

Kalyakoorl, ngalak warangka

Kalyakoorl, ngalak warangka – Forever, we sing by Gina Williams and Guy Ghouse shares twenty of their original songs from two albums, *Kalyakoorl* and *Bindi Bindi*. It also embodies their music and passion for educating Australian societies about Noongar Language. These songs firmly connect readers to the core principles that guide Gina and Guy in their work. This work has seen them engage students from over five hundred schools in just five years.

The principles are:

- Koort – heart and the essence
- Moort – family and people
- Boodja – Country and connection to home
- Koorlangka – children or legacy

Each song is presented as a bilingual poem, in Noongar and English, and then as a reduced musical score. The musical notation features the main melodic line and guitar chordal accompaniment. A few songs also have simple piano accompaniment. As a stand-alone resource, the book is most suited to teaching instrumental and classroom music for students aged ten years and upwards.

In addition, *Kalyakoorl, ngalak warangka* makes fabulous provocations for learning opportunities in early childhood, primary and secondary educational contexts, particularly in English, HASS, LOTE, Science, Health and the Arts. The sublime recordings on the album CDs, together with the

Kalyakoorl, ngalak warangka book, should be compulsory texts for every primary and high school in Australia.

The importance of these printed and audio treasures by the two artists, Gina and Guy, cannot be underestimated in terms of their ability to generate cross-cultural understandings. Their contribution to building reconciliation and healing for adults and children within our communities, in Western Australia, is profound.

The appendix gives an extensive list of recommended books to partner *Kalyakoorl, ngalak warangka* and the suggested activities, most of which are by Australian First Nations authors and artists. This is to ensure the voices of our Aboriginal and Torres Strait Islander peoples are telling their stories and sharing their knowledges with our learners.

Teachers fulfil the responsibility to educate our children to make a better society for tomorrow. This is what Gina calls ‘Koorlangka’ or legacy. This book gives educators words and sounds to achieve that legacy. When educators listen... ‘Kalyakoorl, ngalak warangka’ – forever, we sing together.



LINKS TO THE AUSTRALIAN CURRICULUM

Learning Area

This book, the song recordings and the classroom activities provided are primarily relevant to the following curriculum areas:

Arts – Music, Visual Art, Drama, Dance, Media	F to 10
English Literature	F to 10
HASS – Geography, History	F to 10
Health and Physical Education	F to 10
LOTE	F to 10
Science	F to 5

Information sourced from <https://aussiechildcarenetwork.com.au/articles/childcare-programming/eylf-learning-outcomes>

Please note

The appendix highlights relevant ACARA content descriptors and cross-curriculum priorities that relate to the text and classroom ideas provided.

Early Years Learning Framework

This book, the song recordings and the classroom activities provided are primarily relevant to the following framework outcomes:

- Learning Outcome 1:** Children have a strong sense of identity 1.1–1.4
- Learning Outcome 2:** Children are connected with and contribute to their world 2.1–2.4
- Learning Outcome 3:** Children have a strong sense of wellbeing 3.1–3.2
- Learning Outcome 4:** Children are confident and involved learners 4.1–4.4
- Learning Outcome 5:** Children are effective communicators 5.1–5.3

The *Kalyakoorl* and *Bindi, Bindi* CDs can be purchased from <http://www.ginawilliams.com.au/>.



1. WARANGKA

Main theme – Singing

‘Warangka’ can be translated from the Noongar Language as ‘singing’. This song describes a love of Gina’s Country, Balladong, and how this love is interconnected with family, heart and singing.

Early Childhood to Middle Childhood 3–8 years

Arts (Visual Art, Dance)

Have children think about the path the sound of singing might take as described in ‘Warangka’. Read the English translation again and have children ‘move like the singing sound’. Children could then draw pictures in the air, on the carpet or in the sandpit and then paint a picture of the path of the ‘singing sound’.

Arts (Visual Art)

Explore happy colours. Explore happy hearts through visual art – perhaps with tissue-paper stained-glass effects, edicol dye and colour mixing, or pop art. The title of the work could be ‘Djerabiny Koort Warangka’, meaning ‘happy hearts singing’.

Arts (Dance)

Provide scarves, ribbons or fallen leaves for children to move ‘like the singing sound’ to the audio track, on the *Kalyakoort* CD.

Arts (Music)

Being ‘connected to Country’ is very important to Aboriginal and Torres Strait Islander peoples, their health and happiness. Share the words of ‘Warangka’ alongside a reading of *Little Bird’s Day*. Discuss and share different songs for different times, for example ‘Happy’ by Pharrell Williams is a party song, ‘Rock A Bye Baby’ is a lullaby.

English

Read aloud the lyrics of ‘Warangka’, in Noongar and English.

Health

Singing and music making is a psychosocial activity shown to improve social resilience, increase positive emotions, and reduce fatigue and stress. This is especially so when combined with movement for children. Share with children, at their level, what stress is and how it can be healthy and unhealthy. Share healthy ways to reduce stress like singing, music making and exercise.

Health

Discuss the importance of friends and family. Expand on how spending time with them and in special places can help us have a happy heart. For Gina, ‘Warangka’ is about being together with her family and friends, the Balladong people, who make her happy. Show children where the Balladong people of the Noongar nations are from, east of

Perth. Have children share, in a written, artistic or spoken way, some special people and places that make them happy.

Early Adolescence 9–11 years

English

Children memorise the words of the chorus then compose their own melody. Encourage children to then sing their own melody for the class. Children could accompany their new music with percussion and/or melodic instruments. Have children compare their melody and performance with the recording of ‘Warangka’.

Health

Children conduct research into the impact that singing can have on happiness, energy levels and connectedness. The research project could occur within the class or externally. Have the children report on their findings in creative ways, for example a heartfelt letter, a love note or a recipe for a happy heart.

Middle to Late Adolescence 12–18 years

English

Listen to, research and compare ‘Warangka’ with ‘Song Sung Blue’ by Neil Diamond, ‘Song to Sing’ by Archie Roach and/or ‘What Can a Song Do to You?’ by The Unthanks.

Health

Students prepare and record a video based on the role of music in improving physical and emotional health for a social media platform. **Do not upload without proper approvals.**



EYLF Links 1.1, 1.2, 1.3, 1.4
2.2
3.1, 3.2
4.1
5.1, 5.2, 5.3

ACARA Links English (Language, Literature, Literacy)
Arts – Visual

Health and Physical Education (Being Healthy, Safe and Active, Communicating and Interacting for Health and Wellbeing)



2. KALYAKOORL

Main theme – Time

Gina describes ‘kalyakoorl’, which can be translated as ‘big forever’ or ‘the forever now’, as one of her favourite Noongar words. This song describes the Noongar concept of past, present and future time being merged into Dreaming.

Early Childhood to Middle Childhood 3–8 years

English

The poetry of ‘Kalyakoorl’ encapsulates the Noongar concept of time. Present the English lyrics to the children. Use their ideas to produce class gestures to reinforce time and Country. Use this information and introduction to link to the teaching of clocks and calendars, and other time-based concepts like yesterday, today, tomorrow, later, soon, before and after.

English

Share the lyrics as part of an investigation into *The Lost Girl* by Ambelin Kwaymullina and Leanne Tobin or *Cooee Mittigar* by Jasmine Seymour and Leanne Mulgo Watson, which also link into Aboriginal concepts of time.

HASS (Geography)

Provide children a small toy for them to move with as they watch and listen to Gina and Guy’s music video of the song (<https://vimeo.com/145954899>). Make a class list of the different natural and cultural elements observed in the video.

Early Adolescence to Late Adolescence 9–18 years

English

Schools and other institutions regularly give Acknowledgements of Country to publicly show respect for and recognise Australia’s First Nations peoples. Have children discuss and explore if there are parts of ‘Kalyakoorl’ that would be appropriate to use in an Acknowledgement of Country.

HASS (Geography)

The lyrics could be an introduction to teaching the concept of day and night related to the earth spinning, as

well as the impact of the earth’s journey around the sun and on an axis producing seasons.

HASS (History)

Use the concept of ‘kalyakoorl’ and grains of rice to visually demonstrate the timeline of the song together with Western people’s known timeline of human settlement in Australia. This activity could also be used to explore the time concepts related to ancient and modern histories.

HASS (History)

View the ‘Kalyakoorl’ video made by Gina and Guy (<https://vimeo.com/145954899>). Discuss the choices of settings and natural and cultural elements which reinforce the concepts of time in the song.

HASS (History)

Students to view the TEDx Talk by Gina and Guy from 2015 where ‘Kalyakoorl’ is discussed in detail (<https://www.youtube.com/watch?v=rnc7zMwD6vo>). Have students discuss what is meant by ‘legacy’ and why ‘kalyakoorl’ is important for Gina. What would she like legacy to be for each of us? Do you agree with her? Why or why not?

EYLF Links 1.1, 1.2, 1.3, 1.4
2.2
4.1, 4.2, 4.3
5.1, 5.2, 5.3, 5.4

ACARA Links English (Language, Literature, Literacy)
HASS (Geography)



Image from <https://www.oxfam.org.au/2011/07/naidoc-week-2011/>

3. NYITTINY BOODJA

Main theme – Creation

According to Noongar translations, ‘boodja’ is Country and ‘nyittiny’ is cold. This song title can be translated as ‘cold country’. Gina’s lyrics paint a picture of what Country was like in the cold times, at creation.

Early Childhood to Middle Childhood 3–8 years

English

Introduce the lyrics and have children explore these dramatically using mime whilst an adult reads them out.

English

Use the lyrics to provide an introductory setting for children for reading *The Mark of the Wagarl* by Lorna Little and Janice Lyndon, or *Tjarany Roughtail* by Gracie Greene, Joe Tramacchi and Lucille Gill.



Early Adolescence to Late Adolescence 12–18 years

Arts (Visual Art)

Inspire the students to paint the images conjured by the song using only greyscale, exploring hue and saturation.

English

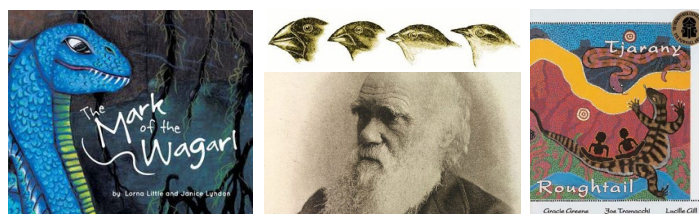
With 'Nyittiny Boodja' as a setting, have students develop a character and plot for a short story.

HASS (Geography)

Using the key features of drawing a map, title, scale, key and north point (optional – contour lines), create a mapped landscape as inspired by the song.

Science (Endeavour)

Use the song and the concept of 'Nyittiny Boodja' to explore the concepts of the theory of evolution and the Big Bang.



EYLF Links 1.3
2.2
4.1, 4.2, 4.3
5.1, 5.2, 5.3

ACARA Links Arts (Visual Art, Drama)
English (Language, Literature, Literacy)
HASS (Geography)
Science (Science as a Human Endeavour)

4. NYIT YOK BARNAP

Main theme – The Stolen Generations

'Little Orphan Girl' is the English translation of this song. The song describes the sorrow of a child told she is an orphan. In defiance and as a coping mechanism, the little girl explains that her parents are not gone, but she sees them in the stars and feels them in her heart. This was a common lie told to children because 'they would forget in time and move on'. This is a cruel and shameful part of Australian history. The Stolen Generations is an important and sensitive topic to explore in the education of children in Australia. Educators need to consider the readiness of the children involved and consult with the local Aboriginal people. 'Nyit Yok Barnap' can be a part of a truth telling process for the broader Australian community.

Early Childhood to Middle Childhood 3–8 years

English

Read *The Lost Girl* by Ambelin Kwaymullina and Leanne Tobin and have children retell the story through movement, playing the 'Nyit Yok Barnap' recording.

Early Adolescence to Late Adolescence 12–18 years

English

Books that can be read on the topic include *Sorry Day*

by Coral Vass and Dub Leffler, *Stories for Simon* by Lisa Miranda Sarzin and Lauren Briggs, *Stolen Girl* by Trina Saffiotti and Norma MacDonald, *Follow The Rabbit Proof Fence* by Doris Pilkington and *Living On Stolen Land* by Ambelin Kwaymullina.

HASS (History)

Watch a powerful animation that tells the story of the intergenerational trauma caused by the removal of children from families, on the Healing Foundation website: <https://healingfoundation.org.au/who-are-the-stolen-generations/>. It is narrated by acclaimed actor Uncle Jack Charles who has Bunurong, southeastern Victoria, and Wiradjuri, eastern New South Wales, ancestry.



EYLF Links 1.1, 1.2, 1.3, 1.4
2.2, 2.3, 2.4
4.1, 4.2, 4.3
5.1, 5.2

ACARA Links English (Language, Literature, Literacy)
HASS (History)

5. BALLADONG WORL

Main theme – Diversity of Aboriginal Countries and the Night Sky

Balladong Country is east of Whadjuk Country (Perth area) and is part of the Noongar nations. It includes the now named towns of York, Toodyay, Tammin, Wongan Hills and Pingelly. 'Worl' means 'sky'. In this song Gina describes how the skies of her Country are a balm that soothes her troubles.

Early Childhood to Late Adolescence 3–18 years

Arts (Visual Art)

Read the lyrics of 'Balladong Worl' and have children draw their interpretation of the Balladong sky, exploring different mediums such as sand, on paper with charcoal, in watercolour, in oil, in pencil or as a paper or nature collage. Discuss the relevance and effectiveness of each medium to the song and Balladong culture.



Arts (Visual Art), English

Compare the night sky illustrations in [Bubbay's Desert Adventure](#) by Josie Wowolla Boyle and Fern Martins, [Brother Moon](#) by Maree McCarthy Yoelu and Samantha Fry, and [Hello Hello](#) by the Indigenous Literacy Foundation.

English

Read and compare the Country in [Cooee Mittigar](#) by Jasmine Seymour and Leanne Mulgo Watson, [Mrs White and the Red Desert](#) by Josie Wowolla Boyle and Maggie Prewett, [Sea Country](#) by Aunty Patsy Cameron and Lisa Kennedy, and [Counting our Country](#) by Jill Daniels.

HASS (Geography)

Collate and compare some photographs of different Aboriginal Countries, for example Balladong of the Noongar nations of southwestern Australia, Wongatha of the eastern Goldfields region in the southeastern corner of Western Australia and Ngukurr in South East Arnhem Land in the Northern Territory.

HASS (Geography), Science (Earth and Space)

Find out about Aboriginal star maps and navigation and how different peoples used cardinal directions.

HASS (Geography), Science (Earth and Space)

Some additional resources that expand on Aboriginal knowledges and astronomy are:

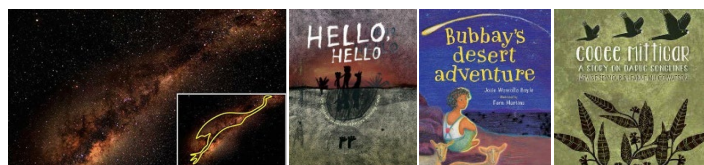
Australian Indigenous Astronomy, 'Navigation & star maps': www.aboriginalastronomy.com.au/content/topics/starmaps

National Museum Australia, 'Songlines: Tracking the Seven Sisters' exhibition: www.nma.gov.au/exhibitions/songlines

Indigenous Knowledge Institute, 'Seasonal foods and Aboriginal astronomy': <https://indigenousknowledge.unimelb.edu.au/curriculum/resources/seasonal-foods-and-aboriginal-astronomy>

LOTE

Research different ways of saying 'hello', 'sky' and 'night' in different Aboriginal languages.



EYLF Links 1.1, 1.2, 1.3, 1.4
2.2
4.2, 4.3
5.1, 5.2, 5.3

ACARA Links Arts (Visual Art)
English Literature
HASS (Geography and History)
LOTE
Science (Earth and Space Sciences)

6. MAAMBART

Main theme – Family Structures, Coping with Loss

'Maambart' means 'father' in English. The importance of Gina's father on her growing up is shared in this work. The song is also about the love and musical bond they shared as well as the deep loss Gina experienced with his passing when she was just twelve years old.

Early Childhood to Middle Childhood 3–8 years

English

Before introducing the lyrics of 'Maambart' to the children, consider watching *Waabiny Time*, Series 1, Episode 7, 'Family and Friends' (<https://actf.com.au/worldwide-program-sales-catalog/id/157>), to introduce children to the concepts of family, the Noongar way.

English

Share *The Tiny Star* by Mem Fox and Freya Blackwood, then discuss.

English

Read the 'Maambart' lyrics and discuss what has happened to Gina's dad. Teach by rote the chorus in Noongar and English.

Health

Some great strategies for young children to cope with grief can be found at: <https://www.education.udel.edu/wp-content/uploads/2013/01/Grief.pdf>.

Arts (Visual Art)

Display and discuss the work *My Dad, Churchill Cann* by Charlene Carrington. Read aloud the accompanying information and discuss how it changes how we see her father and the painting. How could you paint your father or Gina's?

Science (Biology)

Read *Emu* by Claire Saxby and Graham Byrne and discuss the role of the dad for emus. Explore interesting facts about fathers from our Australian wildlife at this CSIRO webpage: <https://blog.csiro.au/fantastic-fathers-australian-wildlife-edition/>. Compare the roles of the animal dads.

Early Adolescence to Late Adolescence 12–18 years

English

Children read aloud excerpts from *Dear Son: Letters and Reflections from First Nations Fathers and Sons* edited by Thomas Mayor. Discuss the hopes and difficulties of being a dad or son in Australia. Have students write a letter back.



Arts (Visual Art)

Compare and contrast the artworks *Albert Namatjira* by Vincent Namatjira and *My Dad, Churchill Cann* by Charlene Carrington. Students read Gina's song lyrics then create a visual interpretation of 'Maambart'.

Science (Biology)

Compare the roles of animal dads using information from <https://blog.csiro.au/fantastic-fathers-australian-wildlife-edition/>. Students research a native Australian animal and its parenting practices through observation and rewrite 'Maambart' from the animal's point of view.



EYLF Links 1.1, 1.2, 1.3, 1.4
3.1, 3.2
4.1, 4.2, 4.3
5.1, 5.2

ACARA Links English (Literature, Language)
Health and Physical Education (Being Healthy, Safe and Active; Communicating and Interacting for Health and Wellbeing)

7. NGANY KOORLINY

Main theme – Life Journeys

'I'm Going' is the English translation and this song describes an emotional and courageous journey out of deep sadness.

Early Childhood to Middle Childhood 3–8 years

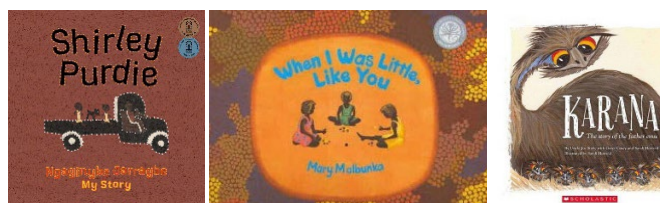
English

Explain to students that referring to the image or name of a person who has died is offensive to the cultural beliefs of many Aboriginal and Torres Strait Islander communities. Sometimes warnings are written in Aboriginal languages too.

Early Adolescence to Late Adolescence 12–18 years

English

Students read the lyrics to 'Ngany Koorliny' and then read *When I Was Little Like You* by Mary Malbunka. Compare the 'Country of Mary' and the Country of Gina's dad. Write a poem inspired by 'Ngany Koorliny' and/or Mary's story.



EYLF Links 1.4
2.2, 2.3, 2.4
4.2, 4.3
5.1, 5.2, 5.3, 5.4

ACARA Links English (Language, Literature, Literacy)

8. MOORDIYAP

Main theme – The Stolen Generations

This song title means 'hurry up'. Like 'Nyt Yok Barnap,' this song describes the fear and experience of the children and families in relation to the Australia government policies around the compulsory removal of Aboriginal children from their families. The intergenerational trauma from these laws and their enactment is still causing much pain for many Aboriginal and Torres Strait Islander people today. The Stolen Generations is an important and sensitive topic to explore in the education of children in Australia. Educators need to consider the readiness of the children involved and consult with the local Aboriginal people. 'Moordiyap' can be a part of a truth telling process for the broader Australian community.

This song was written with a particular image in mind. Whereas in all other songs the music serves to enhance and support the language, musically 'Moordiyap' is very busy and gets in the way somewhat of Gina's vocal. Why? The image is one of the authorities back in the day: the front door opens and their silhouette is framed by the doorway. Utter fear and dread floods the children in the household who, in a panic, all run for the one back door to escape. They bump into each other as ten children try to cram for the one exit. Run!!!!

Early Childhood to Middle Childhood 3–8 years

English, HASS (History)

Picture books that can be read on the topic include *Sorry Day* by Coral Vass and Dub Leffler, *Stories for Simon* by



Lisa Miranda Sarzin and Lauren Briggs, and *Stolen Girl* by Trina Saffiotti and Norma MacDonald.

<https://mgns.w.org.au/sector/resources/online-resources/exhibition/exhibition-labelling>.

Early Adolescence to Late Adolescence 12–18 years

Arts (Visual Art)

Students research the Carrolup School of Art and create a PowerPoint that explains where the school was located, how it was formed, who the artists were, the materials used, the subject material of their art, where the works were found and their importance. Compare their work with that of Nyree Reynolds. Students explore the internet for other pieces about the Stolen Generations. Have them choose three pieces of art on the topic of the Stolen Generations and explain why they would select these pieces for an exhibition. Students then create ‘labels’ for the artworks they have chosen. See Museums & Galleries of NSW for more information on labelling:



EYLF Links 1.4
2.2
5.1, 5.2

ACARA Links Arts (Visual Art)
English (Literature, Literacy)
HASS (History)

9. IGGY'S LULLABY

Main theme – Childhood and Babies

This lullaby was the first song Gina wrote in language. She wrote it while studying her language and pregnant with her third child.

Early Childhood to Middle Childhood 3–8 years

Health Have children role-play caring for a baby using ‘Iggy’s Lullaby’ for sleep time. Discuss with children why sleep for babies, and everyone, is important.

Health, Science (Biology)

Some books to read and connect with the wonder of a child coming into the world and care are: *Baby Business* by Jasmine Seymour, *Welcome, Child!* by Sally Morgan, *What Do You Call a Baby...?* by Kamsani Bin Salleh, *Australian Babies* by Magabala Books, *Ten Bush Babies* by Sarah Hall and Naomi Zouwe.

Early Adolescence to Late Adolescence 12–18 years

Arts (Visual Art)

Use the song to inspire the students to create an artwork of their own based on the Community Arts Network project ‘Bush Babies’: <https://www.can.org.au/community/past-projects>.

Health

Have children role-play caring for a baby using ‘Iggy’s Lullaby’ for sleep time. Discuss with children why sleep for babies, and everyone, is important for good physical, emotional and social health.

Health

Discuss parenting and the importance of connection with children through touch and song and play. Have students ‘practise’ appropriate touching, singing and playing with a baby, toddler, kindergarten-aged and primary school-aged child, using the song and lyrics as a resource.



EYLF Links 1.4
2.2
3.1, 3.2
5.1, 5.2

ACARA Links English (Literature, Literacy)
HASS (History)
Health and Physical Education (Being Healthy, Safe and Active; Communicating and Interacting For Health and Wellbeing)

10. BOORDA



Main theme – Leaving Home and Migration

Gina tells that ‘boorda’, which means ‘by and by’ or ‘soon’, is the closest word Noongar people have to ‘goodbye’ in their traditional language. ‘Goodbye’ was not a term that came into their language or way of being. This song gives good wishes to those about to embark on a journey and hopes the travellers return home soon.

Early Childhood to Middle Childhood 3–8 years

Health

Leaving one’s family and carers can induce anxiety for many children. Learning about this song, or learning it by heart, can be a resource to teach children about dealing with the separation. Team it with the book *The Invisible String* by Patrice Karst and Joanne Lew-Vriethoff to expand on the topic.

Science (Biology)

Read *Windcatcher: Migration of the Short-tailed Shearwater* by Diane Jackson-Hill and Craig Smith, and *Migration* by Gail Gibbons. Discuss the annual journeys of the birds and compare them to children’s own experiences. Mime the migration of the shearwater to the audio of ‘Boorda’. Encourage emotional expression in children’s movements.

Early Adolescence to Late Adolescence 12–18 years

English

Complement studies into the novel *The Burnt Stick* by Anthony Hill and Mark Sofilas and poetry from *Fire Front: First Nations Poetry and Power Today* by Alison Whittaker by reading the lyrics of ‘Boorda’ with students.



EYLF Links 1.1, 1.2
2.1
3.1
4.1

ACARA Links English (Language, Literature, Literacy)
Health and Physical Education (Being Healthy, Safe and Active; Communicating and Interacting For Health and Wellbeing)
Science (Biology)

11. WANJOO

Main theme – Welcome to Country

‘Wanjoo’ means ‘welcome’ in Noongar. This is a beautiful song that has been sung and is loved by hundreds of thousands of children of all ages around the world.

Early Childhood to Middle Childhood 3–8 years

English

Research and discuss the importance of a Welcome to Country and Acknowledgement of Country. Find different examples – live performance, with or without song or music or dance, written text. Other resources are *Welcome to Country* by Aunty Joy Muir and Lisa Kennedy, *My Country* by Ezekiel Kwaymullina and Sally Morgan, and *Play School’s* ‘Acknowledgement of Country’ episode: <https://www.abc.net.au/abckids/shows/play-school/play-school-acknowledgement-of-country/11382434>.

HASS (Geography)

Use the song as part of teaching mapping skills and cardinal directions.

‘Djiraly-ak, koongal-ak, boyal-ak, marawar-ak’ means north, south, east, west.

Early Adolescence to Late Adolescence 12–18 years

English

Research and discuss the importance of a Welcome to Country and Acknowledgement of Country. Other resources that expand on this are *Welcome To Country – Youth Edition* by Marcia Langton and Esperance Community Arts Mural Project ‘Wanju Nyungar Boodja (Welcome To Country)’ (see <https://esperancecommunityarts.org.au/project/wanju-nyungar-boodja-welcome-to-country-mural-project/>).

HASS (Geography)

Use as part of teaching mapping skills and cardinal directions, ‘djiraly-ak, koongal-ak, boyal-ak, marawar-ak’.



EYLF Links 1.1, 1.2, 1.3, 1.4
2.1, 2.2, 2.3, 2.4
5.1

ACARA Links English (Language, Literature, Literacy)
HASS (Geography)

12. NGALAK YOOWART WAAHLINY



Main theme – Strength of Culture and Racism

'We Won't Cry' is the English title of this song. It describes the power of Australia's First Nations cultures and that, despite hardships endured, they are still here. The lyrics suggest if the people stand together, they can show their power. If they stand together, they won't cry.

Early Childhood to Middle Childhood 3–8 years

Health and Physical Education

Introducing children to accepting differences should start early. Use this song as part of an exploration into the children themselves, their similarities and differences.

Books to accompany such a theme include *Our Skin* by Megan Maddison, Jessica Ralli and Isabel Roxas; *My Culture and Me* by Gregg Dreise; and *Respect* by Auntie Fay Muir, Sue Lawson and Lisa Kennedy.

Early Adolescence to Late Adolescence 12–18 years

English

Use the song as an impetus to discuss racism. It could accompany the investigation of the novel *New Kid* by Jerry Craft, or poetry from *Homeland Calling: Words from a New Generation of Aboriginal and Torres Strait Islander Voices* edited by Ellen Van Neerven, with a foreword by Danzal Baker aka Baker Boy.



EYLF Links 1.1, 1.2, 1.3, 1.4
2.1, 2.2, 2.3, 2.4
5.1

ACARA Links English (Language, Literature, Literacy)
Health and Physical Education (Being Healthy, Safe and Active)

13. BINDI BINDI

Main theme – Change, Transformation and Social Emotional Growth

This song means butterfly. Gina describes the song as, 'it's so amazing, as just when I thought my darkness was overpowering me, I could wrap myself up in a doona for a time. Then, when I am ready, I can emerge as something that is most beautiful.'

It is such a lovely and positive way to look at a personal mental health crisis and how important it is in such times not to panic. The deeper mental health messages would not be appropriate for young children. The parallel is the journey of Noongar Language. It went into hiding because of the policy of the day, now it re-emerges, a renaissance of sorts. However, even in its previous incarnation, the caterpillar is also beautiful, we just look at it differently now.

Early Childhood to Middle Childhood 3–8 years

Health

Coping with big emotions is a large part of early childhood socialisation programs. Use these lyrics as well as the books by Gregg Dreise, *Mad Magpie*, *Silly Birds*, *Kookoo Kookaburra*, *Cunning Crow* and *Awesome Emu*, to facilitate social growth.

Science (Biology)

Use this song for students to explore the metamorphosis process of a butterfly. Link to *The Very Hungry Caterpillar* by Eric Carle and other studies of small animals, like frogs, using *Frog Finds a Place* by Sally Morgan and Ezekiel Kwaymullina, illustrated by Dub Leffler.

Early Adolescence to Late Adolescence 12–18 years

Health

Social and emotional health programs are so important for this age group. Use these lyrics to complement resilience, positive social and emotional skills and social health. Beyond Blue has a great youth section that could be added to teaching programs: <https://beyou.edu.au/>

EYLF Links 1.4
2.2
4.3
5.1, 5.2

ACARA Links English (Literature, Literacy)
Health and Physical Education (Being Healthy, Safe and Active; Communicating and Interacting For Health and Wellbeing)
Science (Biology)

14. NGANY NGAANK



Main theme – Mothers

The song title ‘Ngany Ngaank’ means ‘my mother’. Gina describes herself as having four mothers: her biological mother, two foster mothers and her adoptive mother. This song refers to her biological mother who had been part of the Stolen Generations. The lyrics in the song describe the reunion of Gina and her biological mother and the deep emotional turmoil they dealt with at the time. Care needs to be used with this topic as some educators may deem it unsuitable for particular student groups, due to its sensitive nature. Ngaank also means the sun and thumb (as Gina describes, the thumb holds the family together).

Early Childhood to Middle Childhood 3–8 years

Arts (Drama, Music), English

Read *Mum’s Elephant* by Maureen Jipiyiliya Nampijinpa O’Keefe and Christina Booth. Discuss what the children recall about the story. Explore different movements or poses to represent their recounted events. Play the song ‘Ngany Ngaank’ and have children create the movements and/or poses silently throughout the song. Repeat the process with the book *Dugong Magic* by Deborah Kelly and Lisa Stewart.

Early Adolescence to Middle Adolescence to Late Adolescence 12–18 years

English

Read *Who Am I?* by Anita Heiss and/or *Sister Heart* by Sally Morgan to the children and discuss the different events and characters. Read the lyrics of ‘Ngany Ngaank’ to the students and have them reflect on the mothers and how the removal of children could impact on them and their children.



EYLF Links	1.4
	2.2
	3.2
	4.3
	5.1, 5.2

ACARA	Arts (Drama, Music)
	English (Language, Literature, Literacy)

15. NINNYOK

Main theme – Anzacs

Ninnyok means ‘little girl’. The nervous excitement of a young girl meeting her uncle for the first time since he went away to fight in war is the story of this song. This song was written in a hopeful manner in the sense that, back in the day of the world wars, there was no news and no social media to know how loved ones were faring. Every time Ninnyok would hear the gate creaking, she’d run in the hope it was her uncle returning. The departure of these men was sad and their return was tragic, as they came back as broken people, yet the wait in between through a child’s eyes is filled with a child’s hope and joy. That moment is one we wanted to encapsulate and preserve.

Early Childhood to Middle Childhood 3–8 years

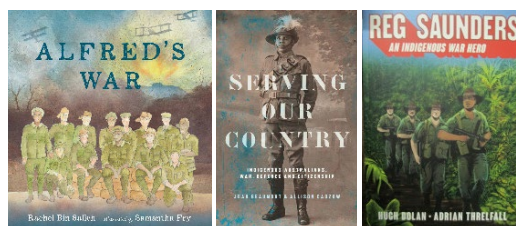
English, HASS (History)

The lyrics can be used to add to Anzac Day learnings. Other Aboriginal perspectives that could accompany a study of the lyrics include *Alfred’s War* by Rachel Bin Salleh and Samantha Fry.

Early Adolescence to Late Adolescence 12–18 years

English, HASS (History)

Humanities programs often include studies on wars as well as national celebrations such as Anzac Day. The lyrics to ‘Ninnyok’ would make a great partner to other textual references about the impact of war on those at home and the experiences of war by Australia’s First Nations peoples. *Serving Our Country* by Joan Meaumont and Alison Cadzow, and *Reg Saunders – An Indigenous War Hero* by Hugh Dolan and Adrian Threlfall are recommended readings.



EYLF Links	1.3, 1.4
	2.1, 2.2, 2.3
	4.3
	5.1, 5.2

ACARA Links	English (Language, Literature, Literacy)
	HASS (History)



16. KOORLBARDI WER WARDONG

Main theme – Sharing Stories

This song describes an epic battle between two best friends who were beautiful white birds. Because of their jealousy and silliness, they end up feuding and this leads to the changing of all the feathers of the crow, Wardong, and some of the feathers of Koorlbardi, magpie. We are mindful to not imply that blackening is punishment or that white feathers are preferred – the change is what needs to be highlighted. This is a cautionary tale of ‘pride comes before the fall’.

Early Childhood to Middle Childhood 3–8 years

English

This is a fabulous example of storytelling through song. Use the song as an example for studying plot, rising tension, climax and character in narrative writing. Then take another story, like *The Snake and the Boy* by Azmen Sebastian. ‘Innovate’ the song text to include new characters and tensions from the Sebastian text.

Early Adolescence to Late Adolescence 12–18 years

Arts (Drama)

Write the song as a three-act play.

English

This is a fabulous example of storytelling through song. Use the song as an example for studying plot, rising tension, climax and character in narrative writing. Then take *Black Cockatoo* by Carl Merrison and Hakea Hustler and ‘innovate’ the song text to include new characters and tensions. Have students write their own new story based on the techniques learned.



EYLF Links 1.4
2.2
4.1, 4.2, 4.3
5.1, 5.2, 5.3, 5.4

ACARA Links Arts (Drama)
English (Language, Literature, Literacy)

17. BILYA-K

Main theme – Rivers

‘To the River’ is the translation of ‘Bilya-k’. This song describes life in the landlocked country of the Balladong people. The song describes the importance of the river to Balladong people.

Early Childhood to Middle Childhood 3–8 years

English, HASS (Geography)

Investigate a local river and add to children’s understandings using the lyrics from ‘Bilya-k’ as well as from picture books, including *The River* by Sally Morgan and Johnny Warrkatja Malibirr, *On the River* by Roland Harvey and *A River* by Marc Martin.

English, HASS (Geography)

Have children create a diorama or still life display of the lyrics.

Early Adolescence to Late Adolescence 12–18 years

Arts (Visual Art)

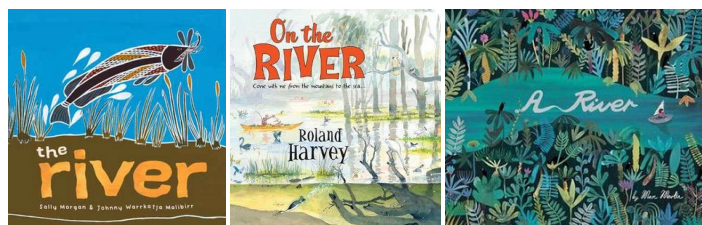
Explore art addressing the climate crisis, including messages, modes of expression and aesthetics. A couple of artworks to use could be Badger Bates’s *Barka the Forgotten River and the Desecration of the Menindee Lakes* and *Darling River Bank* by Elizabeth Cummings.

English, HASS (Geography)

The lyrics and the song of ‘Bilya-k’ would be an excellent addition to geographical studies into fluvial landscapes as well as climate studies of inland and coastal Western Australian locations.

English, HASS (Geography)

Link to the excellent resource ‘Caring for River Country’ based on the case study of the Murray Darling Basin: <https://www.mdba.gov.au/education/resources/caring-for-river-country/>.



EYLF Links 1.2, 1.3, 1.4
2.1, 2.2, 2.4
4.1, 4.2, 4.3, 4.4
5.1, 5.2, 5.3, 5.4

ACARA Arts (Visual Art)
English (Literature, Literacy)
HASS (Geography)



18. BENANG

Main theme – Sharing Culture

‘Benang’ translates as ‘tomorrow’. It challenges Aboriginal people to find their place and stand tall in their culture.

Middle Childhood 8–11 years

English

Read *Nyuntu Ninti* by Tjulpi Bob Randall and discuss. Share the lyrics from ‘Benang’. Guide the children through comparing and contrasting the two texts.

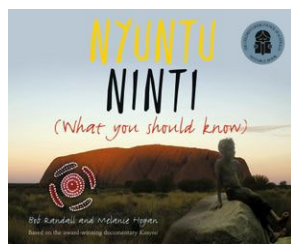
English

Create a cartoon strip that represents the song lyrics of ‘Benang’.

Early Adolescence to Late Adolescence 12–18 years

English

Compare and contrast the lyrics from ‘Benang’ to those from ‘Marryuna’ by Baker Boy. Discuss the different tones and messages and why the writings differ.



ACARA Links English (Language, Literature, Literacy)

19. WUNDING WER WILARA

Main theme – Love

This is an adaptation of a traditional story from Balladong culture. It is a ‘Romeo and Juliet’ story where ‘Wunding’ is the Romeo and ‘Wilara’ is the Juliet.

Middle Adolescence to Late Adolescence 14–18 years

English

After reading *Romeo and Juliet* by William Shakespeare, compare and contrast the song lyrics and the play.

English

Fantastic background information to ‘Wunding wer Wilara’ can be found at Creative Spirits, ‘Aboriginal legend of

Mount Bakewell and Mount Brown’:

<https://www.creativespirits.info/australia/western-australia/york/aboriginal-legend-of-mount-bakewell-and-mount-brown>.

Arts (Media), English, LOTE

Have students play with creating newspaper headlines based on ‘Wunding wer Wilara’ in Noongar and English. These could relate to different events in the story as well as different perspectives. Have students draft and then record a short news cross for the headline to be fleshed out by the ‘journalist’ (student).

ACARA Links Arts (Media)
English
LOTE

20. YEYI

Main theme – The Future Generations

‘Yeyi’ means ‘now’. The lyrics of ‘Yeyi’ outline the gift of Country and the knowledge that Gina invites the next generation to learn and keep close. It is the legacy of her culture, together with this work by Gina and Guy.

Early Childhood to Middle Childhood 3–8 years

English

Discuss gifts – when are they given? Who gives gifts and who receives them? What are the gifts? What makes a great gift? What are the gifts given in the song lyrics? How valuable are those gifts?

English

Explore the word ‘legacy’ in relation to ‘Yeyi’ and compare it to the legacy in one or more of the following books: *Our Home, Our Heartbeat* by Briggs; *Family* by Auntie Fay Muir, Sue Lawson and Jasmine Seymour; *Once There Was a Boy*

by Dub Leffler; and *Shake A Leg* by Moori Monty Pryor.

Early Adolescence to Late Adolescence 12–18 years

English

Tabulate the number of verbs, pronouns, adverbs and adjectives in the English translation.

English

Discuss appropriate gift giving and individual and societal legacy. Relate to climate and environmental pressures.



EYLF Links 1.4
2.1, 2.2, 2.3, 2.4
4.1, 4.2, 4.3, 4.4



WARANGKA

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve, ties, triplets, anacrusis Contrasting rhythms between verse and chorus	<i>Intervals:</i> starts with a 5th interval, mostly descending steps. Good for teaching intervals <i>Chords:</i> B♭maj7 G C Dm	140 bpm	Single melodic line with guitar chords Ostinati bar 113 to end	V C V C V C V	Have students explore timbre with the piece. Have them create, perform and critically analyse their own performances. ‘Warangka’ is the Noongar word for sing. Who and when should sing? What should be sung about? Who writes the songs? Have students move with scarves to internalise the different rhythms between verse and chorus. To internalise the pitch movement, paint a section using the notation as a guide, either in the air with a finger or scarf, and/or with pencil on paper, later adding colour.	‘Song Sung Blue’ by Neil Diamond ‘Song To Sing’ by Archie Roach ‘What Can a Song Do to You?’ by Molly Drake and The Unthanks ‘Why We Sing’ by Greg Gilpin	Common time (4/4)

KALYAKOORL

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
<i>Notes and rests:</i> semiquavers, quavers, crotchet, dotted quavers, dotted crotchets, ties, triplets	<i>Intervals:</i> mostly ascending and descending steps, some skips and leaps including octave <i>Chords:</i> A(add2) Am G Fmaj7 C D E E(sus4) B♭maj7 D(add2)	Gently – 125 bpm	Single melodic line with guitar chords	Intro C V C V C	Instrumental section (measure 37 to 52) – have students create their own instrumental solo for this section, using the chord changes as a guide. Have students create movement or stop motion video to accompany and enhance the song. Investigate the music video of the song (at https://vimeo.com/145954899) and discuss choices of shots and setting. Watch the TEDx Talk by Gina and Guy on ‘Kalyakoorl’ and ‘Boorda’ (https://www.youtube.com/watch?v=rnc7zMwD6vo)	‘A Song of Hope’ by Oodgeroo Noonuccal and Katie Noonan from <i>The Glad Tomorrow</i> ‘My Land’ by The Pigram Brothers ‘Undarra Dawn’ by David Hudson	<i>Use of incidentals:</i> sharps, naturals Compound duple (6/8)



NYITTINY BOODJA

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: a pair of semiquavers, quavers, crotchets, a dotted crotchet with quaver, dotted crotchets, minims, ties, triplets	<i>Intervals:</i> steps, 3rds and 5ths, repeated ascending and descending stepping patterns <i>Chords:</i> Em C D Bm7 Am7	105 bpm	Guitar, bass and vocal	Intro C V C Interlude C V I C Coda	Have students work on different arrangements of the piece to create a soundtrack of <i>The Mark of the Wagarl</i> by Lorna Little and Janice Lyndon. Use the song to investigate meter and repeat signs and the use of repeats in music. Play with different meter in different sections and play with the positioning of repeats.	'Dawn Mantras' by Ross Edwards 'Bayini' by Gurrumul 'The Beginning of Time' by DJ-Nate	Mixed meter – 6/8 (compound duple) as intro and coda with 4/4 (simple quadruple) common time as the song and a 2/4 (simple duple) in the coda too Use of repeat signs – simple repeat, DSal Coda, Coda

NYIT YOK BARNAP

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: semiquaver, quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve, ties	<i>Intervals:</i> mostly 4ths, 3rds and steps. Some 5ths, 6ths and octaves <i>Chords:</i> Em7 D A G D(add2) G(add2) A(add2) Bm7 Bm	Vivace – 127 bpm Ritardando	Full piano accompaniment Guitar chords	Intro A A B B A C A	Instrumental skill work for strings, keyboard or tuned percussion. Working on chords aiming for no split chords, including 2nds, 3rds, 5ths, scales, legato. Keyboard technical work on playing and transitioning on five-note chords using both hands with ease and precision. Reflect on the use of rhythmic space in the song. Consider the contrasting rhythms used in verses and chorus	'Took the Children Away' by Archie Roach 'The Children Came Back' by Briggs, Dewayne Everettsmith, Geoffrey Gurrumul Yunipingu 'My Brown Skin Baby' by Bob Randall 'Heal Together' by Christine Anu 'Ngarranga' by Emma Donovan	Compound duple (6/8)



BALLADONG WORL

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: semiquaver, quaver, crotchet, dotted crotchet, semibreve, ties Rit. Fermata	<i>Intervals:</i> nice range of steps and thirds in instrumental intro and continuing into melody <i>Chords:</i> E \flat Cm7 Am Gm7 A \flat maj7 A \flat /C B \flat (sus4)	Moderato – 90 bpm	Single melodic line with guitar chords Guitar solo	Intro A A B A Instr. solo A B A Coda	Instrumental improvisation for intro, interlude and coda. Investigate repeated pitch as well as the intervals. Students practise note reading in the treble. Play with positioning of fermata – enhance watching musical director or watching ensemble members to play 'together'.	'Miriwa' by Brenda Gifford 'Djäpana (Sunset Dreaming)' by Yothu Yindi	Common time (4/4)

MAAMBART

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: semiquaver, quaver, crotchet, dotted crotchet, minim, dotted minim, ties	<i>Intervals:</i> descending steps, some ascending steps, skips and leaps <i>Chords:</i> D C Em A A(sus4) F Fmaj7 A(add2) A7(sus4) A7(b9) D(sus4)	145 bpm	Single melodic line with guitar chords Finger-style intro and outro	V C C V C C C C	Finger-style guitar playing – develop student knowledge of the style and develop their skills with available string instruments. Gina talks of a memory of her dad and the stars, moon and music and how it inspired her to sing. Read a picture book about a dad – come up with some actions or stances or positions of the father, improvise with size, facing, body parts. Have children perform these to an audio of the song. During the middle 8 section Gina often will encourage audience members to conduct the band like she and her dad.	'Father and Son' by Cat Stevens 'Father and Daughter' by Paul Simon 'Unforgettable' by Nat King Cole and Natalie Cole 'He Lives in You' by Lebo M 'Sunrise Sunset' by John Williams	Compound duple (6/8)



NGANY KOORLINY

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve, ties	Intervals: steps and repetition Chords: Am(add9) C D F G Fmaj7 B♭ Bm7 Am7	80 bpm	Single melodic line with guitar chords	Intro V V C I C V Outro	Explore timbre, dynamics and texture to create tension within the piece. Compare and contrast with other music about journeys. Students to compose a piece on what their future life journey could be inspired by 'Ngany Koorliny'. Set limits such as 16 to 32 bars and instrumentation suggestions so students don't get stuck in a creative block. Could suggest a particular genre for students to use e.g. etude, fugue, indie pop.	'Daniel' by Elton John 'Long and Winding Road' by The Beatles 'Eines Fahrenden Gesellen' (song cycle) Gustav Mahler 'Short Ride in a Fast Machine' by John Adams 'Mirroirs, Une Barque Sur Ocean' by Ravel 'Belle nuit, ô nuit d'amore' (Beautiful Night, o Night of Love) by Offenbach	Common time (4/4)

MOORDIYAP

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quaver, dotted quaver, crotchet, dotted crotchet, ties	Intervals: steps, 3rds, 4ths and 5ths Chords: Am F G Em F#m7 D E7	Presto – 148 bpm	Single melodic line with guitar chords	Intro C C V C V C Outro	Syncopation – use the piece to introduce and prepare for deep theoretical and skill development in syncopation and polyrhythms. Develop skills in syncopation for vocals, rhythm instruments and piano/keyboards.	'Demons' by Imagine Dragons 'Here Comes the Sun' by The Beatles 'Can't Help Lovin Dat Man' by Oscar Hammerstein and Jerome Kern	Common time (4/4)



IGGY'S LULLABY

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quaver, dotted quaver, crotchet, dotted crotchet, ties	<i>Intervals:</i> steps, 3rds mostly, few 4ths and 6ths <i>Chords:</i> C Cmaj7 F Am G E	Moderate – 130 bpm	Single melodic line with guitar chords	Intro A A Instr. solo B A Outro	Play with changing the meter for different sections – students could take the notation and amend the meter of certain sections for their classmates to study and perform. In small groups have students choose two lullabies and musically master them along with 'Iggy's Lullaby'. For performance, prepare introductory statements about each of the three pieces to be read aloud by the MC or included in program information.	'Ngaalang Moort: Noongar Lullabies from Home' by Community Arts Network and the Noongar Community 'Marwit Noonook Ngan Koort' by Karla Hart 'Sleep as Falls the Dark' rendition by Aunty Josie Wowolla Boyle in Madjital Moorna Songbook 1 'Larrakia Lullaby' by Aunty June Mills 'Ngorra'ka – Sleep Baby Sleep' by Johnathon Yunupingu and Serina Pech 'Wiegenlied – Paraphrase über das von J. Brahms' (Petronel Malan, piano) by Eduard Schütt 'Lullaby' (arr. chamber ensemble) (Alexander String Quartet) by George Gershwin 'Serenade No. 13: Eine kleine Nachtmusik' – II. Romanze by Wolfgang Amadeus Mozart	Compound duple (6/8) Simple triple (3/8) piano

BOORDA

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
<i>Notes and rests:</i> one semiquaver, quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve, ties, triplets	<i>Intervals:</i> steps, 3rds, 5ths <i>Chords:</i> F(add2) C Dm Am G Am7 Dm7 Fmaj7 E7	Adagio – 50 bpm	Single melodic line with guitar chords	Intro A B C Instr. solo B C	Explore the similarities and differences between 'Boorda' and 'The Pathétique'. Have students consider the statement 'there are more similarities with popular music and classical music than differences'.	'Goodbye Song' by Rayella with Opera Australia Chamber Orchestra 'Somebody that I Used to Know' by Gotye 'Now Is the Hour' by Clement Scott, Maewa Kaihau and Dorothy Stewart 'Hello, Goodbye' by The Beatles 'The Pathétique, The Farewell' by Tchaikovsky	Common time (4/4) See the TEDx Talk by Gina and Guy on 'Kalyakoorl' and 'Boorda'



WANJOO

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: crotchet, dotted crotchet, minim, semibreve, ties	Intervals: steps, 3rds, 4ths, 5ths Chords: C G F Em Am	174 bpm	Single melodic line with guitar chords	Intro A B C B B Outro	Play with the song in the minor key. Compare and contrast 'Wanjoo' with the pieces listed in the next column.	'Acknowledgement of Country' by Jack Buckskin and Jamie Goldsmith, Adelaide Symphony Orchestra 'Welcome Song' by Glyn Lehmann	Common time (4/4)

NGALAK YOOWART WAAHLINY

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quavers and crotchets	Intervals: steps, 3rds, 4ths, 6ths Chords: C D Em Am7 Bm7(sus4) G9 F#m7	100 bpm	Single melodic line with guitar chords	C V C V I V C Outro	Instrumental skill development –slurs and staccato on instrument of choice. Develop scales and arpeggio playing as accompaniment, focusing on legato and staccato and beautiful tone.	'Yil Lull' by Joe Geia 'Freedom' by Mau Power and Archie Roach	Common time (4/4) Slurs and staccato

BINDI BINDI

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: one semiquaver, quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve, ties	Intervals: most steps and 3rds, some 5ths, 6ths Chords: Am G F Dm C Dm7 F(add9) G3	Lively –140 bpm Swing 8ths	Single melodic line with guitar chords	Intro V V C V C V1 c C Outro	Investigate what 8ths are and how they can be 'swung'. Have students practise swinging and playing straight triplets on their instrument of choice. Introduce the ability of music to demonstrate darkness to light using 'Bindi Bindi' and 'Pastoral Symphony' by Beethoven. Watch a TEDx Talk by Benjamin Zander about the transformative power of music (https://www.ted.com/talks/benjamin_zander_the_transformative_power_of_classical_music/up-next?language=en)	'Come Fly with Me' by Frank Sinatra 'It Don't Mean a Thing if it Ain't Got that Swing' by Ella Fitzgerald 'Symphony No. 14' by Shostakovich 'Pastoral Symphony' (Symphony No. 6) by Ludwig Von Beethoven	Common time (4/4)



NGANY NGAANK

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve	<i>Intervals:</i> mostly steps, 3rds and 4ths <i>Chords:</i> A Em7 Em7(sus4) C Dm G E	Slow – 111 bpm	Full piano accompaniment with guitar chords	Intro C V C V C	Have students learn different music about mothers. Compare 'Ngany Ngaank' with the other pieces.	'Every Day My Mother's Voice' by Paul Kelly and Dan Sultan 'Old Cape Barren', Mission Songs Project by Jessie Lloyd 'Mother's Heartbeat' by Archie Roach 'Songs My Mother Taught Me' by Antonin Dvořák	Common time (4/4)

NINNYOK

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quaver, crotchet, dotted crotchet, minim, dotted minim	<i>Intervals:</i> a lot of variation <i>Chords:</i> C G F Am G7 Gm7 C7 Fm	160 bpm	Single melodic line with guitar chords	Intro 1 1	Create a 'mashup' with part of 'Ninnyok' and another appropriate song for an Anzac Day ceremony.	'And the Band Played Waltzing Matilda' by Eric Bogle 'I Was Only 19' by Redgum 'Shadows on the Hill' by Troy Cassar-Daly	Simple triple (3/4)

KOORLBARDI WER WARDONG

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: semiquaver, quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve	<i>Intervals:</i> mostly steps and 3rds <i>Chords:</i> Eb Bb(sus2) Cm7 Amaj7 Bb Gm7 Fm Dm7(b5) G7 F7 G Ab	140 bpm	Single melodic line with guitar chords Musical direction for harmonica	Intro V V I V Outro	Research the harmonica. Listen to the harmonica use in the audio of 'Koorlbardi wer Wardong' and discuss. Have students create their own intro by improvising instrumentally, vocally or whistling. Explore timbre and match to different animals. Replay the piece with students' 'new animal' sounds.	'Mr Tambourine Man' by Bob Dylan 'Long Train Runnin' by Doobie Brothers 'Once Upon a Time in the West' (The Man With The Harmonica) by Ennio Morricone 'From Little Things Big Things Grow' by Paul Kelly and Kev Carmody	Common time (4/4)



BILYA-K

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: semiquaver, quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve Crushed notes	Intervals: mostly steps and 3rds, some 5ths Chords: C#m7 G#7 G#m7 Amaj7 G#9(sus4) Bbmaj7 Bbm7 B C9	114 bpm	Single melodic line with guitar chords	Intro V C V Instr. solo C V	In small groups have students choose two pieces of music about rivers and musically mash them along with 'Bilya-k'.	'Wala is Life' by Allara 'Crocodile River' by The Pigram Brothers 'Wash My Soul in the River Flow', 'The River Song', 'Mighty Clarence River' by Archie Roach 'Down River' by Wilcannia Mob 'River Boy' Troy Cassar-Daly 'Down to the River' by Neil Young 'Blue Danube' by Strauss	Common time (4/4)

BENANG

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quaver, crotchet, dotted crotchet, minim, dotted minim, semibreve Crushed notes	Intervals: mostly 3rds and steps Chords: Em Bm7 Cmaj7 Em7 D Am7	78 bpm	Single melodic line with guitar chords	Intro C V C V Instr. solo I C Outro	Have students practise and develop crushed notes to dress up a blues scale accompaniment. The song could inspire a project to investigate musical ornaments.	'Nocturne in E Major' by Chopin 'Without You' by Mariah Carey 'Nothing Personal' by Michael Brecker 'Struttin' with some Barbecue' by Louis Armstrong	Common time (4/4)



WUNDING WER WILARA

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: one semiquaver, quaver, crotchet, dotted crotchet, minim, dotted minim	Intervals: mostly steps and 3rds Chords: Dm7 Cmaj7 Cm7 Gm7 Bbmaj7 Bbmaj7 F C Ebmaj7 C4(sus4) Dbmaj7	72 bpm	Single melodic line with guitar chords Musical direction calls for blues licks	C V C V I C	Research and master some blues licks. The Justin Guitar website has some great guitar examples based on the minor pentatonic scale (https://www.justinguitar.com/). Also see 'Five essential blues licks' at https://www.guitarworld.com/lessons/five-essential-blues-licks-t-bone-walker-elmore-james-stevie-ray-vaughan-and-more	'Wanjoo My Friend' by George Walley 'Red House' by Jimi Hendrix 'The Sky Is Crying' by Stevie Ray Vaughan	Common time (4/4)

YEYI

Rhythm	Pitch	Tempo	Texture	Structure	Responding	Other pieces	Meter and misc.
Notes and rests: quavers, crotchets, dotted crotchets, minims	Intervals: ascending and descending steps, 3rds, 5ths, octaves Keyboard chords: 3rds, 4ths, 5ths, octaves, trichords and bichords Chords: F#m C#m E6/9 Dmaj7 Fo Abo Bo C#7 E D A Ebm7(b5)	77 bpm Fermata Ritardando	Full piano accompaniment with guitar chords	Intro V C V C Outro	This is the piece for exploring dynamics: pp, p, cresc, sfz, slurs. Have students transfer the order of the dynamics used in 'Yeyi' as per the notation to a piece they already have mastered. Have them play the piece with dynamics added and discuss. A great article to discuss in relation to the power of dynamics is at https://hyperbitmusic.com/dynamics-in-music-the-key-to-emotional-productions/ . Take a piece of music that's typically quiet and create a loud version of it or vice versa. Explore music with the same theme as 'Yeyi', like 'One Moment at a Time' (see next column). Compare the styles of hot jazz and cool jazz and their use of dynamics.	'One Moment at a Time' by Rayella William Barton's 'Petrichor' with Sydney Symphony Orchestra 'Surprise' Symphony by Franz Joseph Haydn '5th Symphony, 2nd Movement' by Tchaikovsky 'It Ain't Easy' by David Bowie 'From a Whisper to a Scream' by Esther Phillips	Common time (4/4)



Kalyakoorl, ngalak warangka

Appendix – Links to the Australian Curriculum

Arts – Dance

Year level	Curriculum links
F–2	<ul style="list-style-type: none">Explore, improvise and organise ideas to make dance sequences using the elements of dance (ACADAM001)
3–4	<ul style="list-style-type: none">Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005)

Arts – Drama

Year level	Curriculum links
F–2	<ul style="list-style-type: none">Explore role and dramatic action in dramatic play, improvisation and process drama (ACADRM027)Use voice, facial expression, movement and space to imagine and establish role and situation (ACADRM028)
3–4	<ul style="list-style-type: none">Explore ideas and narrative structures through roles and situations and use empathy in students' own improvisations and devised drama (ACADRM031)
5–6	<ul style="list-style-type: none">Explore dramatic action, empathy and space in improvisations, play building and scripted drama to develop characters and situations (ACADRM035)

Arts – Media

Year level	Curriculum links
7–8	<ul style="list-style-type: none">Experiment with the organisation of ideas to structure stories through media conventions and genres to create points of view in images, sounds and text (ACAMAM066)Develop media representations to show familiar or shared social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples (ACAMAM067)Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich students' media arts making, starting with Australian media artworks, including those by Aboriginal and Torres Strait Islander peoples (ACAMAR072)
9–10	<ul style="list-style-type: none">Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text (ACAMAM073)Manipulate media representations to identify and examine social and cultural values and beliefs, including those of Aboriginal and Torres Strait Islander Peoples (ACAMAM074)Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes (ACAMAM076)



Arts – Music

Year level	Curriculum links
F–2	<ul style="list-style-type: none">• Explore role and dramatic action in dramatic play, improvisation and process drama (ACADRM027)• Use voice, facial expression, movement and space to imagine and establish role and situation (ACADRM028)
3–4	<ul style="list-style-type: none">• Explore ideas and narrative structures through roles and situations and use empathy in students' own improvisations and devised drama (ACADRM031)
5–6	<ul style="list-style-type: none">• Explore dramatic action, empathy and space in improvisations, play building and scripted drama to develop characters and situations (ACADRM035)

Arts – Visual Art

Year level	Curriculum links
F–2	<ul style="list-style-type: none">• Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists (ACAVAM106)• Use and experiment with different materials, techniques, technologies and processes to make artworks (ACAVAM107)• Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR109)
3–4	<ul style="list-style-type: none">• Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for students' 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 those by Aboriginal and Torres Strait Islander Peoples (ACAVAR113)
5–6	<ul style="list-style-type: none">• Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions (ACAVAM114)• Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks (ACAVAR117)
7–8	<ul style="list-style-type: none">• Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in students' artwork (ACAVAM118)
9–10	<ul style="list-style-type: none">• Conceptualise and develop representations of themes, concepts or subject matter to experiment with students developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)



English Language

Year level	Curriculum link
F	<ul style="list-style-type: none">Understand that English is one of many languages spoken in Australia and that different languages may be spoken by family, classmates and community (ACELA1426)
1	<ul style="list-style-type: none">Understand patterns of repetition and contrast in simple texts (ACELA1448)
3	<ul style="list-style-type: none">Understand that languages have different written and visual communication systems, different oral traditions and different ways of constructing meaning (ACELA1475)
6	<ul style="list-style-type: none">Understand that different social and geographical dialects or accents are used in Australia in addition to Standard Australian English (ACELA1515)
9	<ul style="list-style-type: none">Understand that authors innovate with text structures and language for specific purposes and effects (ACELA1553)
10	<ul style="list-style-type: none">Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)

English Literature

Year level	Curriculum link
F	<ul style="list-style-type: none">Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences (ACELT1575)Identify some features of texts, including events and characters, and retell events from a text (ACELT1578)
1	<ul style="list-style-type: none">Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences (ACELT1582)Listen to, recite and perform poems, chants, rhymes and songs, imitating and inventing sound patterns, including alliteration and rhyme (ACELT1585)Re-create texts imaginatively using drawing, writing, performance and digital forms of communication (ACELT1586)Innovate on familiar texts by using similar characters, repetitive patterns or vocabulary (ACELT1832)
2	<ul style="list-style-type: none">Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created (ACELT1587)Discuss the characters and settings of different texts and explore how language is used to present these features in different ways (ACELT1591)Identify, reproduce and experiment with rhythmic, sound and word patterns in poems, chants, rhymes and songs (ACELT1592)Innovate on familiar texts by experimenting with character, setting or plot (ACELT1833)
3	<ul style="list-style-type: none">Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594)Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596)Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599)Create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue (ACELT1791)



4	<ul style="list-style-type: none"> • Make connections between the ways different authors may represent similar storylines, ideas and relationships (ACELT1602) • Create literary texts that explore students' own experiences and imagining (ACELT1607)
5	<ul style="list-style-type: none"> • Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts (ACELT1608) • Understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes (ACELT1611) • Create literary texts that experiment with structures, ideas and stylistic features of selected authors (ACELT1798)
6	<ul style="list-style-type: none"> • Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613) • Analyse and evaluate similarities and differences in texts on similar topics, themes or plots (ACELT1614) • Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1618) • Experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice (ACELT1800)
7	<ul style="list-style-type: none"> • Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619) • Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches (ACELT1622)
8	<ul style="list-style-type: none"> • Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1626) • Explore the interconnectedness of Country/Place, People, Identity and Culture in texts, including those by Aboriginal and Torres Strait Islander authors (ACELT1806) • Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts (ACELT1807) • Experiment with particular language features drawn from different types of texts, including combinations of language and visual choices to create new texts (ACELT1768)
9	<ul style="list-style-type: none"> • Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts (ACELT1633) • Analyse text structures and language features of literary texts, and make relevant comparisons with other texts (ACELT1772) • Create literary texts, including hybrid texts, that innovate on aspects of other texts, for example by using parody, allusion and appropriation (ACELT1773)
10	<ul style="list-style-type: none"> • Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639) • Create imaginative texts that make relevant thematic and intertextual connections with other texts (ACELT1644)



English Literacy

Year level	Curriculum link
F	<ul style="list-style-type: none">Listen to and respond orally to texts and to the communication of others in informal and structured classroom situations (ACELY1646)
1	<ul style="list-style-type: none">Respond to texts drawn from a range of cultures and experiences (ACELY1655)Engage in conversations and discussions, using active listening behaviours, showing interest, and contributing ideas, information and questions (ACELY1656)
2	<ul style="list-style-type: none">Discuss different texts on a similar topic, identifying similarities and differences between the texts (ACELY1665)
6	<ul style="list-style-type: none">Plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience (ACELY1714)
7	<ul style="list-style-type: none">Identify and discuss main ideas, concepts and points of view in spoken texts to evaluate qualities, for example the strength of an argument or the lyrical power of a poetic rendition (ACELY1719)Use interaction skills when discussing and presenting ideas and information, selecting body language, voice qualities and other elements (for example, music and sound) to add interest and meaning (ACELY1804)
8	<ul style="list-style-type: none">Experiment with text structures and language features to refine and clarify ideas to improve the effectiveness of students' own texts (ACELY1810)
9	<ul style="list-style-type: none">Listen to spoken texts constructed for different purposes, for example to entertain and to persuade, and analyse how language features of these texts position listeners to respond in particular ways (ACELY1740)Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features (ACELY1746)
10	<ul style="list-style-type: none">Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)

Health and Physical Education

Being Healthy, Safe and Active

Year level	Curriculum links
F	<ul style="list-style-type: none">Identify personal strengths (ACPPS001)
1–2	<ul style="list-style-type: none">Describe students' own strengths and achievements and those of others, and identify how these contribute to personal identities (ACPPS015)Recognise situations and opportunities to promote health, safety and wellbeing (ACPPS018)
3–4	<ul style="list-style-type: none">Explore how success, challenge and failure strengthen identities (ACPPS033)Identify and practise strategies to promote health, safety and wellbeing (ACPPS036)
5–6	<ul style="list-style-type: none">Examine how identities are influenced by people and places (ACPPS051)Investigate resources and strategies to manage changes and transitions associated with puberty (ACPPS052)Plan and practise strategies to promote health, safety and wellbeing (ACPPS054)
7–8	<ul style="list-style-type: none">Investigate the impact of transition and change on identities (ACPPS070)Evaluate strategies to manage personal, physical and social changes that occur as they grow older (ACPPS071)Investigate and select strategies to promote health, safety and wellbeing (ACPPS073)



9–10	<ul style="list-style-type: none"> Evaluate factors that shape identities and critically analyse how individuals affect the identities of others (ACPPS089) Examine the impact of changes and transitions in relationships (ACPPS090) Propose, practise and evaluate responses in situations where external influences may impact on students' ability to make healthy and safe choices (ACPPS092)
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Health and Physical Education

Communicating and Interacting for Health and Wellbeing

Year level	Curriculum links
F	<ul style="list-style-type: none"> Identify and describe emotional responses people may experience in different situations (ACPPS005)
1–2	<ul style="list-style-type: none"> Identify and practise emotional responses that account for own and others' feelings (ACPPS020)
3–4	<ul style="list-style-type: none"> Investigate how emotional responses vary in depth and strength (ACPPS038)
5–6	<ul style="list-style-type: none"> Examine the influence of emotional responses on behaviour and relationships (ACPPS056)
7–8	<ul style="list-style-type: none"> Analyse factors that influence emotions, and develop strategies to demonstrate empathy and sensitivity (ACPPS075)
9–10	<ul style="list-style-type: none"> Evaluate situations and propose appropriate emotional responses and then reflect on possible outcomes of different responses (ACPPS094)

HASS – Geography

Year level	Curriculum link
F	<ul style="list-style-type: none"> The places people live in and belong to, their familiar features and why they are important to people (ACHASSK015) The Aboriginal or Torres Strait Islander Country/Place on which the school is located and why Country/Place is important to Aboriginal and Torres Strait Islander Peoples (ACHASSK016) The reasons why some places are special to people, and how they can be looked after (ACHASSK017)
1	<ul style="list-style-type: none"> The natural, managed and constructed features of places, their location, how they change and how they can be cared for (ACHASSK031) Activities in the local place and reasons for their location (ACHASSK033)
2	<ul style="list-style-type: none"> The ways in which Aboriginal and Torres Strait Islander Peoples maintain special connections to particular Country/Place (ACHASSK049)
3	<ul style="list-style-type: none"> The representation of Australia as states and territories and as Countries/Places of Aboriginal and Torres Strait Islander Peoples; and major places in Australia, both natural and human (ACHASSK066) The similarities and differences between places in terms of their type of settlement, demographic characteristics and the lives of the people who live there, and people's perceptions of these places (ACHASSK069)
4	<ul style="list-style-type: none"> The custodial responsibility Aboriginal and Torres Strait Islander Peoples have for Country/Place, and how this influences views about sustainability (ACHASSK089)
5	<ul style="list-style-type: none"> The influence of people, including Aboriginal and Torres Strait Islander Peoples, on the environmental characteristics of Australian places (ACHASSK112)
6	<ul style="list-style-type: none"> The world's cultural diversity, including that of its Indigenous Peoples (ACHASSK140)



HASS – History

Year level	Curriculum link
F	<ul style="list-style-type: none">• Who the people in students' families are, where they were born and raised and how they are related to each other (ACHASSK011)• How the stories of families and the past can be communicated, for example, through photographs, artefacts, books, oral histories, digital media and museums (ACHASSK013)
1	<ul style="list-style-type: none">• Differences in family structures and roles today, and how these have changed or remained the same over time (ACHASSK028)
2	<ul style="list-style-type: none">• The history of a significant person, building, site and/or part of the natural environment in the local community and what it reveals about the past (ACHASSK044)• The importance today of a historical site of cultural or spiritual significance in the local area, and why it should be preserved (ACHASSK045)
3	<ul style="list-style-type: none">• How the community has changed and remained the same over time and the role that people of diverse backgrounds have played in the development and character of the local community (ACHASSK063)
4	<ul style="list-style-type: none">• The diversity of Australia's First Peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to Country/Place (land, sea, waterways and skies) (ACHASSK083)• The nature of contact between Aboriginal and Torres Strait Islander Peoples and others, for example, the Macassans and the Europeans, and the effects of these interactions on, for example, people and environments (ACHASSK086)
5	<ul style="list-style-type: none">• The nature of convict or colonial presence, including the factors that influenced patterns of development, aspects of the daily life of the inhabitants (including Aboriginal and Torres Strait Islander Peoples) and how the environment changed (ACHASSK107)
6	<ul style="list-style-type: none">• Experiences of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander Peoples, migrants, women and children (ACHASSK135)
10	<ul style="list-style-type: none">• Background to the struggle of Aboriginal and Torres Strait Islander Peoples for rights and freedoms before 1967, including the 1938 Day of Mourning and the Stolen Generations (ACDSEH104)• Continuity and change in beliefs and values that have influenced the Australian way of life (ACDSEH149)

LOTE

Year level	Curriculum links
F–2	<ul style="list-style-type: none">• Participate in shared listening to, viewing and reading of texts and respond through singing, miming, play-acting, drawing, action and movement (ACLFWC135)• Create and present shared stories, songs and performances, using familiar words and patterns and support materials (ACLFWC136)
3–6	<ul style="list-style-type: none">• Gather, record and classify information from a range of sources from Country/Place, historical documents and contemporary resources (ACLFWC155)• Listen to, read and view different real and imaginative texts, identifying and making simple statements about key elements, characters and events, and interpreting cultural expressions and behaviours (ACLFWC157)• Explore connections between identity and cultural values and beliefs and the expression of these connections in Aboriginal and Torres Strait Islander languages (ACLFWU171)



- Convey information about Country/Place events, experiences or topics of shared interest, using different modes of presentation ([ACLFWC178](#))
- Interpret and respond to texts by sharing personal reactions, comparing themes, describing and explaining aspects of artistic expression and how these relate to land, sky, sea, water, people, plants, animals and social and ecological relationships ([ACLFWC179](#))

Science

Year level	Curriculum links
F	<ul style="list-style-type: none"> • Daily and seasonal changes in our environment affect everyday life (ACSSU004)
1	<ul style="list-style-type: none"> • Living things have a variety of external features (ACSSU017) • Living things live in different places where their needs are met (ACSSU211) • Observable changes occur in the sky and landscape (ACSSU019)
2	<ul style="list-style-type: none"> • Living things grow, change and have offspring similar to themselves (ACSSU030)
3	<ul style="list-style-type: none"> • Living things can be grouped on the basis of observable features and can be distinguished from non-living things (ACSSU044) • Earth's rotation on its axis causes regular changes, including night and day (ACSSU048)
4	<ul style="list-style-type: none"> • Living things have life cycles (ACSSU072) • Living things depend on each other and the environment to survive (ACSSU073)
5	<ul style="list-style-type: none"> • Living things have structural features and adaptations that help them to survive in their environment (ACSSU043)



RECOMMENDED BOOKS TO ACCOMPANY CURRICULUM CONNECTIONS AND CLASSROOM IDEAS

- *Alfred's War* by Rachel Bin Salleh, illustrated by Samantha Fry
- *A River* by Marc Martin
- *Australian Babies* by Magabala Books
- *Awesome Emu* by Gregg Dreise
- *Baby Business* by Jasmine Seymour
- *Black Cockatoo* by Carl Merrison and Hakea Hustler
- *Brother Moon* by Maree McCarthy Yoelu, illustrated by Samantha Fry
- *Bubby's Desert Adventure* by Josie Wowolla Boyle, illustrated by Fern Martins
- *Cooee Mittigar* by Jasmine Seymour, illustrated by Leanne Mulgo Watson
- *Counting our Country* by Jill Daniels
- *Cunning Crow* by Gregg Dreise
- *Dear Son: Letters and Reflections from First Nations Fathers and Sons* edited by Thomas Mayor
- *Dugong Magic* by Deborah Kelly and Lisa Stewart
- *Emu* by Claire Saxby and Graham Byrne
- *Family* by Aunty Fay Muir, Sue Lawson, illustrated by Jasmine Seymour
- *Fire Front: First Nations Poetry and Power Today* by Alison Whittaker
- *Follow The Rabbit Proof Fence* by Doris Pilkington
- *Frog Finds a Place* by Sally Morgan and Ezekiel Kwaymullina, illustrated by Dub Leffler
- *Homeland Calling: Words from a New Generation of Aboriginal and Torres Strait Islander Voices* edited by Ellen Van Neerven, foreword by Danzal Baker aka Baker Boy
- *Hello Hello* by the Indigenous Literacy Foundation
- *Kookoo Kookaburra* by Gregg Dreise
- *Little Bird's Day* by Sally Morgan, illustrated by Johnny Warrkatja Malibirr
- *Living On Stolen Land* by Ambelin Kwaymullina
- *Mad Magpie* by Gregg Dreise
- *Migration* by Gail Gibbons
- *Mrs White and the Red Desert* by Josie Wowolla Boyle, illustrated by Maggie Prewett
- *Mum's Elephant* by Maureen Jipiyiliya Nampijinpa O'Keefe, illustrated by Christina Booth
- *My Country* by Ezekiel Kwaymullina and Sally Morgan
- *My Culture and Me* by Gregg Dreise
- *Shirley Purdie: My Story, Ngaginybe Jarragbe* by Shirley Purdie
- *New Kid* by Jerry Craft
- *Nyuntu Ninti* by Tjulpi Bob Randall
- *Once There Was a Boy* by Dub Leffler
- *On the River* by Roland Harvey
- *Our Home, Our Heartbeat* by Briggs
- *Our Skin* by Megan Maddison, Jessica Ralli and Isabel Roxas
- *Reg Saunders – An Indigenous War Hero* by Hugh Dolan and Adrian Threlfall
- *Respect* by Aunty Fay Muir and Sue Lawson, illustrated by Lisa Kennedy
- *Romeo and Juliet* by William Shakespeare
- *Sea Country* by Aunty Patsy Cameron, illustrated by Lisa Kennedy
- *Serving Our Country* by Joan Meaumont and Alison Cadzow
- *Shake A Leg* by Moori Monty Pryor
- *Silly Birds* by Gregg Dreise
- *Sister Heart* by Sally Morgan
- *Sorry Day* by Coral Vass, illustrated by Dub Leffler
- *Stolen Girl* by Trina Saffiotti, illustrated by Norma MacDonald
- *Stories for Simon* by Lisa Miranda Sarzin and Lauren Briggs
- *Ten Bush Babies* by Sarah Hall and Naomi Zouwe
- *The Burnt Stick* by Anthony Hill and Mark Sofilas
- *The Invisible String* by Patrice Karst and Joanne Lew-Vriethoff
- *The Lost Girl* by Ambelin Kwaymullina and Leanne Tobin
- *The Mark of the Wagarl* by Lorna Little, illustrated by Janice Lyndon
- *The River* by Sally Morgan, illustrated by Johnny Warrkatja Malibirr
- *The Snake and the Boy* by Azmen Sebastian
- *The Tiny Star* by Mem Fox, illustrated by Freya Blackwood
- *The Very Hungry Caterpillar* by Eric Carle
- *Tjarany Roughtail* by Gracie Greene, Joe Tramacchi and Lucille Gill
- *Welcome, Child!* by Sally Morgan
- *Welcome to Country* by Aunty Joy Muir, illustrated by Lisa Kennedy
- *Welcome to Country – Youth Edition* by Marcia Langton
- *What Do You Call a Baby...?* by Kamsani Bin Salleh
- *When I Was Little Like You* by Mary Malbunka
- *Windcatcher: Migration of the Short-tailed Shearwater* by Diane Jackson-Hill and Craig Smith
- *Who Am I?* by Anita Heiss

