions/views	Aboriginal People's experiences/views
eg. Promise to take good care of the children (verse 1: "Said to us come take our hand")	The children were brought to missions and forced to live there (verse 1: "they fenced us in like sheep")

### TASK 5: Interpreting the song / the use of images

Read through these selected passages from the song. What do you think Archie Roach wants to say? Comment on the use of personal pronouns and write your interpretations of the white values underlying the statements in verses 2 and 4! What kind of images are used in the video to persuade the audience to agree with a point of view?

Verse 2:        We'll give them what you can't give  
                    Teach them how to really live.

Verse 4:        Told us what to do and say  
                    Told us all the white man's ways  
                    Then they split us up again  
                    And gave us gifts to ease the pain  
                    Sent us off to foster homes  
                    As we grew up we felt alone  
                    Cause we were acting white  
                    Yet feeling black.

#### Sources:

Text adapted from: Donna and Gaynor Williams, "Teachers Notes" < <http://www.onedayhill.com.au/took-the-children-away/> >  
7 Mar 2016.

Fig. 39: Worksheet 4: "Took the Children Away"- Guided Reading - classroom material

## **WORKSHEET 5**

### **Music and politics**



#### **TASK 1: Discussion:**

**Should music be political or should it be for entertainment only?**

Would you say that Archie Roach's song is political? Why/why not? Support your answer(s) with examples from the song:

.....

.....

What's the most important thing in a song for you?

.....

.....

Can music or any other "art form" work as a medium for social change? What does the term "art" mean to you?

.....

.....

What other examples of political music lyrics do you know of? How effective do you think they are? Work with a partner: analyse a song of your choice and prepare a short presentation for your colleagues!

#### **TASK 2: Music videos – music and visuals: reflection**

How important / effective are visuals in a music video? Why?

Do you like watching music videos?

Which kind of videos do you like watching and where do you watch them?

#### **TASK 3: Analysis**

Analyse Archie's music video "Took the Children Away" – comment on the kind of images used and how effective they are.

→ Share and discuss your findings and insights with your colleagues working on Kev Carmody's and Paul Kelly's song "From Little Things Big Things Grow".

Source:

Clipart: Discussion: [https://www.google.at/search?q=clipart+discussion&client=firefox-b&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKewiGzrrNsd7WAhXmNJoKHWRuBW0Q\\_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM](https://www.google.at/search?q=clipart+discussion&client=firefox-b&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKewiGzrrNsd7WAhXmNJoKHWRuBW0Q_AUICigB&biw=1024&bih=633#imgrc=2k32212Het0KzM):

Fig. 40: Worksheet 5: Music and politics – classroom material

## Critical reading – keeping a reading log

### *Archie Roach: “Took the Children Away”*



- How do you feel after listening to and watching PM Rudd’s Apology to Australia’s Indigenous people speech? Write down three ideas or feelings that spontaneously come to your mind:
- How do you feel after learning about government enforced assimilation policies? How did / still do such policies affect a person’s identity or a culture’s integrity?
- Which situations can you remember that required *you* to apologise to someone else?
- Who do you think should contribute to the reconciliation process? How can we heal wounds of the past? Why do you think reconciling past wrongdoings may be a long process? Why can’t people just “forgive and forget”?
- After watching the interview with Archie Roach, what kind of person would you say he is? Why?
- Which insights into his childhood does Archie give in the interview? In how far do his experiences (family life) differ from your childhood? Which experiences do you share / have in common?
- Archie says that producing his latest album *Into the Bloodline* was a way of healing wounds of the past – what does he mean and how does this statement make you feel?
- If you had the chance to talk to Archie Roach, what would you ask/tell him?
- What are your initial responses to the song? How do the lyrics, music and the music video make you feel? Write down three ideas or feelings that spontaneously come to your mind:
- How would you feel if people you have never seen in your life before told you, you had to leave your family behind and move to a foreign country whose culture, people and language are alien to you?
- Which insights have you gained while working on this project and discussing your findings with group members and colleagues? Write down three major learnings:
- Do the work units leave you with open questions? Is there anything you want to discuss in greater detail? Take notes on your thoughts, feelings and questions:

Source:

Clipart: [https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59\\_eule-funke-park-schule-cliparts-eulen\\_450-415.gif](https://img.clipartfest.com/dc7db3bc47097f150a54b98328e43c59_eule-funke-park-schule-cliparts-eulen_450-415.gif)

Fig. 41: Reading log: “Took the Children Away” – classroom material

## PRESENTATION Guidelines

As a group prepare a SWAY presentation summarising and presenting what you have learned in your project.

You may want to work in pairs and focus on different aspects.

Your presentation should include:

- information about Archie Roach: life and achievements / current and/or upcoming tours ...
- a presentation of Archie Roach's song "Took the Children Away"
- a discussion about assimilation policies and the Stolen Generations
- an explanation of important terms and an overview of significant historical events relevant for the understanding of the story told in the song
- a summary of the events covered in the song
- a critical discussion (involving your classmates) about music and politics
- a group statement about newly gained insights and a reflection on your feelings
- ....



Source:

Clipart:

[https://www.google.at/search?q=cliparts+presentation+skills&source=lnms&tbm=isch&sa=X&ved=0ahUKewjE3JKo2d3UAhXG7BQKHapCNAQ\\_AUIBigB&biw=1280&bih=889#imgrc=8jVvYZF9gK-NhM:](https://www.google.at/search?q=cliparts+presentation+skills&source=lnms&tbm=isch&sa=X&ved=0ahUKewjE3JKo2d3UAhXG7BQKHapCNAQ_AUIBigB&biw=1280&bih=889#imgrc=8jVvYZF9gK-NhM:)

Fig. 42: Presentation Guidelines – classroom material

## 6. Conclusion

The implementation of competence-oriented curricula in Austrian schools has significantly challenged the role of literature in EFL. Due to the focus on the precisely described language competences that Austrian (E)FL students need to master at different stages of their education, the relevance of reading literary texts in the language classroom has been questioned in past years. Language teaching and learning has been reduced to the training of specific communicative language skills and linguistic competences needed in various standardised examinations throughout the academic year as well as in the final ("Matura") exam.

The aim of this thesis was to demonstrate that literature remains a valuable resource in EFL learning in order to develop and foster both specific linguistic competences as formulated by the CEFR and intercultural competences. It illustrates how EFL teachers may successfully implement intercultural learning through deploying multicultural literary texts in the EFL classroom. It focuses on the inclusion of texts outside the literary canon and endeavours to equip students with critical reading and research skills. As has been shown, the selected texts provide students with the opportunity to explore unfamiliar cultural practices, cross-cultural similarities and experiences they can relate to and thus give them the opportunity to identify and empathise with the characters in the stories.

The texts presented in this thesis are multicultural narratives which come in a variety of forms and genres including children's history books, autobiographies, biographical accounts, short stories and songs but also comprise and investigate film sequences, short documentaries and interviews. The issues approached focus on central themes of Australian Aboriginal writing and issues whose understanding is essential for developing intercultural learning.

By creating effective tasks which promote critical thinking students are made aware of how narrative strategies are used in order to represent the "self" and the "other". Learners are encouraged to critically reflect on intended readership, function and purpose of the texts examined in class by offering a wide range of activities and material. Moreover, critical reflection is promoted by raising the learners' awareness of how cultural presuppositions as well as their own cultural background influence their perception of different cultures.

The analysis of the individual stories' potentials for fostering intercultural learning has shown that the success of this approach depends on the way the texts are dealt with in the EFL classroom. Prior to engaging with multicultural narratives it is essential that students are made familiar with basic principles and processes involved in the act of reading. Understanding (multicultural) literary texts necessitates an understanding of the various implications inherent to the notion of culture.

It has been shown that defining culture is a complex but essential task if teachers wish to successfully adopt an intercultural language teaching approach. Both teachers and learners need to develop an awareness of the complex cultural realities they are facing in modern globalised societies. In this respect culture may be viewed as a dynamic and flexible concept rather than a homogenous and static entity confined to national borders. Bearing this in mind, teachers and learners need to re-evaluate traditional approaches to intercultural learning in favour of an

understanding of culture that takes issue with the idea of cultural hybridity. Through a variety of activities students are led towards an understanding that cultural practices are actively shaped by individuals in a given place and time. It is such an understanding of culture that teachers should seek to make learners aware of, as it allows them to overcome cultural presuppositions and forms the basis for a promising starting point to the successful implementation of intercultural learning in the language classroom.

It has been demonstrated that through setting effective tasks literary texts may contribute immensely to the learners' personal growth, the understanding of "other" cultures and the development of linguistic competences. If students are encouraged to take an active role while engaging with the texts they read, they are more likely to participate in classroom discussions, using the target language in a more natural way and thereby authentic communicative situations prompted by their interaction with the texts are created. As has been shown, tasks and activities derived from literature should not merely focus on the learners' comprehension of a text but rather engage students interactively with each other, the text and the teacher. Learners may be encouraged to get actively involved when reading a literary text. Keeping reading logs, for instance, may encourage students to focus on their proper reading process and the way they make sense of what they read.

Reading may thus be an inspiring and motivating experience and if provided with topics learners can relate to, they are encouraged to independently foster their literacy skills outside the language classroom which in turn renders literature a resource for promoting personal growth. Therefore, developing and encouraging positive learning conditions and attitudes towards literature and reading in general should constitute a major educational and pedagogical objective in language education. Using Thaler's words, literature may open new horizons and offer readers new perspectives on life. It carries the potential to make learners ponder essential questions, invite them to reconsider their own socio-cultural positions and underlying presuppositions, promote cultural openness and thus plays a significant role in developing intercultural competence.

## Bibliography

### Primary sources

Carmody, Kev and Paul Kelly. "From Little Things Big Things Grow", *Bloodlines*. EMI, 1993. MP3.

Malbunka, Mary. *When I Was Little, Like You*. Crows Nest: Allen & Unwin, 2003.

Pownall, Eve. *The Australia Book*. Sydney: John Sands, 1967.

Roach, Archie. "Took The Children Away", *Ruby*. AAO Music, 2000. MP3.

Wheatley, Nadia, and Ken Searle. *Papunya School Book of Country and History*. Crows Nest: Allen & Unwin, 2001.

Williams, Edna Tantjingu, and Eileen Wani Wingfield. *Down the Hole – Up the Trees, Across the Sandhills: Running from the State and Daisy Bates*. Alice Springs: Jukurrpa Books, 2000.

### Secondary sources

Althans, Katrin. *Darkness Subverted: Aboriginal Gothic in Black Australian Literature and Film*. Goettingen: V&R unipress GmbH, 2010.

Attwood, Bain. *Telling the Truth about Aboriginal History*. NSW: Allen & Unwin, 2005.

Avery, Gillian. *Children and their books: a celebration of the work of Iona and Peter Opie*. Oxford: Oxford UP, 1989.

Bataille, Gretchen M. (ed.). *Native American Representations. First Encounters, Distorted Images, and Literary Appropriations*. Lincoln: University of Nebraska Press, 2001.

Bean, Thomas W., Judith Dunkerly-Bean, and Helen J. harper. *Teaching Young Adult Literature: Developing Students as World Citizens*. Print.

Bennet, Scott. *White Politics and Black Australians*. NSW: Allen & Unwin, 1999.



Boker, Pamela A. *The Grief Taboo in American Literature: Loss and Prolonged Adolescence in Twain, Melville, and Hemingway*. New York: New York UP, 1996.

Boltz, Herbert. Ed. *Märchen der australischen Ureinwohner*. Frankfurt a. Main: Fischer Taschenbuch Verlag, 1982.

Borsboom, Ad. *Knowing the Country: Mabo, Native Title and 'Traditional' Law in Aboriginal Australia*. In: Wassermann Jürg (ed.). *Pacific Answers to Western Hegemony. Cultural Practices of Identity Construction*. Oxford: Berg, 1998, pp- 311-333.

Bradford, Clare et al. *New World Orders in Contemporary Children's Literature: Utopian Transformations*. Hampshire: Palgrave Macmillan, 2008.

----- . *Unsettling Narratives: Postcolonial readings of children's literature*. Canada: Wilfrid Laurier UP, 2007.

----- . *Reading Race: Aboriginality in Australian Children's Literature*. Victoria: Melbourne UP, 2001.

Broome, Richard. *Aboriginal Australians: Black Responses to White Dominance 1788-2001*. NSW: Allen & Unwin, 2002.

Burgmann Verity, and Jenny Lee (eds.). *Constructing a culture: A people's History of Australia since 1788*. Victoria: McPhee Gribble, 1988.

Callahan, David (ed.). *Contemporary Issues in Australian Literature*. London: Frank Cass, 2002.

Carlisle, A. "Reading logs: an application of reader-response theory in ELT." *ELT Journal* 54.1 (2000): 12-19. Print.

Collingwood-Whittick, Sheila (ed). *The Pain of Unbelonging: Alienation and Identity in Australasian Literature*. Amsterdam: Rodopi, 2007.

Council for Cultural Co-operation, Educational Committee, Modern Languages Division, Strasbourg. (2001) *Common European Framework of Reference for Languages: Learning, Teaching, Assessment*. Cambridge: Cambridge UP.

Cowan, James G. *Myths of the Dreaming: Interpreting Aboriginal Legends*. Dorset: Prism Press, 1994.

Delanoy, Werner, Volkmann, Laurenz. (eds.) (2006) *Cultural Studies in the EFL Classroom*. Heidelberg: Winter.

----- (2008) *Future Perspectives for English Language Teaching*. Heidelberg: Winter.

Demers, Patricia (ed.). *From Instruction to Delight: An Anthology of Children's Literature to 1850. (third edition)* Oxford: UP, 2008.

De Vere, Diane and Nadia Wheatley. "Teachers Notes. *Papunya School Book of Country and History*". Sydney: Allen&Unwin, 2001. Print.

Doff, Sabine, and Frank Schulze-Engler. *Beyond "Other Cultures": transcultural perspectives on teaching the new literatures in English*. Trier: WVT Wiss. Verl. Trier, 2011.

Docker, John, and Gerhard Fischer (eds). *Race, colour and identity in Australia and New Zealand*. Sydney: U of NSW Press, 2000.

Freitag-Hild, Britta. "Searching for New Identities: Inter- and Transcultural Approaches to Black and Asian British Literature and Film. *Beyond 'other cultures': Transcultural perspectives on Teaching the New Literatures in English*. Ed. Sabine Doff and Frank Schulze-Engler. Trier: WVT Wissenschaftlicher Verlag Trier, 2011.65-79.

Garimara, Pilkinton Doris. *Follow the Rabbit-Proof Fence*. St. Lucia: UQP, 1996. Print.

Goncalves Matos, Ana. *Literary Texts and Intercultural Learning: Exploring New Directions*. Oxford: Land, Peter, AG, Internationaler Verlag der Wissenschaften, 2012. Print. Intercultural studies and foreign language learning v.9.

Griffiths, Max. *Aboriginal Affairs: A short History 1788-1995*. Kenthurst: Kangaroo, 1995.

Haebich, Anna. *For Their Own Good: Aborigines and Government in the Southwest of Western Australia, 1900-1940*. Nedlands: U of Western Australia, 1988.

Hedge, Tricia. *Teaching and learning in the language classroom*. Oxford: Oxford UP, 2000. Print. Oxford handbooks for language teachers.

Heiss, Anita: "Aboriginal Literature for Children: more than just pretty pictures", 2008, The BlackWords Essays. Eds. Kliner, Kerry and Gus Worby. Web. <http://www.austlit.edu.au/austlit/page8665956> 30 May 2015.

-----, "Our truths – Aboriginal writers and the Stolen Generations", 2015, The BlackWords Essays. Eds. Kilner, Kerry and Gus Worby. Web. <http://www.austlit.edu.au/austlit/page8665956> 30 May 2015.

-----, -----, "Serious Issues for Young Readers". In: The BlackWords Essays, 2015. Web. <<http://www.austlit.edu.au/austlit/page/8665956>>. 23 may 2015.

-----, *Who Am I? The Diary of Mary Talence, Sydney 1937*. Lindfield: Scholastic, 2003. Print.

Haebich, A. and R. H. W. Reece. "Neville, Auber Octavius (1875-1954)". In: Australian Dictionary of Biography, National Centre of Biography, Australian University, 1988. Web. <<http://adb.anu.edu.au/biography/neville-auber-octavius-7821/text13574>>. 18 Apr 2015.

Heiss, Anita, and Peter Minter (eds.). *Anthology of Australian Aboriginal Literature*. Montreal: McGill-Queen's UP, 2008.

Hill, Roland Paul. "Blackfellas and Whitefellas: Aboriginal land Rights, the Mabo Decision, and the Meaning of Land." *Journal of Human Rights Quarterly* 17 (2), 1995: 303-323.

Hirvela, A. "Reader-response theory in ELT." *ELT Journal* 50.2 (1996): 127-34. Print.

Human Rights Commission. "Bringing them home: Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families". 1997. Web. <<https://www.humanrights.gov.au/publications/bringing-them-home-report-1997>>. 16 Nov 2016.

Human Rights and Equal Opportunity Commission. "Bringing Them Home: The "Stolen Children" Report'. 1997. Web. <<http://www.humanrights.gov.au/publications/bringing-them-home-appendix-9-recommendations>>. 5 Apr 2016.

Hunt, Peter (ed.). *Children's Literature: An Anthology 1801-1902*. Oxford: Blackwell, 2001.

-----, *Children's Literature: Critical Concepts in Literary and Cultural Studies*. Vol. I. London: Routledge, 2006.

-----, *Children's Literature: Critical Concepts in Literary and Cultural Studies*. Vol. II. London: Routledge, 2006.

-----, *Children's Literature: The development of criticism*. London: Routledge, 1990.

-----, *International Companion Encyclopedia of Children's Literature*. London: Routledge, 1996.

Jiang, W. "The relationship between culture and language". *ELT Journal* 54.4 (2000): 328-34. Print.

Jose, Nicholas (ed.). *The Literature of Australia*. New York: Norton, 2009.

Kramsch, Claire J. *Context and culture in language teaching*. Oxford. Oxford UP, 1993. Print. Oxford applied linguistics.

Leane, Janine: "Teaching with *BlackWords*: Aboriginal and Torres Strait Islander Writers and Storytellers." 2012. Web. <<http://www.austlit.edu.au/BlackWords>>

Liddicoat, Anthony, and Angela Scarino. *Intercultural language teaching and learning*. Print.

Lord, Mary (ed.). *The Best Australian Short Stories*. Victoria: Penguin Books, Ringwood, 1991.

Macintyre, Stuart. *A concise History of Australia*. Cambridge: UP, 1999.

Mandela, Nelson. *Long Walk to Freedom*. Abridged version by Chris Van Wyk. London: Macmillan, 2009.

McGillis, Roderick (ed.). *Voices of the Other: Children's Literature and the Postcolonial Context*. New York: Routledge, 2000.

Moreland, Richard C. *Learning from Difference. Teaching Morrison, Twain, Ellison, and Eliot*. Ohio: State University, 1999.

Moreton, Romaine. Aboriginal Goernpil-Bundjalung writer, film maker and performance poet. cf. *Blackwords* <<https://www.austlit.edu.au/austlit/page/A2687>>. 13 May 2017.

Perch, Diana Elisabeth. Dissertation. "Land Rich, Dirt Poor? Aboriginal land rights, policy, failure and policy change from the colonial era to the Northern Territory Intervention." Diss. U of Sydney, 2016.

Pierce, Peter (ed.). *The Cambridge History of Australian Literature*. Victoria: Cambridge UP, 2009.

----- *The Country of Lost Children: An Australian Anxiety*.

----- *The Oxford Literary Guide to Australia*.

Pipic, Hano. "Postcolonial Departures: Narrative Transformations in Australian and South African Fictions". Diss. U of Vienna, 2013.

Pock, Daniela. "Die Gleichzeitigkeit von Differenz und Gleichheit: Kulturelle Diversität am Beispiel der besonderen ethnischen Identität von Aborigines im heutigen Australien". Diplomarbeit. U of Vienna, 2005.

Rau, Thomas (ed.). *Short Stories of the Australian Experience*. Braunschweig: Westermann Druck GmbH, 2010.

Reynolds, Henry. *Aborigines and Settlers: The Australian Experience 1788-1939*, (North Melbourne, 1972); *The Other Side of the Frontier; Aboriginal Resistance to the European Invasion of Australia*, (Ringwood, 1982).

Richards, Kel. *Dictionary of Australian Phrase and Fable*. New South Wales: U of NSW, 2013.

Rosenblatt, Louise M. *The reader, the text, the poem: The transactional theory of the literary work*. Pbk. ed. Carbondale: Southern Illinois UP, 1994. Print.

Saxby, H.M. *A History of Australian Children's Literature: 1941-1970*. Sydney: Halstead Press, 1971.

Shane Howard, 'Solid Rock (Sacred Ground)', on the album 'Spirit of Place' by Goanna, W.E.A. 600127, (Sydney, 1982).

Shi, Yanling. "Review of Wolfgang Iser and His Reception Theory. Theory and Practice in Language Studies. Vol.3, No.6 (2013): pp.982-986.

Shoemaker, Adam. *Black Words White Page: Aboriginal Literature 1929-1988*.

Thaler, Engelbert. *Teaching English literature*. Paderborn, München, Wien, Zürich: Schöningh, 2008. Print. Standard Wissen Lehramt 2997.

Townsend, John Rowe. *Written for Children*. U of California Press, 1966.

Van den Berg, Rosemary. *Nyoongar people of Australia: Perspectives on Racism and Multiculturalism*. Leiden: Brill, 2002.

-----, *No Options! No Choice! The Morre River Experience – My Father, Thomas Corbett, an Aboriginal Half-Caste*. Broome: Magabala, 1994. Print.

-----, "Missions, Settlements and the Stolen Generations" 2007. Web. <<https://www.austlit-edu.au.uaccess.univie.ac.at/austlit/page/C610724>>. 7 Apr 2016.

Ward, Charles Russel. "Tracking Wave Hill: Following the Gurindji Walk-off to Wattie Creek, 1966-1972." M.A. Research Thesis. U of Flinders, 2012.

Webby, Elizabeth (ed.). *The Cambridge Companion to Australian Literature*. Cambridge: UP, 2000.

Wheatley, Nadia. „Teacher's Notes (Primary): When I Was Little, Like You. pdf.

William, Arthur and Frances Morphy (eds.). *Macquarie Atlas of Indigenous Australia*. NSW: Macquarie Library, 2005.

Wolter, Jürgen. *Die Suche nach nationaler Identität: Entwicklungstendenzen des amerikanischen Dramas vor dem Bürgerkrieg*. Bonn: Bouvier Verlag, 1983.

Zipes Jack, Lissa Paul et al. *The Norton Anthology of Children's Literature: The Traditions in English*. New York: W.W. Norton & Company, 2005.

## **Film**

*Rabbit Proof Fence*. Dir. Philip Moyce. Miramax Films, 2002. Pilkington, Doris. *Rabbit Proof Fence*.

## **Online Sources**

### **Bundesministerium für Unterricht, Kunst und Kultur:**

AHS Lehrplan der Unterstufe für lebende Fremdsprachen. Web. 10 Feb. 2016.  
<[https://www.bmbf.gv.at/schulen/unterricht/lp/lp\\_ahs\\_unterstufe.html](https://www.bmbf.gv.at/schulen/unterricht/lp/lp_ahs_unterstufe.html)>

AHS Lehrplan der Oberstufe für lebende Fremdsprachen. Web. 10 Feb. 2016.  
<[https://www.bmbf.gv.at/schulen/unterricht/lp/lp\\_ahs\\_oberstufe.html](https://www.bmbf.gv.at/schulen/unterricht/lp/lp_ahs_oberstufe.html)>

Unterrichtsprinzip 'Interkulturelles Lernen'. Web. 10 Feb. 2016.  
<[http://www.bmukk.gv.at/schulen/unterricht/prinz/interkult\\_lernen.xml](http://www.bmukk.gv.at/schulen/unterricht/prinz/interkult_lernen.xml)>

Council of Europe. 2001. Common European Framework of Reference for Languages. Strasbourg: Council of Europe. Web. 23 Mar. 2016.  
<[http://www.coe.int/t/dg4/linguistic/cadre1\\_en.asp](http://www.coe.int/t/dg4/linguistic/cadre1_en.asp)>.

Archie Roach: <http://www.archieroach.com/>

*Australian Human Rights Commission*: „How young people can get involved in human rights.“ Web. <[http://www.humanrights.gov.au/info\\_for\\_students/index.html](http://www.humanrights.gov.au/info_for_students/index.html)>.

*Australian Screen*: „Blood-Brothers: From Little Things Big Things Grow.“ Web.  
<<https://aso.gov.au/titles/documentaries/blood-brothers-little-things/clip2/>>.

-----, “Benny and the Dreamers”. 1992. Web. <<https://aso.gov.au/titles/documentaries/benny-and-the-dreamers/clip2/>>. 20 Nov 2016.

*BlackWords*: Historical Calendar of Events. Web.  
<<https://www.austlit.edu.au/austlit/page/5962401>>. 6 Apr 2015.

Creative Spirits. Web. <<https://www.creativespirits.info/aboriginalculture/people/what-you-need-to-know-about-reconciliation#axzz4m2rghznT>>. 23 May 2015.

Elliott, Jane: „Blue Eyes/Brown Eyes experiment“. 1968. Web.  
<<https://www.youtube.com/watch?v=dPHnAzrtQos>>. 13 Nov 2016.

Govinnage, Sunili. “I read only non-white authors for 12 months. What I learned surprised me.”  
theguardian. Feb.2015. Web. 23 Mar. 2016.  
<[http://www.theguardian.com/commentisfree/2015/feb/20/i-only-read-non-white-authors-for-12-months-what-i-learned-surprised-me?CMP=share\\_btn\\_fb](http://www.theguardian.com/commentisfree/2015/feb/20/i-only-read-non-white-authors-for-12-months-what-i-learned-surprised-me?CMP=share_btn_fb)>.

Heiss, Anita. Am I Black Enough for you?  
<<https://www.youtube.com/watch?v=UaTsJq8ik7Y>>.

Heiss, Anita. OnexSameness: Dr. Anita Heiss at TEDxBrisbane. Web. 14 Feb.2016.  
<<https://www.youtube.com/watch?v=1f8ew23tLl0>>.

Hodgson, Martin. “Lingiari’s legacy: from little things big things grow”. 2011. Web.  
<<http://www.abc.net.au/news/2011-08-26/hodgson-from-little-things-big-things-grow/2855942>>. 23 May 2016.

Keating, Paul. “Redfern Park Speech”. 1992. Web.  
<<https://www.youtube.com/watch?v=mKhmTLN3Ddo>> 11 Nov 2016.



Korff, Lens. "Aboriginal people strike & walk-off at Wave Hill". 2015. Web. <<http://www.creativespirits.info/aboriginalculture/politics/aboriginal-people-strike-walk-off-at-wave-hill#axzz3qugjQJpc>> . 2 Nov.2015.

National Library of Australia. Web. <<http://nla.gov.au/nla.obj-55208686/view?partId=nla.obj-55209684#page/n2/mode/1up>> 6Apr 2015.

National Library of Australia: The Acts of Parliament of WA: Aborigines Act. Web. <<http://nla.gov.au/nla.obj-55208686/view?partId=nla.obj-55209481#page/n0/mode/1up>>. 5 May 2016.

Neville, A. O. *Australia's Coloured Minority: Its Place in the Community*. 1947. Web. <[http://webcache.googleusercontent.com/search?q=cache:sgkNloVuTJgJ:www.firstsources.info/uploads/3/4/5/4/34544232/australia\\_coloured\\_minority.pdf+&cd=1&hl=de&ct=clnk&gl=at&client=firefox-b](http://webcache.googleusercontent.com/search?q=cache:sgkNloVuTJgJ:www.firstsources.info/uploads/3/4/5/4/34544232/australia_coloured_minority.pdf+&cd=1&hl=de&ct=clnk&gl=at&client=firefox-b)>. 5 Apr 2016.

Reconciliation Australia. Web. <<https://www.reconciliation.org.au/>>. 23 May 2015.

Reconciliation Australia. "Anita Heiss talks reconciliation". Web. <<https://www.reconciliation.org.au>> 3 Nov 2016.

Rudd, Kevin. "Apology to the Stolen Generations speech". 1992. Web. <<https://www.youtube.com/watch?v=b3TZOGpG6cM>>. 3 Nov 2016.

The GECKOS (Growing Enriched Cultural Knowledge in Our Schools) website (cf. <http://geckos.ceo.wa.edu.au/Pages/Home.aspx>,

The *YARRA HEALING* website. "Towards reconciliation with Indigenous Australians": "Unit 10: From Little Things Big Things Grow". Web. <<http://www.yarrahealing.catholic.edu.au/teaching-learning/index.cfm?loadref=148>>. 6 Apr 2016.

Whitlam, Goth. 1975. Web. <<http://www.abc.net.au/site-archive/rural/content/2007/s1883613.html>>. 23 May 2016.

## Register of illustrations

Fig. 1: A culturally situated reader-response model (Brooks and Browne) .....	38
Fig. 2: Personal reading log (example) – classroom material.....	50
Fig. 3: Australia – <i>ngurra</i> : getting to know Australia – classroom material.....	52
Fig. 4: Identity and diversity: Australian Aboriginal Nations – classroom material.....	54
Fig. 5: My multicultural class – classroom material.....	55
Fig. 6: Equal rights – classroom material.....	57
Fig. 7: Australian histories – classroom material.....	59
Fig. 8: Worksheet 1: Traditional art – classroom material.....	79
Fig. 9: Worksheet 2: Land and identity – classroom material.....	80
Fig. 10: Worksheet 3: The <i>Tjukurrpa</i> – classroom material.....	82
Fig. 11: Worksheet 4: Hi-stories in text and images (1) – classroom material.....	84
Fig. 12: Reading log: <i>Papunya School Book of Country and History</i> (1) – classroom material.....	85
Fig. 13: Worksheet 5: Hi-stories in text and images (2) – classroom material.....	87
Fig. 14: Worksheet 6: Narrative perspective and history writing – classroom material.....	90
Fig. 15: Reading log: <i>Papunya School Book of Country and History</i> (2) – classroom material.....	91
Fig. 16: Worksheet 1: <i>When I Was Little, Like You</i> – classroom material.....	105
Fig. 17: Worksheet 2: Learning about country and history – classroom material.....	108
Fig. 18: Worksheet 3: Aboriginal art – classroom material.....	109
Fig. 19: Worksheet 4: Exploring text forms – classroom material.....	110
Fig. 20: Reading log: <i>When I Was Little, Like You</i> – classroom material.....	111
Fig. 21: Worksheet 1: Activism – classroom material.....	127
Fig. 22: Worksheet 2: Human Rights – classroom material.....	129
Fig. 23: Worksheet 3: Aboriginal Activists – classroom material.....	132
Fig. 24: Worksheet 4: <i>From Little Things Big Things Grow</i> – classroom material.....	134
Fig. 25: Worksheet 5: Exploring biography – classroom material.....	135
Fig. 26: Presentation Guidelines – classroom material.....	136
Fig. 27: Worksheet 1: Who Am I? – classroom material.....	154
Fig. 28: Worksheet 2: Reading text and images – classroom material.....	156
Fig. 29: Worksheet 3: Reading <i>Down the Hole</i> (1) – classroom material.....	157
Fig. 30: Worksheet 4: Reading <i>Down the Hole</i> (2) – classroom material.....	158

Fig. 31: Worksheet 5: The Stolen Generations – classroom material.....	160
Fig. 32: Worksheet 6: Government Institutions: Moore River – classroom material.....	162
Fig. 33: Worksheet 7: Biographies.....	163
Fig. 34: Reading log: <i>Down the Hole, Up the Tree, Across the Sandhills</i> – classroom material.....	163
Fig. 35: Presentation Guidelines – classroom material.....	164
Fig. 36: Worksheet 1: The Apology – classroom material.....	180
Fig. 37: Worksheet 2: Archie Roach – classroom material.....	182
Fig. 38: Worksheet 3: “Took the Children Away” – classroom material.....	184
Fig. 39: Worksheet 4: “Took the Children Away” – guided reading – classroom material.....	185
Fig. 40: Worksheet 5: Music and politics – classroom material.....	187
Fig. 41: Reading log: “Took the Children Away” – classroom material.....	188
Fig. 42: Presentation Guidelines – classroom material.....	189

## Appendix

### Abstract in German

Seit nunmehr einem Jahrzehnt dient der, durch den Europarat eingeführte Gemeinsame Europäische Referenzrahmen für Sprachen (GERS), als eine richtungsweisende, gemeinsame europäische Sprachenpolitik bzw. (Fremd-) Sprachendidaktik an allgemein- und berufsbildenden höheren Schulen. Als solches definiert der GERS einheitliche, i.e. standardisierte Bildungsstandards und Beurteilungskriterien, welche an (österreichischen) Schulen, insbesondere im Bereich der Fremdsprachendidaktik, angewandt werden.

Durch die Implementierung der im GERS beschriebenen Bildungsstandards, welche sich im Wesentlichen an der Ausbildung bestimmter sprachlich-kommunikativer Fertigkeiten zur Erreichung definierter Leistungsniveaus in den rezeptiven und produktiven Kompetenzbereichen (i.e. Hören, Lesen, Schreiben, Sprechen) orientieren, wurde die Rolle der Literatur als wesentliches Instrument zum Sprachenerwerb im Fremdsprachenunterricht in den letzten Jahren zusehends in den Hintergrund gedrängt. Aktuelle Trends in der Fremdsprachendidaktik haben sich einem kompetenzorientierten Sprachtraining verschrieben, dessen vordergründiges Ziel die Erreichung der im GERS definierten Leistungsniveaus darstellt und somit die Schülerinnen und Schüler dazu befähigen soll, die standardisierten, kompetenzorientierten Aufgaben der Reifeprüfung meistern zu können.

Die gegenständliche Arbeit hebt die Relevanz literarischer Texte hinsichtlich des Fremdsprachenerwerbs sowie der Entwicklung interkultureller Kompetenzen hervor. Neben der, im GERS formulierten und zu vermittelnden sprachlichen Fertigkeiten, bietet Literatur, im Besonderen multikulturelle Literatur, beachtliches Potential, interkulturelle Kompetenzen zu entwickeln, zu fördern und zu festigen. Obgleich der GERS, sowie auch der österreichische Lehrplan, Bezug auf die Wichtigkeit der Vermittlung interkultureller Kompetenzen nehmen, bieten diese nur vage Hinweise hinsichtlich der konkreten Implementierung eben solcher Kompetenzen in der (Fremd-)sprachendidaktik. Die Lehrenden sind in dieser Hinsicht auf sich selbst gestellt.

Ziel der vorliegenden Arbeit ist es, Lehrende und Schülerinnen und Schüler, insbesondere der Sekundarstufe II, mittels multikultureller literarischer Texte, mit der Diversität, Geschichte und Kultur der australisch indigenen Bevölkerung vertraut zu machen und anhand verschiedener Textgattungen, interkulturelle Kompetenzen bzw. interkulturelles Verständnis zu vermitteln

und zu fördern. Anhand ausgesuchter Texte, detaillierter Stundenbilder und einer Vielzahl an Arbeitsblättern wird in dieser Arbeit ein Konzept vorgestellt, welches darauf abzielt, neben sprachlich-kommunikativer Kompetenzen, interkulturelle Kompetenzen und die Kompetenz der kritischen Reflexion zu vermitteln.

Die vorliegende Arbeit stützt sich auf einen transkulturellen Lehr- und Lernansatz und zeigt, wie multikulturelle literarische Texte von Fremdsprachenpädagoginnen und Fremdsprachenpädagogen eingesetzt werden können, um interkulturelles Lernen konkret im Unterricht umzusetzen. Sie bietet Lehrenden praktische Instrumente, um sowohl die im GERS definierten, spezifischen Sprachkompetenzen als auch interkulturelles Verständnis zu fördern.

Begleitend zu den in dieser Arbeit vorgestellten Stundenbildern und Arbeitsblättern, werden digitale Medien eingesetzt, um den Lernenden Zugriff zu authentischen Texten und Multimedia Ressourcen zu ermöglichen und, um in Kontakt und Austausch mit Literaturschaffenden mit indigenem Hintergrund treten zu können.