



Teacher Pack



Collection: Deadly Arts

Course: Yarning on Wiilmen Boodjar
and Traditional Doll Making

Year Level: 3-4

Lessons: 6 x 60 Minutes



Overview

In this video Marcelle, a textile artist from Wiilmen and Ballardong Boodjar, explains the significance of yarning and dollmaking. Marcelle demonstrates the process of eco-dyeing with her niece Yolande. Yolande's knowledge of ecodyeing, doll making and storytelling was passed down to her from her Aunt. The dolls are strongly connected to the artists' Noongar identity and culture. Marcelle and Yolande explain that, *"sitting together, telling stories, passing down stories"* are an integral part of their Noongar culture.

Students explore a range of Visual Art experiences throughout the course and are invited to create their own dolls. This is a wonderful opportunity to invite parent helpers or community members to assist and be involved with the students' learning. The opportunity for students to work with a parent, family member or grandparent contributes towards developing stronger connections between generations to share their knowledge.

The learning experiences that accompany the video invite teachers and students to develop stronger connections with their own community and learn and share information through yarning about the cultures and stories within their class and community. A strong 'thread' that runs throughout the learning experiences is the importance of listening and respecting each other's voice - listening to the artists in the video, listening to their peers and listening to other voices in their community. The course encourages students to develop a respectful space where they feel safe to share their stories.

Course: Yarning and Traditional Doll Making		Lesson One: Yarning and Listening	
Learning Area: The Arts, English	Subject/Strands: Visual Arts, Literacy	Time: 60 Minutes	Year Level: 3-4
General Capabilities: Intercultural understanding , Critical and Creative Thinking , Personal and Social Capability		Cross-Curriculum Priorities: Aboriginal and Torres Strait Islanders Histories and Cultures	
Content Descriptor: • Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110) • Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111) • Year 3: Use interaction skills, including active listening behaviours and communicate in a clear, coherent manner using a variety of everyday and learned vocabulary and appropriate tone, pace, pitch and volume (ACELY1792) • Year 4: Use interaction skills such as acknowledging another’s point of view and linking students’ response to the topic, using familiar and new vocabulary and a range of vocal effects such as tone, pace, pitch and volume to speak clearly and coherently (ACELY1688)			
Learning Intention: • To understand the importance of listening when yarning. • To create a painting that represents how it feels when someone listens.			
Time	Learning Experiences	Preparation and Resources:	
10 minutes	Introduction Begin the session with an Acknowledgement of Country, recognising the Country on which students are learning and playing. Introduce the students to the two Noongar artists (Marcelle Riley and Yolande Yarn- Ward) by sharing their ‘Who Am I’ statements. Watch and discuss the Yarning on Wiilmen Boodjar and Traditional Dollmaking video (from the beginning to1:07). The women are yarning on Wiilmen Boodjar, in the town of Narrogin, in Western Australia. Boodjar/Boodja is the Noongar word for country. Locate the town on Google Earth or Google Maps and share the AIATSIS map to locate where the Country is compared to where your school is situated.	Relevant online resources Yarning on Wiilmen Boodjar and Traditional Dollmaking video Marcelle’s Statement Yolande’s Statement Additional resources required Explore David’s Horton’s Map of Indigenous Australia on the AIATSIS map (Schools can purchase a map or share it digitally via the hyperlinked website.)	

	• What does yarning mean to Marcelle? • What do Marcelle and Yolande tell us about yarning and yarning circles? • What do you know about yarning and/or yarning circles? Yarning has been used in Indigenous cultures for generations. Yarning circles allow all students to have their say in a safe space without judgement. A yarning circle is traditionally used to share Aboriginal and Torres Strait Islander peoples' culture and stories in an inclusive, respectful, collaborative way. To 'yarn' is a colloquial term meaning to chat or talk. See the additional ideas and resources to learn more about yarning circles and how to implement an indigenous perspective into your teaching practice. The QCAA provides a useful framework and diagram to help guide a yarning circle.	• Paper (A5 or one large piece for the class to paint on) • Watercolour paints • Brushes • Containers for water Preparation Watch the Deadly Arts: Welcome to Whadjuk Country on ARTS:LIVE Read the following websites to learn more about yarning circles: Implementing Yarning Circles: QCAA About Yarning Circles NSW Reconciliation Aboriginal Pedagogy The no language method AITSL
40 minutes	Yarning Sit in a circle outside on 'boodja' (The Noongar word for Country). Explain that you are facilitating a yarning circle on _____ Country. The yarning circle is a place where students feel safe to share their thoughts and ideas. • Why do you think we sit in a circle to yarn? Explain to your students that when sharing in the circle everyone's voice is equal. Only one person shares their thoughts and ideas at a time around the circle. All ideas and thoughts are to be respected to ensure everyone feels safe sharing. Active listening skills and respecting each other's ideas are important when yarning. • How do you know if someone is actively listening?	Going further Connect with your local community • Contact indigenous education workers in your area to learn more about your local indigenous culture • Talk to local Aboriginal and Torres Strait Islander community members and ask how they might like to share their culture. • Contact traditional custodians or Elders and

	Invite students to share their thoughts around the circle. Close your eyes and think of a time when you felt you were really listened to. • Who was there? • What were you sharing? • How did it make you feel? • Why did you feel this way? • How did you feel afterwards? Students draw or paint their response on a piece A5 paper. Students can express their ideas symbolically and use different colours, shapes and lines to represent their emotions abstractly. Alternatively, the students' responses could be painted on one large piece of paper in the center of the circle. During the time painting remind students to refrain from talking so they can focus on their painting and allow their peers time to reflect.	invite them to your setting to talk to your class and share a story from the area. • Consider staring each day with a yarnning circle to check in with your students. • Create a visual diagram of the yarnning process based on the QCAA diagram with the help of local indigenous community members.
10 minutes	Reflection Place all the paintings together in the middle of the circle. Invite students to share their artwork and explain how they feel when they are listened to. Exit ticket: Why do you think it is important to listen to each other's stories? • How could I become a better listener? • How could we include yarnning circles into our classroom? • In what ways can an artwork express an idea or emotion?	

Course: Yarning and Traditional Doll Making		Lesson Two: Connecting to place	
Learning Area: The Arts, English	Subjects/Strands: Music, Literacy	Time: 60 Minutes	Year Level: 3-4
General Capabilities: Intercultural understanding , Critical and Creative Thinking , Personal and Social Capability		Cross-Curriculum Priorities: Aboriginal and Torres Strait Islanders Histories and Cultures , Sustainability	
Content Descriptor: - Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110) - Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111) - Year 3: Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676) - Year 4: Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687)			
Learning Intention: - To appreciate that eco-dyeing can connect Noongar artists to Country and reflect on my own connections to place. - To research plants in our area through observational drawing.			
Time	Learning Experiences		Preparation and Resources:
10 minutes	Introduction - Has anyone ever dyed fabric? - How did you do it? - What materials or tools did you use? - What is the difference between natural (made from natural substances) and synthetic dyes (combines two or more chemicals)? - Where did the colours for dyeing originate from? (early dyes were made with natural materials that were either pounded, boiled or soaked to draw out the colour) Watch the Yarning Wiilmen Boodjar and Traditional Doll making video (from 1:07- 2:37).		Relevant online resources Yarning on Wiilmen Boodjar and Traditional Doll Making video Plants in our Environment Sheet Thinking Like An Artist Continuum Additional resources required Pencils Visual diary/sketch book or paper and clipboard Online plant identifiers e.g. iNaturalist app Gardening books, magazines

	Reflect on the eco-dyeing process and discuss the steps the artists use. Explain any terms the students are unfamiliar with. One key term that they may be unfamiliar with is 'mordant'. A mordant is a substance that sets or fixes a dye. A mordant acts as a binding agent to help natural dyes adhere to fibres. In this example the artists are using copper sulphate. To ensure the safety of students two alternative natural dyeing methods are explained below which can be explored in the classroom with adult support.) • How did Marcelle and Yolande dye their material? • What surprised you? • What did they do first? • What materials and tools did they use? • What knowledge or safety considerations did the artists employ? (cultural, scientific and mathematical) • What are you wondering about dyeing with natural materials?	Preparation Contact community members to assist with identifying plants in your setting.
40 minutes	Research Before exploring different dyeing techniques in the following session students research the plants in their environment. This presents an opportunity to learn about the plants and identify any toxic plants. • What do we know about the plants in our environment? • Are they native or introduced species? • Are they endemic to our area? Remind students that artists often undertake research when creating. If your students haven't already completed a Thinking Like an Artist Continuum reflection sheet in the 'Artists in our Community' course on ARTS:LIVE this would be a good opportunity for them to complete the self-reflection sheet to identify where they see themselves as a visual arts learner. Students document some of the plants in their setting on the Plants in our Environment Sheet. They draw, label and predict the colour each plant may produce. (This activity could also connect to a science unit)	Going further Read the Cultural Connection Gardening Australia and The Conversation: Be rooted: learning from Aboriginal dyeing and weaving articles to appreciate the significance of natural materials in First Nation culture. Explore examples of eco-dyeing: ABC: Artist explains natural dyeing technique Harvesting Colour Gardening Australia Eco dyeing Exploring Plant Dyes

	Provide opportunities for students to identify the plants they are drawing by having available an assortment of books, magazines, online identification apps such as INaturalist or involve a community member to assist.	Research how natural pigments such as ochre and dyes have been used by First Nation people for thousands of years. Research different artforms including painting or weaving where natural pigments are used. Read the scientific knowledge and skills of Aboriginal and Torres Strait Islander Peoples on the Common Grounds website.
10 minutes	Reflection Sit outside in a circle. What did you learn about the plants in our environment? Read Yolande and Marcelle's Statements about Country/Boodja: <i>Yolande: Boodja is our land, our earth which we walk on. When I take my shoes off I feel at peace with the earth, connected, blessed with the land we have.</i> <i>Marcelle: Connection to Country is our belonging, we care for country, we don't own Country, Country owns us. In our hearts it's very sacred, we are the caretakers.</i> Think about a place you have a connection to. • Why is it significant? • How does it make you feel? • How do you think collecting or gathering plants enable Marcelle and Yolande to connect to Country?	

Course: Yarning and Traditional Doll Making		Lesson Three: Seasonal Dyes		
Learning Area: The Arts, English		Subjects/Strands: Visual Arts, Literacy	Time: 60 Minutes	Year Level: 3-4
General Capabilities: Intercultural understanding , Critical and Creative Thinking , Personal and Social Capability			Cross-Curriculum Priorities: Aboriginal and Torres Strait Islanders Histories and Cultures , Sustainability	
Content Descriptor: - Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110) - Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111) - Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR113) - Year 3: Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676) - Year 4: Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687)				
Learning Intention: To explore and reflect on the process of collecting seasonal plants and using different dyeing processes.				
Time	Learning Experiences			Preparation and Resources:
10 minutes	Introduction Sit in a circle and yarn about last week’s session. What season are we in? What are the names of the Aboriginal or Torres Strait Islander seasons in our Country? Were any of the plants you drew last week particular to that season? How do the seasons affect the plants and environment? Read Marcelle’s Statement about Country/boodja. <i>Everything about Country is very important. Following nature, knowing the six seasons, what is abundant, what is to be left alone to make unique storydolls with eco dye, as each</i>			Relevant online resources - Yarning on Wiilmna Boodjar and Traditional Doll Making video - Marcelle’s Statement - Six Seasons on Noongar Boodja video - Rickeeta’s Statement - Hapa Zome Instructions - Sun Dyeing Instructions

	<i>plant tells a story and each season has different colours, in different places, this creates very different fabrics and textures.</i> - What do you know about the six seasons that Marcelle refers to? Watch the Six Seasons on Noongar Boodja video with Rickeeta Walley. - How would knowledge of the six seasons assist Marcelle and Yolande during the process of ecodyeing? - How do you think the eco-dyeing and doll making reflects the artists' identity?	Additional resources required - Calico fabric - An assortment of plant material including leaves and flowers - Mallets, hammers or rolling pins Preparation Check student allergies before experimenting with the plants in your setting. Notify parents about the session to ensure they are aware of the activity. Cut the calico fabric into A3 piece for each student Ascertain if you have enough natural materials for the students,
40 minutes	Colours from our Place Discuss potential risks when dyeing fabric e.g. allergies, noxious plants, heat/steaming, chemicals and fumes. How could we extract the colours from the plants we observed and experiment dyeing fabric without steaming the material? There are two different processes in the resource section students could explore. The first - Hapa Zome - takes place during this session. The second - Sun Dyeing - is optional. It uses the sun's heat as part of the dyeing process. It will take several weeks for the natural dyes to change the colour of the fabric. It is a great experience for students to observe during the course. 1. Hapa Zome	Going further Read Rickeeta's Statement to appreciate the significance of King's Park, the importance of the natural environment to animals and people and to learn about Noongar people's knowledge of the natural environment. (HASS/Science) Research different types of dyeing practices such as batik, Shibori or Tie dye. (HASS, Visual Arts)

	Hapa Zome is a Japanese term which means 'leaf dye'. Although the colours are not fixed - as there is no mordant being used - the results are very exciting and immediate! Assorted flowers and leaves are collected. The flora is then pounded onto material with hammers, mallets, rolling pins or rocks. The natural colours from the flora are absorbed into the fabric. 2. Sun Dyeing Plants are crushed and placed in jars with fabric and warm water. The jars are left in the sun for several weeks. Two versions of the process are outlined in the Resource section. The first does not require a mordant. The second uses alum to fix the dye. Please ensure you follow your school's educational safety requirements when using chemicals. Encourage students to be respectful of the plants in their environment and only collect what they need. If there are limited plants at school students could collect a selection of plants or flowers from home. Before demonstrating either method ensure you are familiar with safety procedures. Ensure students wash their hands before and after the session. For assessment purposes encourage students to draw, write or use digital media to record the dyeing process. Students can make notes, jot down their observations or write down their questions throughout the session.	Explore the history and symbolism of colour e.g. purple (HASS/Visual Arts) Research how native plants are used as inspiration by artists e.g. Australian natives inspire textile designs Discuss the problem of Fast Fashion and the use of chemicals in the environment. (Ethical Understandings)
10 minutes	Reflection • What did you discover when dyeing fabric with natural materials? • What did you learn about your environment? • How can gathering plants connect us to Country/place? • What would you do differently next time • What would you like to know more about?	

Course: Yarning and Traditional Doll Making		Lesson Four: My Doll My Identity	
Learning Area: The Arts, English	Subjects/Strands: Visual Arts, Literacy	Time: 60 Minutes	Year Level: 3-4
General Capabilities: Intercultural understanding , Critical and Creative Thinking , Personal and Social Capability		Cross-Curriculum Priorities: Aboriginal and Torres Strait Islanders Histories and Cultures	
Content Descriptor: - Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110) - Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111) - Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR113) - Year 3: Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676) - Year 4: Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687)			
Learning Intention: - To appreciate the significance of a ‘story doll’ and storytelling to Noongar textile artists. - To understand the process of creating a traditional doll with a template.			
Time	Learning Experiences	Preparation and Resources:	
10 minutes	Introduction Watch the Yarning and Traditional Doll Making video to the end. Sit in a circle and ask students to reflect on Marcelle’s statement: <i>My story doll tells people – Who I am and where I come from.</i> Marcelle explains that her story dolls tell us who she is and where she comes from. Her identity and culture are expressed through her artwork. Her knowledge of plants, the gathering process of plants from Country, her use of Noongar language all form an integral part of her artwork and she shares her knowledge and experiences through the stories she tells. The students will learn how to make a traditional doll.	Relevant online resources - Yarning on Wilmen Boodjar and Traditional Doll Making video - Traditional Doll Making Instructions - Doll Templates - Marcelle’s Statement - Yolande’s Statement Noongar Doll Makers exhibition at the Australian Design Centre	

	As an artist, they will create a doll to express information about their identity. Through their doll they can share a story about a memory, or an experience or a connection they have to a place or family member. The students can use the fabric created in the previous session to symbolise their connection to the place where they are learning or living. Alternatively, students could use a new piece of calico.	Additional resources required • Fabric (the material used from last week or additional calico) • Doll Templates • Pen • Fabric scissors • Pins • Fabric glue Preparation Photocopy the Doll Templates onto card. Cut out sufficient templates for your class to share.
40 minutes	Making a doll View the Traditional Doll Making Instructions Read through the process step by step. Students use the fabric they created last week or a new piece of fabric to trace on.. 1. Trace around the template. 2. Cut out the shape. 3. Pin the fabric together. (If students are not sewing their doll the edges can be glued together. Remember to leave one side open for stuffing.) The following session students will sew their dolls. If students have not had much experience sewing organise parent helpers to assist. This is an opportunity for students to work with family members and share information.	Going further Compare dolls from different cultures (HASS) Explore contemporary Aboriginal artists use of textiles from the MCA's String Theory exhibition.

	Alternatively, the edges of the doll could be glued with fabric glue this session. Remember to leave one edge open so the students can stuff their doll in the following session.	
10 minutes	Reflection Sit in a yarnning circle and share what students think when Marcelle states: <i>Making a doll and putting your story in to this doll will carry your story.</i> - When Marcelle uses the word ‘story’ what do you think she means? Read Marcelle’s Statement about story and storytelling. - What is special about you, your culture and identity? What ‘story’ will you share?	

Course: Yarning and Traditional Doll Making		Lesson Five: Connections	
Learning Area: The Arts, English	Subjects/Strands: Visual Arts, Literacy	Time: 60 Minutes	Year Level: 3-4
General Capabilities: Intercultural understanding , Critical and Creative Thinking , Personal and Social Capability		Cross-Curriculum Priorities: Aboriginal and Torres Strait Islanders Histories and Cultures	
Content Descriptor: - Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110) - Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111) - Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR113) - Year 3: Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676) - Year 4: Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687)			
Learning Intention: - To reflect on my connections to place, people and my community. - To use a variety of sewing skills, techniques and materials to create an artwork.			
Time	Learning Experiences		Preparation and Resources:
10 minutes	Introduction Read Yolande’s Statement: Everyone has their own story, their own connection to land, connection to family and community. - What story will you tell with your doll? - Who is significant to you? - Where do you feel connected?		Relevant online resources - Planning Sheet - Traditional Doll Making Instructions. - Yolande’s Statement Additional resources required - Fabric scissors

Read through the Planning Sheet.

Students draw or write about how their identity is influenced by the different people and places they belong to and describe the person/people or place and explain why it is significant to them e.g.

People/Groups of People	Place Name	Why the people/place are significant
Sport Team	Park	I play with my team at the park every week. Our coach supports us and teaches us new skills. If we lose she still encourages us. I feel like I belong when I play here.

- Needles
- Thread
- Stuffing
- Fabric Glue

Preparation

Invite community members to assist in the process of making the dolls. The opportunity for students to work with a parent or grandparent develops strong connections between generations. Parents or family members who know the child will be able to pass on information about their culture during the process of making a doll.

40 minutes

Creating My Doll

Revisit the Traditional Doll Making Instructions.

- What do you need to do next to create your traditional doll?

Depending on students' previous sewing experiences you may need to demonstrate some simple skills such as:

- Threading needles
- Tying knots

	Simple stitching (running and/or blanket stitch) Model to students how to stuff the doll. You may need to assist students to pin the final edge before sewing the doll closed. Encourage students to use this as an opportunity to be persistent and collaborative. Students work together to share their skills. Parent/Community members assist students to hand sew their dolls or use a sewing machine to facilitate the process. Students may require additional time to sew their doll together.	
10 minutes	Reflection Discuss and plan what other materials and techniques could be added to the dolls. e.g. buttons, wool, fabric for clothes or accessories. - What else can you add to your doll to express your identity? - How will your connection to a place or person/people be expressed?	

Course: Yarning and Traditional Doll Making		Lesson Six: My Story	
Learning Area: The Arts, English		Strands: Visual Arts, Literacy	Time: 60 Minutes
		Year Level: 3-4	
General Capabilities: Intercultural understanding , Critical and Creative Thinking , Personal and Social Capability		Cross-Curriculum Priorities: Aboriginal and Torres Strait Islanders Histories and Cultures	
Content Descriptor: - Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110) - Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111) - Present artworks and describe how they have used visual conventions to represent their ideas (ACAVAM112) - Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR113) - Year 3: Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676) - Year 4: Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687)			
Learning Intention: To reflect on the purpose of creating a story doll and share my own personal story.			
Time	Learning Experiences		Preparation and Resources:
10 minutes	Introduction Explore what students think Marcelle means when she states: A story doll “ <i>can carry your yarns for you so you don’t have to carry it anymore</i> ”. - When Marcelle uses the word ‘<i>healing</i>’ to describe what it can be like to share a story, what do you think she means? - How can we ‘heal’ ourselves through sharing stories?		Relevant online resources - Marcelle’s Statements - Community Reflections - Traditional Doll making Instructions - WOW Reflection Sheet Additional resources required - Fabric scissors

	View the Community Reflections. • What do you find interesting about these community reflections? • How can sharing and listening to stories 'heal' communities?	• Calcio or dyed fabric from previous session • Pencil/pen • Needles • Thread • Stuffing • Buttons • Wool • Assorted material scraps • Fabric Glue Preparation A digital device to take photos of the students' artwork.
40 minutes	Adding detail to our artwork Students refer to their Planning Sheet to identify elements they could work on to express their doll's identity. The students might name their doll in their own language as a way of connecting to their cultural background. Allow students access to a range of materials, buttons and wool so that students can add detail to their doll. Provide additional time to complete the dolls before the students present their artwork. Students who finish early can complete the WOW Reflection Sheet. Wins - What were the positives? Obstacles -What were the challenges? Wonderings – What questions do you have?	Going further Plan how these stories could be shared with your community (Visual Arts) Students record their story and present them in a text with a photography of their doll. (Media Arts)

10 minutes	Reflection Sit together in a circle and invite each student to present their doll and share their story. • How did it make you feel when you were listened to? • What did you learn about our community? • Why is it important to have a safe place to share our stories? • How can sharing a story be helpful to an individual and a community?	.
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Curriculum Alignment						
Course: Yarning and Traditional Doll Making	Year level: 3-4					
Learning Area: The Arts, English	Subjects/Strands: Visual Arts, Literacy					
General Capabilities: Intercultural understanding , Critical and Creative Thinking , Personal and Social Capability	Cross-Curriculum Priorities: Aboriginal and Torres Strait Islanders Histories and Cultures					
Content Descriptors:	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5	Lesson 6
Visual Arts						
Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110)	●	●	●	●	●	●
Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM111)	●	●	●	●	●	●
Present artworks and describe how they have used visual conventions to represent their ideas (ACAVAM112)						●
Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR113)			●	●	●	●
English						
Year 3: Use interaction skills, including active listening behaviours and communicate in a clear, coherent manner using a variety of everyday and learned vocabulary and appropriate tone, pace, pitch and volume (ACELY1792)	●					

Year 3: Listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations (ACELY1676)		●	●	●	●	●
Year 4: Use interaction skills such as acknowledging another's point of view and linking students' response to the topic, using familiar and new vocabulary and a range of vocal effects such as tone, pace, pitch and volume to speak clearly and coherently (ACELY1688)	●					
Year 4: Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687)		●	●	●	●	●