

Wanderlust Education Kit



J Valenzuela Didi, *Carry me, St Christopher*, 2018, Acrylic on canvas, 61 x 91 x 4cm

Developed by the University of Southern Queensland (USQ)
in collaboration with
Flying Arts Alliance
and
Art Education Australia (AEA)



Australian art teachers recognise the Reconciliation journey as integral to all aspects of art teachers' work in education contexts. We acknowledge the original Owners of the land upon which we work with Australian art teachers and students, and we pay our respects to Elders, past, present and emerging. In doing so, we commit to listen deeply to Story and be respectful of Country in and through our collaborations with First Nations People. Respectful art teachers keep at the fore of their practice the need to embody mindful, inclusive, accessible and culturally appropriate approaches to art teaching, learning and making with their students.

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For Teachers

About this Education Kit

This education kit has been designed by the University of Southern Queensland in collaboration with Flying Arts Alliance and Art Education Australia (AEA) to support teacher and student engagement with the touring exhibition of the 2019 Queensland Regional Art Awards titled *Wanderlust*.

The activities outlined in this education kit are designed to introduce students and teachers to visual art centric learning opportunities associated with the *Wanderlust* touring exhibition. The activities outlined in the kit pay particular attention to the regional and remote impact of place on Queensland artists. When explored in conjunction with this education kit, the exhibition positions students to consider the complexities of place and its impact on our sense of identity.

Through the education kit students are encouraged to consider:

- ◆ the impact of place on our identity;
- ◆ how artists express and communicate ideas about relationships between place; and
- ◆ how the arts foster resilience.

Supporting Organisations

Flying Arts is an arts and cultural development organisation which has been delivering visual arts projects and services to regional and remote Queensland for 45 years. Since 1971, the Association has played a significant role in inspiring artists and communities, as well as helping to overcome the impacts of regional isolation and remote living. Flying Arts was recently announced as the Regional Program Administrator in Queensland of the Regional Arts Fund: <https://flyingarts.org.au/>

The **University of Southern Queensland** (USQ) is a recognised leader in online and blended education, renowned for its student-focussed commitment to teaching and learning. Over 75% of USQ students choose to study online in order to complete their degrees as flexibly as possible. USQ's Creative Arts and Media degrees are designed to inspire creativity and develop technical expertise and practical experience. These degrees encourage creative and informed student reflection, critique and the formation and production of students' creative work. USQ's Education degrees combine theory and professional experience in order to equip and empower individuals and groups to engage in life-long, life-wide learning: <https://www.usq.edu.au/>

Art Education Australia (AEA) is the peak national professional association that supports and promotes all levels of visual art education practice and research as an integral part of general education across Australia. AEA is the national professional association for members of the Australian visual art teaching profession, working alongside and in collaboration with other art education state/territory, national and international peak associations and Arts industry sector stakeholders to deliver best quality visual art learning outcomes for Australian students: <https://www.arteducation.org.au/>

For Teachers (continued)

The **Wanderlust Education Kit** can be used by teachers to explore with their students the interrelated strands of **Making** and **Responding** in the [Australian Curriculum – The Arts](#), focussing on the visual arts. Teachers are encouraged to contextualise this resource to their particular learning and teaching context.

The **Wanderlust Education Kit** has been designed to help teachers identify entry points for students from upper primary (grade 5/6) through to middle (grade 7/8) and upper secondary (grade 9/10) to consider a range of viewpoints and perspectives through the *Wanderlust* exhibition. The nature of questions threaded throughout the activities include questions for the teacher to consider, as well as questions for students to help guide their investigation and facilitate scaffolded inquiry.

While the activities outlined in this kit focus primarily on learning opportunities pertinent to visual art, teachers are strongly encouraged to consider the vast opportunities for interdisciplinary learning and teaching across other curriculum areas, and use this kit as a tool to broker collaborative projects with their teaching colleagues who specialise in areas beyond visual art.

This iteration of the **Wanderlust Education Kit** also indicates opportunities, relevant to content and context, for teachers to support the development of students skills and understanding integral to the Australian Curriculum General Capabilities (GCs). Whilst opportunities to explore some of the GCs are highlighted, these are certainly not offered as finite or inflexible. In using this education kit, teachers are encouraged to exercise their expertise, agency and preferences in how they might like to approach the activities outlined in this kit.

Flying Arts, USQ and AEA acknowledge that teachers are in the best position to make decisions around how their students' learning experience should be structured to maximise engagement and ensure that the activities they undertake reflect the priorities, needs and interests of their individual students and school context. The seven GCs in the Australian Curriculum encompass knowledge, skills, behaviours and dispositions to equip students to live and work successfully in the twenty-first century and are embedded, where relevant, in the learning experiences. Further detail and guidance regarding how to cultivate the GCs from an Arts-centric perspective can be found in the Curriculum Connections section of this kit (p. 23).

In addition to the GCs, there is also scope for teachers to further tailor the activities for their students to feed into the Australian Curriculum Cross-Curriculum Priorities (CCPs) - Aboriginal and Torres Strait Islander histories and cultures; Asia and Australia's engagement with Asia; and Sustainability. Teachers are encouraged to exercise their expertise and identify opportunities to tailor the activities in this kit to explore the CCPs for their students. Flying Arts, USQ and AEA encourage all those teachers who might consider exploring CCPs, particularly those relating to aspects of cultural perspectives and histories, to do so collaboratively and in consultation with community protocol resources.

For Teachers (continued)

In contextualising the activities outlined in this education kit teachers they may wish to explore artworks that deal with culturally situated knowledge, stories and complexities. Teachers are strongly encouraged to not do this in isolation, and instead seize the opportunity to collaborate with communities, organisations, industry and wider teaching and learning resources. A list of relevant, freely available and credible online resources and cultural protocol documents are located in the **References and Resources** section on p. 33 of this education kit. Please refer to these resources before, during and after your explorations of artwork with students.

About *Wanderlust* ... and some of the Artworks

From dirt roads to rock pools, luscious rainforests to local festivals, Queensland is a state that inspires exploration. It's full of diverse personalities, local legends and hidden gems valued by tourists and locals alike. The theme of this year's Queensland Regional Art Awards (QRAA) is **Wanderlust**. Artists were asked to embrace a spirit of adventure to discover something unique about their own community or another within the state.

The word 'wanderlust' which originated in Germany, means lust or desire for wandering. In German 'wandern' means to wander and 'lust' means desire. Queensland artists have created 26 artworks for this touring exhibition, chosen from 170 entries, in which they each responded using a variety of media and forms to create a work which responds to the theme Wanderlust.

The focus on Queensland regional and remote artists is significant as artists in these areas provide important and disparate individual perspectives about these areas. Queensland is the second largest state in Australia with more than half of the population living outside the greater metropolitan area of Brisbane, the largest proportion of any State in highly urbanised Australia.

The winning work *Destination Duaringa* created by **Erin Dunne** both physically and metaphorically captures the long car journeys people take in regional and remote areas, often with a well-worn map because services such as the internet and phone can be unreliable and liable to be lost in 'black spots'. Dunne's concertina book filled with sketches of a journey through Duaringa, stretches out to nearly 10 metres wide, similarly to a very large map. The artwork is a visual travel journal that captures Dunne's documentation of Duaringa with her Dad as a very knowledgeable tour guide. Through this process he is able to share his memories of particular areas of the town and in the process connects Dunne back to her family history.

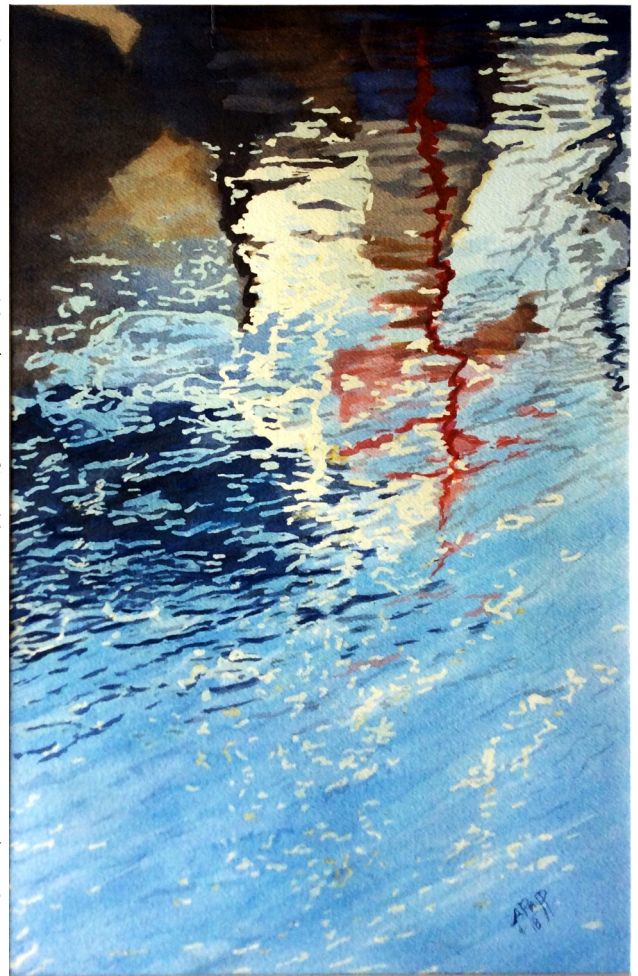


Erin Dunne, *Destination Duaringa*, 2018, Graphite on paper, 56 x 78 x 5cm (folded)
[Dad at the wheel with windsock]

Marina Reflections 3, created by **Ambramo Papp**, captures his love of patterning on water. He focuses on the rhythmic and musical patterns of water created by boats moving through the water at various times of the day.

Sailing is one of Papp's favourite things to do and something that he finds very relaxing. He even lived on a boat for a number of years and during this time he studied the reflections of his boat on the water. His painting is a watercolour close-up of one of the pieces of water he has studied during his time out boating.

Papp lives at Moreton Bay on Russell Island which is eight kilometres long and nearly three kilometres wide. In 2015 Russell Island residents met with the Redland City Council with a proposal to transition the island's name to its traditional Aboriginal name—Canaipa Island which has deep significance for the Quandamooka People.



Abramo Papp, *Marina Reflections 3*, 2018, Watercolour on Fabiano, 75 x 55 x 2cm

The artwork titled *Carry Me, St Christopher* by **J Valenzuela Didi** features a solitary woman waiting on a bench with a brightly coloured travel bag nearby. The enclosed space feels claustrophobic although it is filled with sunlight. A beautifully detailed Queensland palm can be seen over the tall fence but she seems oblivious to it. She is in a quietly reflective and perhaps spiritual mood as suggested by the reference to St Christopher, the popular patron saint of

travellers, who is often depicted on devotional medals. The artist states through this work "I wanted to portray the desire to travel, to break free from the daily grind; to discover a tropical paradise that although so close, may feel so far".



J Valenzuela Didi, *Carry me, St Christopher*, 2018, Acrylic on canvas, 61 x 91 x 4cm

Netta Loogatha depicts her Country on Bentinck Island at Oak Tree Point through her artwork titled *My Country*. Loogatha describes how important it is to make artworks and to learn from others. She learned about her country and story places from older people in her community and is now teaching these to her grandchildren. In 1946 Europeans took her away from her home and she was forced to live on Mornington Island in a dormitory at the Mission that had been established there. Loogatha was a Grandmother before she was able to return to her homeland, but it has become increasingly difficult for her to travel which means her artworks are even more important as they enable her to keep strong memories of her home and culture. Loogatha enjoys finishing an artwork and seeing part of herself in it.



Netta Loogatha, *My Country*, 2018,
Acrylic on canvas, 120 x 100 x 4cm



Miles Allen, *Old for New*, 2018,
Mixed media, 50 x 50 x 14cm

Miles Allen collects interesting bits and pieces when he has 'wanderlust', and found the tins featured in his artwork *Old for New* when he was exploring an abandoned property some years ago. He liked the fact the tins, which originally stored food, had started to decay and rust and were gradually returning back to the earth. He liked their shape which gave the tins a sense of uniformity and when he re-discovered them he started to arrange them into a composition he liked and in the process made something new.

Artists and the Land - Quotes

I really do believe that art changes the landscape of the world.

(Marc Jacobs)

Any landscape is the condition of the spirit.

(Henri Frederic Amiel)

Landscape photography is the supreme test of the photographer—and often the supreme disappointment.

(Ansel Adams)

The Aboriginal Sunrise Ceremonies are very special to our people. It starts when the sky is black, beautiful black. When the sun's yellow circles arrives, it turns the sky red. This is why the Aboriginal flag is half red, half black with a yellow circle in the middle.

(Yuin Tribal Elder Guboo Ted Thomas)

The land is my mother. Like a human mother, the land gives us protection, enjoyment and provides our needs—economic, social and religious. We have a human relationship with the land: Mother, daughter, son. When the land is take from us or destroyed, we feel hurt because we belong to the land and we are part of it.

(Djinyini Gondarra)

Chinese landscape paintings often include tiny figures—as if to emphasize the grandeur of nature of which humankind is one small part. Think of the world in these terms, as larger in scale than the human.

This is a healthy corrective to the commonplace view that people own the land, which exists to serve their purposes. Think big and live small.

(Barbara Ann Kipfer)



Exploring 'Wanderlust'

Before you visit the gallery: Discuss with the students the differences between artworks featured in books and online and the same ones displayed in a curated exhibition setting. Some useful prompt questions and ideas could include:

What might be missing or different in an online/virtual encounter, and how might that shape our interpretation? How might those differences influence our understanding?

(For example, how might differences in scale affect what we can see, and assume?)

What details do you think you would see on an artwork that might not be as easy to see when it is in a book or on the internet?

(This might result in a discussion about evidence of brush marks, or other materials that have been used in the work, as well as very small details that are not captured in photographs)

What opportunities do online/virtual spaces offer when face to face encounters aren't possible?

(For example, what does the online/virtual gallery space enable us to consider or have access to that we might otherwise not be able to explore? What can we do with that information?)

How important is it to consider artworks in relation to the artists' statement and information they provide about their practice?

(Allowing a balance of opportunity for students to have time and opportunity to 'read' the artwork, and respond intuitively before engaging in critical examination of the artists' intention is valuable. This helps students to consider their own interpretations in relation to the artists' intended meaning)

Explain to the students that most artworks contain important details, such as the title of the artwork, the name of the artist, the materials used to make the artwork and the size/scale.

(For example, encourage them to look at artworks in books and online and to work out how large or small the actual artworks are that they are looking at using a ruler)

Extending the discussion

- ◆ Engage the students in a process of focussed response and interpretation in relation to an artwork in *Wanderlust*. You might have your own preferred pedagogical strategies for investigating artworks; if not, you might like to look at Visual Thinking Strategies (VTS) from Harvard Project Zero, (2007, see reference/resources for further information).
- ◆ Ask students - What do you see/think/feel and wonder about the artworks, individually and collectively in relation to each other? What might these artworks be trying to tell us about the importance of the landscape and our response to it? How might you ask students to communicate/articulate the interpretation and meaning they make? (i.e class discussion, individual reflection, through their making)
- ◆ Use this as an opportunity to explain how artists express themselves in different ways, because they are all different, and have different experiences and backgrounds, which necessarily affect the work they create. For example, if the students consider the artwork they chose earlier, what synergies/differences can they see? Discuss the similarities/differences between the artworks using VTS or your preferred pedagogical strategy.
- ◆ Further questions could relate to asking students to think about the importance of physical encounters (experiencing in person), and how the artists', through their work, speak about particular places that are important to them. How do artists help us establish connections to special places? How do they use various design elements and principles such as colour, tone, texture, balance, harmony?
- ◆ Dedicate some time to discuss the importance of encountering artworks and how these inform response and meaning making. You could explain that most artists expect people to see their work in 'real life' not through photographs. Ask the students what differences there might be between looking at a photograph of an artwork and then seeing the same artwork in real life (similar to meeting someone in real life when you had only seen their photograph).



Students encountering Pablo Picasso's *Three Musicians* at the Philadelphia Museum of Art

(Author photograph, 2018)

Pablo Picasso, *Nous autres musiciens (Three Musicians)*,

Oil on Canvas, 204.5 x 188.3cm

1921



Gallery Tour—Looking at ‘Wanderlust’

Suggested materials for this activity:

- + Clipboards (for mobility)
- + Drawing media (i.e range of soft/hard pencils, charcoal, pastels)
- + A4 cartridge and newsprint paper

Responding – What do you see?

Pair Activity

Ask the students to explore the *Wanderlust* artworks with a classmate and decide on two artworks they like together.

Explain it might take a little while to make their final two choices, and allow adequate time for this process. Once they have decided on the two artworks, they need to write down the key details for one of the artworks each, including the name of the artist, title, materials, size and year.

Students then each decide on which one they will create a simple line drawing (A4 paper), capturing the features that stand out to them, or that they notice the most. You might ask them to include some adjectives or brief notes to capture their initial response to their chosen work. Emphasise they only have to draw the major shapes and provide necessary detail to help them recall which artwork it is.

Group Activity

Once they have completed this task ask them to come back together as a group and ask the following questions:

- ◆ *How did you decide on the two artworks you finally chose?*
- ◆ *What features of the artworks do you like?*

(Perhaps they will comment of the use of/lack of colour, or how use of shade/tone is used to create atmosphere or an affective/emotive response. Encourage students to focus on and use appropriate art terminology to explain their choices such as line, colour, shape, tone, texture ... These may be new or familiar terms.)

- ◆ *What do you think your artwork is about? Are there any clues in the details you have written down about the artwork that can help you, such as the title or the materials that have been used?*
- ◆ *What are some of the similarities and differences you notice about the works in Wanderlust?* (This question provides an opportunity to challenge and extend older students to explore the relationship between the written and the visual.)



Making marks – Creating textures: Technical exploration of elements

Students are to create an artwork of a place or cause that is special to them, inspired by the stories, ideas and technical approaches adopted in their favourite artwork from *Wanderlust*.

Before any artmaking, it is important to have a conversation with students about the importance of and difference between drawing inspiration from artworks they like, and not copying the style of another artist. For example, *Appropriation* is a strategy traditionally associated with Western Art movements, such as Pop Art, but *cultural appropriation*, such as copying and using style and techniques inherent to cultural knowledge in artworks, is not acceptable. These can be difficult differences and distinctions for children and adults alike to grasp initially, but it is not beyond any of us. It is our shared responsibility to expand our cultural awareness, and it is important to start and continue having these conversations early in any child's education. Whenever and wherever appropriate, make opportunity and allow time to explore the cultural protocol resources shared in the *References and Resources* section of this kit to help you have these important conversations with your students *before* they start making their artwork.

Suggested materials for activity:

- Clipboards (for mobility if necessary)

- Materials pertinent to whatever 2D art making activity you will do with your students, ie:

- Drawing media (i.e range of soft/hard pencils, charcoal, pastels)

- A3 cartridge, card and other papers, canvas, boards

- Glue, Scissors, masking tape, recyclables/materials to repurpose as part of artmaking

If you work on A3 cartridge paper, you might consider asking the students to divide their paper in half (from landscape to make two A4 sections) or use separate pages if creating larger works. They will be using the bottom half of the A3 page (or another separate page) to write a message to the artist whose work they drew their inspiration from.

On the top half of the A3 cartridge paper, they are to create their own work depicting their favourite place, with a particular focus on how the artists in *Wanderlust* have responded to this theme. You might consider framing this place to somewhere special in your school or local community, or expand the inquiry out to allow for something more personally significant to individual students.

Students are to use this as an opportunity to explore and further develop their own personal style, ensuring they do not copy from the artworks they were most drawn to from the **Wanderlust** exhibition. It is important for students to be able to refer to their initial sketching and any notes taken during their planning stage, but once it comes to making their own artwork, discouraging or limiting access to the gallery during their primary making stages can help reduce the likelihood for copying. Students should continue to refer to and experiment with their own interpretive sketches and details they noted down about the work they liked throughout the process of making their individual artwork.

To assist students in creating their artwork, ask them to consider the following:

- ◆ *How do you think your artist created their interpretation of their special place?*
- ◆ *Why do you think they chose to depict what they did?*
- ◆ *What do you notice about how they have presented their ideas through their artwork?*
- ◆ *What visual elements/principles do you see evidence of, and are one or more of these emphasised (i.e. colour, texture, line, tone)?*
- ◆ *What materials do you think they have they used, and what special methods/techniques have they used to create their artwork?*
- ◆ *How might you use different techniques to include a special message or clue for your audience?*
- ◆ *Consider how colours, shapes, images, or words can be used to let your audience know how special this place is to you, and why it is special.*

When they have finished their artwork, the students need to write a message to the artist whose work they drew inspiration from. Ask the students to describe how their own experiences and background informed the work they created, and how they have sought to present something about themselves, and what's important to them through their artwork. They also need to reference/acknowledge and explain the ways in which their work was inspired by any of the techniques the artist used to create their work.

An important part of the students making activity is their artist statement. This is a short piece of writing to accompany their artwork, that their audience can look to find further information about the idea, message or story they have sought to convey in their artwork. When putting together their artist statement, ask students to include details for the following:

- ◆ *What did you learn about your colour and yourself as you created your artwork?*
- ◆ *What ideas are you wanting to communicate to your audience?*
- ◆ *What parts of the artwork should I pay closer attention to in order to better understand what you are trying to say?*

The next activity incorporates making and responding, where students can become actively involved in the curatorial process, where their artworks (and accompanying statements) can then be exhibited together as a collaborative classroom exhibition.



Class exhibition

When the students have completed their artworks ask them to share and discuss their artwork with another classmate. The following questions can be used to encourage further responding and meaning making:

- ◆ *Before this process begins, remind each student that each artwork they have created is individual and personal, just like the artworks they have viewed in the gallery. It is important and appropriate that they are different because art is a personal form of expression.*

(For example, if they look closely at the some of the line drawings from their earlier planning stages, they will see they have all drawn in response to the artworks a little bit differently, because they notice different things and are responding in relation to their unique experiences and background)

- ◆ *Ask each student to pair up (with their original pair or a new partner) and view and look at each others' artworks, sharing with each other how they have incorporated special clues in their artwork for their audience.*
- ◆ *Ask student to describe to each other the particular techniques, art medium and/or elements of art (i.e. line, shape, colour, texture, form, space, tone) that they have used to create their artwork.*

As a class group, work with the students to curate an exhibition, including all the artworks and using their knowledge to look for connections between the works to assist in deciding how works will be placed. It is essential that all students have the opportunity for their artwork to be celebrated through display.

- ◆ If space is an issue in your classroom, you might consider grouping a small number of artworks, perhaps 5 – 7 each week and then rotating these until all artworks have been shown. Alternatively, you could consider curating a digital display of artworks.
- ◆ You may also consider sending colour JPEG files of the artworks to Flying Arts or Art Education Australia and discuss with them the possibility of curating a digital exhibition of your classroom artwork in the virtual gallery.



EXTENSION IDEAS

Expanding ideas and perspectives

The following section of this kit builds on the above making and responding activities to identify how and where steps can be adapted to incorporate added complexity and challenge. Information and ideas for extension, and further activities to extend student inquiry through making and responding are offered to assist teachers in their differentiation of tasks.

Extending making and responding:

Opportunities to further investigate the relationship between person and place.

We sometimes tend to associate landscape art as being of a natural scene outdoors without any people or building, which is not always the case for many artists. For many contemporary artists, landscape art is about showing and acknowledging their presence in, and relationship with land, sea, waterways or sky. We all form our identity in relation to place. Certain places become important to us as we form memories in those places, and particularly if we move away from them. This is evident in the many diverse works encompassed in the *Wanderlust* exhibition.

‘Landscape’ is a term laden with European ideological connotations. It traditionally suggests the artistic presentation of natural inland scenery from a distanced viewing position. This involves detachment and separation from the environment. In his book *Landscape and Power* (2002), art Historian W.T.J. Mitchell argues that landscape can be an instrument of cultural power. Landscape art can be about claiming and possessing land. The European notion of landscape differs in many ways from the complex spiritual Aboriginal notion of Country, which can include Sea Country and Sky Country. As non-Indigenous writer Deborah Bird Rose writes in relation to her work with Indigenous communities on Country in *Nourishing Terrains* (1996):

“Country is a place that gives and receives life. Not just imagined or represented, it is lived in and lived with” (p. 7).

Yunkaporta and Kirby further emphasises the importance of links to land through the 8 ways of Indigenous knowing (2009), where:

“an indication of cultural integrity in storytelling is that land and place are central to the story. There’s no story without place, and no place without story” (p. 6).

The following questions/suggestions are divided into three sections; *Making* and *Responding*, to help you and your students (depending on their year/need for differentiation and/or extension) to delve further into learning about the relationship between place and person as captured in the artists’ work in the *Wanderlust* exhibition, and their own ensuing artworks.

Responding

- ◆ *Are there any places you recognise in the artworks? If so, how does the artist's depiction compare with your own knowledge/memories of this place?*
- ◆ *Consider places where you have happy memories. Think about these memories and choose one that will help you to make your place special and significant to you as an artist.*
- ◆ *Do you have several places in mind and can't decide? If so, you could write them down and either choose one at random, or create a picture which combines elements from all of them in the one artwork.*
- ◆ *Consider what time of the day you would like to capture in your artwork, such as early morning, during the day, at night. Consider what materials you will use to make your artwork, for example: A night picture could be made using white chalk or oil pastel on black paper; A daytime picture could be made with bright colours.*
- ◆ *Ask students to describe to each other the particular techniques, art medium and/or elements of art (i.e. line, shape, colour, texture, form, space, tone) that they have used to create their artwork.*
- ◆ *Is there an artwork you don't like? If so, try and express using art vocabulary why you feel this way about it. You may like to consider design elements such as line, colour, shape, and/or texture in your response.*
- ◆ *Are there any places you recognise in the artworks? If so, how does the artist's depiction compare with your own knowledge/memories of this place?*
- ◆ *Do you think it is a quiet place or a noisy place? You can convey ideas about your interpretations through the material/s you choose. For example, by using soft pastels for a quiet place, or bold oil pastels for a noisy place.*
- ◆ *In responding to and discussing artworks, students need to consider the context in which the artwork was created, and to be respectful of the diversity inherent in the approach and choice of subject matter by the artist.*
- ◆ *What meaning do you make from the work/s? Make some notes around the story you see (in the artwork) and the story you read (in the statement).*
- ◆ *Consider the elements and/or principles of art and design and make some notes about the specific elements and principles that you observe to be most prominent in your chosen work/s. Try to put into words what makes them stand out for you.*
- ◆ *Make some notes about how you think the artist has used art and design elements and/or principles in their work. Don't worry about being right or wrong – this is an opportunity for you to interpret an art work and making observational notes from your own unique artist perspective.*
- ◆ *In your pair, share the 'story' you have read from one of the artworks you looked at, and unpack it together. Try to help each other explain how the visuals informed the personal meaning you made.*

Making

- ◆ *Are there any people or animals you will include in your artwork? Why/why not?*
- ◆ *As you create your artwork consider how the artists in the exhibition approached their work. What made their art special and different? What personal elements will you include in your artwork to make it significant, such as through the use of colour, text, a personal symbol that only you know the meaning of?*
- ◆ *Consider an interesting title for your artwork, something that provides a little bit of mystery but still allows the viewer some clues to help them 'read' your artwork.*

Exhibition

- ◆ *Create a gallery with all the artworks. In pairs look at the artworks together and discuss, using art terminology, which parts do you think work well and why.*
- ◆ *Place all the artworks on a large table or on the floor to see how they look together. Explore the concept of a 'salon hang' to see how many different pictures can be exhibited closely together and work as one larger artwork.*
- ◆ *Look for connections between each of the artworks. Small groups of students to make suggestions and explain to the group why they believe particular artworks would work better together.*
- ◆ *Consider how an artwork can be enhanced by being closely positioned to another artwork, or away from particular artworks.*
- ◆ *You could adapt the tasks to focus on the ways artists communicate story and how students can interpret them; how curating of artworks can impact upon the meaning students make; and/or how story can be culturally situated by artists in their works.*
- ◆ *Consider whether **an existing unit you have planned might be adapted** to incorporate a class exhibition as an outcome.*
- ◆ ***Is there a particular object/symbol** that students agree to each incorporate into their artwork design; what does this represent for the whole class and why is this significant?*
- ◆ ***In addition to developing individual artist statements to accompany artworks, develop** a bigger picture statement about the premise of your class exhibition (i.e explain the theme, how it was decided upon and responded to by individual students).*
- ◆ *Students identify and with the support of the teacher, **broker a suitable space** to hang their classroom body of work.*
- ◆ *Decide upon **an agreed date that all students will commit to complete their art work** by, and for the opening of your exhibition. Consider how this might intersect with an existing school community event (i.e Arts night, school fair, parent-teacher event).*
- ◆ ***Develop a promotion plan** for the exhibition – design and create an e-Invite, and decide how you will circulate details of your exhibition and the opening event (i.e school newsletters, appropriate endorsed school social media channels; our state/territory art teacher professional learning association).*

Exhibition continued

- ◆ *Organise a suitable guest speaker to open the exhibition.*
- ◆ *Identify dates and individual jobs for the **exhibition install** and take down.*

- ◆ *At the conclusion of your whole class exhibition work, you can adapt these questions to help you round out learning outcomes and assessment:*
 - ⇒ *What did we learn about the curatorial process?*
 - ⇒ *How do artists communicate stories and messages through their artworks*
 - ⇒ *What devices and practices do they use to convey ideas?*
 - ⇒ *Why are artworks important sites for learning about culturally situated stories and events?*

Australian Curriculum Connections:
General Capabilities, Content and Assessment

Australian Curriculum Connections – General Capabilities

The *Wanderlust Education Kit* describes a range of making and responding activities through which teachers can support their students' development of a broad range of skills and understandings integral to the *Australian Curriculum* General Capabilities (GCs). Whilst specific GCs are incorporated into the above curriculum connections sections across years 5/6, 7/8 and 9/10, these are certainly not offered as finite or inflexible.

In using this education kit, Flying Arts, AEA and USQ encourage teachers to exercise their agency and preferences in how they might like to approach the activities outlined in this kit. We acknowledge that art teachers are in the best position to make decisions around how their students' learning experience should be structured to maximise engagement, and ensure that the activities they undertake reflect the priorities, needs and interests of their individual students and school context.

In addition to the GCs, there is also scope for teachers to further tailor the activities for their students to feed into the *Australian Curriculum* Cross-Curriculum Priorities. Depending upon the topics, themes and mediums teachers work with their students to explore, teachers are encouraged to identify opportunities to utilise the activities in this kit to explore the CCPs with their students.

AEA encourages all those teachers who might consider exploring CCPs, particularly those relating to aspects of cultural perspectives and histories to do so collaboratively and in consultation with communities and their protocol resources. (Please refer to the list of freely available online protocol resources on p. 33 of this kit for further information).

The seven GCs in the *Australian Curriculum* encompass knowledge, skills, behaviours and dispositions to equip students to live and work successfully in the twenty-first century and are therefore embedded, where relevant, in the learning experiences. The following section provides a summary of how the General Capabilities are evident in and can be cultivated through the Arts.

General Capabilities in the Australian Curriculum with specific reference to the Arts



Literacy – Students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through making and responding, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others' artworks. Students understand that the terminologies of the Arts vary according to context and they develop their ability to use language dynamically and flexibly.



Numeracy – Students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks. They recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions; pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles.



Information and Communication Technology (ICT) Capability – Students engage with digital and virtual technologies when making and responding to artworks. Students learn to apply social and ethical protocols and practices in a digital environment. They use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.



Critical and Creative Thinking – Students use critical and creating thinking when making and responding to artworks by drawing on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies. They consider possibilities and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively. They consider and analyse the motivations, intentions and possible influencing factors and biases that may be evident in artworks they make to which they respond. They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation, and innovations to a variety of audiences.



Personal and Social Capability – Students identify and assess personal strengths, interests and challenges. As art makers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience and adaptability. They also learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practice social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

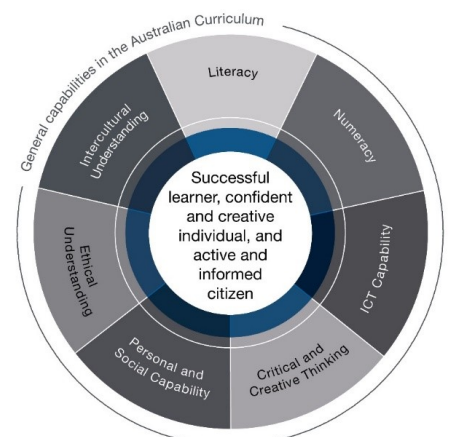


Ethical Understanding – Students develop and apply ethical understanding when they encounter or create artworks that require ethical consideration such as work that is controversial, involves a moral dilemma or presents a biased point of view. They explore how ethical principles affect the behaviour and judgement of artists involved in issues and events. Students apply the skills of reasoning, empathy and imagination, and consider and make judgements about actions and motives. They speculate on how life experiences affect and influence people's decision-making and whether various positions held are reasonable. Students develop their understanding of values and ethical principles when interpreting and evaluating artworks and their meaning. They consider the intellectual, moral and property rights of others. In particular, students learn about ethical and cultural protocols when engaging with Aboriginal and Torres Strait Islander Peoples and their histories, cultures and artistic practices.



Intercultural Understanding – Students develop and act with intercultural understanding in making artworks that explore their own cultural identities and those of others, interpreting and comparing their experiences and worlds, and seeking to represent increasingly complex relationships. Students are encouraged to demonstrate empathy for others and open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live. Through engagement with artworks from diverse cultural sources, students are challenged to consider accepted roles, images, objects, sounds, beliefs and practices in new ways.

(ACARA, n.d., *General Capabilities*, [http://docs.acara.edu.au/resources/Arts - GC learning area.pdf](http://docs.acara.edu.au/resources/Arts_GC_learning_area.pdf))



Australian Curriculum Links – Years 5/6

In Years 5 and 6 for Visual Arts (Band description), students:

- Students use visual conventions and visual arts practices to express a personal view in their artworks.
- Students use different techniques and processes in planning and making artworks.
- Draw ideas from other artists, artworks, symbol systems, and visual arts practices in other cultures, societies and times.
- Extend their understanding of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.

Connecting with the content (Content Descriptors):

- ACAVAM114: Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different, views, beliefs and opinions.
- ACAVAM115: Develop and apply techniques and processes when making their artworks.
- ACAVAR117: Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks.

General Capabilities:



Opportunities for assessment (Years 5/6 Achievement Standard):

- Students explain how ideas are represented in artworks they make and view.
- Students describe the influences of artworks and practices from different cultures, times and places on their artmaking.
- Students describe how the display of artworks enhances meaning for an audience
- Students demonstrate different techniques and processes in planning and making artworks.

Australian Curriculum Links – Years 7/8

In Years 7 and 8 for Visual Arts (Band Description), students:

- Extend their thinking, understanding and use of perceptual and conceptual skills.
- Acknowledge that artists and audiences hold different views about selected artworks, given contexts of time and place, and established ideologies.
- Design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks.
- Exhibit their artworks individually or collaboratively, basing the selection on a concept or theme.
- Continue to use and apply appropriate visual language and visual conventions with increasing complexity.
- Consider the qualities and sustainable properties of materials, techniques, technologies and processes and combine these to create and produce solutions to their artworks.
- Students exhibit their artworks individually or collaboratively, basing the selection on a concept or theme.
- Students design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks.

Connecting with the content (Content Descriptors):

- **ACAVAM118:** 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 their artwork.
- **ACAVAM119:** Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes.
- **ACAVAM120:** Develop planning skills for art-making by exploring techniques and processes used by different artists.
- **ACAVAM122:** Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience.
- **ACAVAR123:** Analyse how artists use visual conventions in artworks.

General Capabilities:



Opportunities for assessment (grade 7/8 Achievement Standard):

- Students identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making.
- Students explain how the display of an artwork can enhance its meaning.
- Students evaluate how they and others are influenced by artworks from different cultures, times and places.
- Students plan their art making in response to exploration of techniques and processes used in their own and others' artworks.
- Students demonstrate use of visual conventions, techniques and processes to communicate meaning in their artworks

Australian Curriculum Links – Years 9/10

In Years 9 and 10 for Visual Arts (Band Description), students:

- Build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.
- Identify the social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia, and explore how these are reflected in developments of forms and styles in visual arts.
- Extend understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies.
- Identify and explain, using appropriate visual language, how artists and audiences interpret artworks through explorations of different viewpoints.
- Build on their experience from the previous band to develop their understanding of the roles of artists and audiences.

Connecting with the content (Content Descriptors):

- **ACAVAR125:** Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists
- **ACAVAM126:** Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions
- **ACAVAM128:** Plan and design artworks that represent artistic intention
- **ACAVAM129:** Present ideas for displaying artworks and evaluate displays of artworks
- **ACAVAR130:** Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making.

General Capabilities:



Opportunities for assessment (Years 9/10 Achievement Standard):

- Evaluate how representations communicate artistic intentions in artworks they make and view.
- Evaluate artworks and displays from different cultures, times and places.
- Analyse connections between visual conventions, practices and viewpoints that represent students' own and others' ideas.
- Identify influences of other artists on their own artworks.
- Students manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks.

Exploring Artworks: *Mist #3* by Lillian Whitaker



Lillian Whitaker, *Mist #3*, 2018, Projected Video and 4 Track Field Recording, Size variable

Artist Statement: *Mist #3* encapsulates the iconic rolling hills and foggy atmosphere of Maleny, Queensland. The artwork comprises field recordings in various forms that capture natural visual occurrences (in this case an ephemeral mist), and recorded organic sounds (such as a running Obi Obi Creek and the calls of rainforest creatures). Throughout the piece, I wanted to emphasise the ephemeral and ethereal qualities of the hinterland range when engulfed in a delicate mist. I have showcased this through the use of a soundscape where, in addition to field recordings, synthesised elements have been added to represent what mist might sound like were it audible. I have projected my video onto a stark white tent to create a strong juxtaposition between the moving video's focal point and the Maleny rainforest's dark still background.

Questions to consider:

- ◇ What do you find to be the most interesting aspect of this work?
- ◇ Why do you think the artist has used a tent in her work?
- ◇ Can you identify where the 'mist' is in the work?
- ◇ The artist has used contrast between the projected light on the white tent photographed against the stark blackness of the night sky. In addition the projection on the tent is of a day time scene. How does this juxtaposition between night and day contribute to the mood of the work?
- ◇ Close your eyes and listen to the soundscape (if visiting the exhibition) or imagine the one that has been created by the artist. How does this sound effect add to the viewer's experience of the image that has been presented?
- ◇ What three words would you use to describe how this work makes you feel?

Exploring Artworks: *Mitchell Feathertop and Flinders* by Karen Stephens



Karen Stephens, *Mitchell, Feathertop and Flinders*, 2018, Acrylic on Paper, 50 x 70 x 8cm

Artist Statement: A.B. Paterson's verse, *Waltzing Matilda* (1895), or a traveller on foot with a swag, sets the scene for a contemporary traveller moving through the Winton landscape. In this space, your gaze is set free in vast stretches of *Mitchell, Feathertop and Flinders* grass underneath a brilliant blue sky. In my private thoughts, it astounds me that the simplicity of grass consistently holds my attention and brings me joy. The grass can be illuminated at dusk or dawn, or flow like ocean waves in the winter wind. I love being embraced by its warmth. Consumed by wanderlust, I spend a lot of time exploring the rhythm and composition of grass. On closer inspection, the obvious gives way to sophisticated variations of colour from the species in between. Both mysterious and elusive, what I love most about the grass is how it softens a landscape that is frequently understood as hard.

Questions to consider:

- ◇ Spend time looking carefully at the artwork. What types of patterning can you see throughout the painting?
- ◇ Which part of the colour wheel is predominately used in this artwork and why do you think this is?
- ◇ How has the artist shown the delicacy of the different grasses in this artwork?
- ◇ Do you feel a sense of space when you look at this artwork? As you look at the artwork do you feel if you are above or level with the grasses? Explain how the artist has used various design elements and principles to create this feeling.
- ◇ If you could choose another title for this artwork what would it be?

Exploring Artworks: *Stepping stones* by Beth Barrett



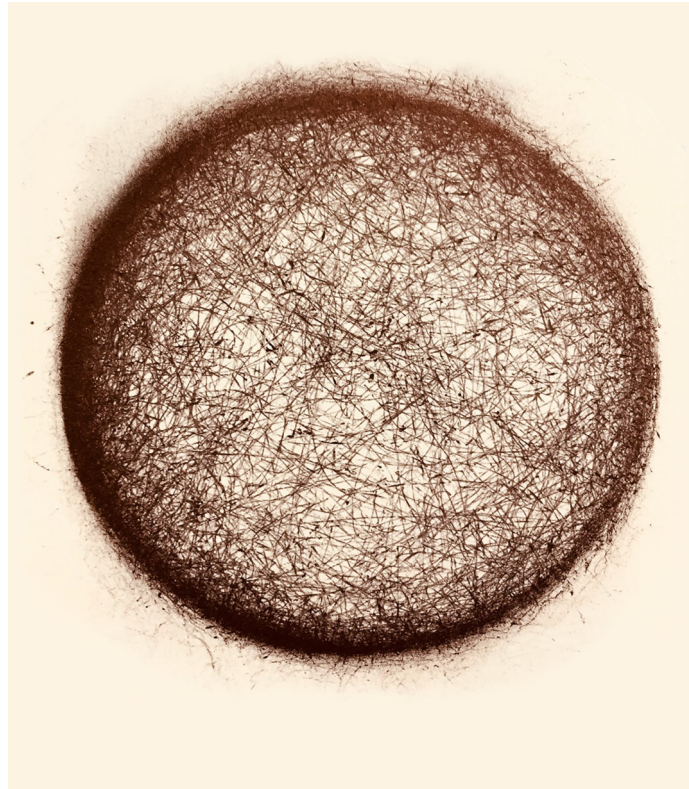
Beth Barrett, *Stepping Stones*, 2018, Acrylic and Mirror on MDF Board, 105 x 40 x 2.5cm

Artist Statement: Queensland has many diverse national parks and reserves to explore and walking them provides opportunity for solitude and self-reflection. This piece displays some of the many stepping stones that have been walked along while experiencing our natural wonders. The lines, textures, and colours used reflect the cool, peaceful features found within the hidden pools and crevasses. The mirrors also add to the sense of reflection. Whether stepping into a new adventure or revisiting a favourite vista, the path is never the same. Depending on the light, time of day or season and even the company, the environment is a constant wonder. To take the first step and then continue visiting these special places can change your perspective on nature and foster greater appreciation for the world's beauty.

Questions to consider:

- ◇ What is your first reaction to this artwork?
- ◇ Have you seen mirror used in an artwork before? How do you think its reflective qualities contributes to this particular artwork?
- ◇ The artist has created tiny worlds in each aspect of her artwork. Why do you think some artists focus on small details in their work?
- ◇ How would you describe this artwork to someone who had never seen it?

Exploring Artworks: *M.A.D.E. Walking Being in Dalby 1* by Nicole Voevodin-Cash



Nicole Voevodin-Cash, *M.A.D.E. Walking Being in Dalby, 1*, 2018,
Pen on Paper, 33 x 30 x 3cm

Artist Statement: Travel and walking for me is immersive and the experience embodies my perception of where I am embedded in the world—phenomenologically speaking! When I travel or walk, I carry a billy can, (a simple recording device) that draws when I move. It traces and follows my movement, gathering visually the remnants (material and experiential) of where I am.

Dalby's landscape is dictated by its agricultural background, topographical (flat) landscape and isolated. To many, it's not a desired location, yet my experience exposes this gem's innate beauty through engagement. Thanks to this method of creating, these drawings emulsify the location and experience together into an inextricable poetic whole. It records my time, my exertion and the narrative of where I walk in Dalby. This seemingly symmetrical but uneven drawing cannot be separated from the walk, the travel, my effort and Dalby: a beautiful memento of where I walk and travel.

Questions to consider:

- ◇ This artwork was created by walking where the artist's movements made her pen move on a sheet of paper housed in a billy can. The effect is both random yet seems very natural and interesting. Can you think of a technique that you might use to create a series of random marks that emphasise this sense of natural order?
- ◇ Why do you think the artist has chosen this type of technique to express her connection to the town of Dalby?
- ◇ What does this artwork remind you of?
- ◇ Have you seen other artists use this idea of 'chance' in their work? Why do you think some artists choose to use this type of approach?

Exploring Artworks: *Dawn to Dusk* by Suzy Furness



Suzy Furness, *Dawn to Dusk*, 2017, Silk, 115 x 70 x 0.5cms

Artist Statement: What about the wanderlust of the insects who meander and wander over our eucalypt barks? Do their travels count? I hope so. *Dawn to Dusk* took as its starting point the insect marks on a scribbly gum in Mooloolah National Park. I then added the colours of the various tree barks on my property and the colour of the daylight seen behind them.

Questions to consider:

- ◇ The artist has used thread to weave the intricate patterns left by insects in eucalypt bark in her artwork. Why do you think she has chosen to use this time-consuming technique?
- ◇ Choose one section of the work to look at very carefully. What do you notice? How has the artist used positive/negative space and colour in the section you have chosen?
- ◇ Why do you think the artist has gridded this artwork into different shapes and sections and what overall effect does this have?
- ◇ If you photocopied the artwork and could only see it in black and white what elements do you think will be more predominant?

Exploring Artworks: *Destination Duaringa* (CWA Hall) by Erin Dunne



Erin Dunne, *Destination Duaringa*, 2018, Graphite on Paper, 56 x 78 x 5cm (folded)

Artist Statement: Despite being a popular highway stopover, the tiny town of Duaringa in Central Queensland is rarely considered a destination that would inspire a sense of wanderlust for the average tourist. While Trip Advisor lists a grand total of zero attractions, patient exploration uncovers its charms. Time moves slowly. Shielded from the march of gentrification, it is a living museum. Familiar yet strange. Beautiful and verdant in one glance, ramshackle and crumbling to dust in the next. Abundant space. Sweet perfume of freedom.

Destination Duaringa takes the form of a visual travel journal recording my journey through town with Dad as my tour guide to places familiar and new. Dad shares the precious gift of stories associated with each place, until we are moving beyond geographical travel and are reaching back through time and memory to connect with family history. Wanderlust teaches me that this place and I are part of each other.

Questions to consider:

- ◇ What words would you use to describe this artwork?
- ◇ What effect does the concertina shape have in reading the artwork and does it remind you of anything?
- ◇ How has the artist shown us that this artwork is more than a visual travel journal?
- ◇ Why do you think she has not used colour in this artwork? What does she want us to concentrate on?
- ◇ How do you think this work fits with the overall theme of 'Wanderlust'?

Links to Further resources/references of interest

Links to the following resources are provided to assist teachers with discussion of Indigenous perspectives, histories and any artworks they might wish to explore in their adaptations of the described activities. These resources are freely available online and provide excellent guidance for teachers looking to help themselves and their students to further understand the Aboriginal and Torres Strait Islander Histories in relation to the three dimensions of The Australian Curriculum (learning areas, GCs, CCPs):

- *Protocols for Indigenous arts and culture* (National Gallery of Australia) <https://nga.gov.au/exhibitions/pdf/protocols.pdf>
- *Respecting cultures: Working with the Tasmanian Aboriginal Community and Aboriginal artists* (Tasmanian Museum and Art Gallery), http://www.arts.tas.gov.au/data/assets/pdf_file/0017/91232/Respecting_Cultures_October_2009_Revised_2014.pdf
- *The Orb* (2018.) Department of Education Tasmania, Retrieved from: <https://www.theorb.tas.gov.au/>
- *Valuing Art, Respecting Culture* (National Association for the Visual Arts) https://visualarts.net.au/media/uploads/files/Valuing_Art_Respecting_Culture_2.pdf

Further resources of interest

- ACARA (n.d.). *General Capabilities*. Retrieved from: <https://www.australiancurriculum.edu.au/f-10-curriculum/general-capabilities/>
- ACARA (n.d.). *The Australian Curriculum – The Arts*. Retrieved from: <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/>
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- Project Zero. (2007). *Visible thinking*. Harvard Graduate School of Education. Retrieved from: http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03c_Core_routines/SeeThinkWonder/SeeThinkWonder_Routine.html
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- Yunkaporta, T., & Kirby, M. (2011). *Yarning up Aboriginal pedagogies: A dialogue about eight Aboriginal ways of learning*. In N. Purdie, G. Milgate & H. R. Bell (Eds.), *Two way teaching and learning: Toward culturally reflective and relevant education* (205-213). VIC: ACER Press.

