



Creation story 1



First lesson in a sequence of two:

- **Creation story 1**
- Creation story 2: writing a creation story

CURRICULUM INFORMATION

PHASE OF DEVELOPMENT

Early Childhood	Middle Childhood	Early Adolescence	Late Adolescence
	✓		

MAJOR LEARNING AREAS

The Arts	English	H & PE	LOTE	Maths	Science	S & E	T & E
✓	✓ ✓					✓	

VALUES

Pursuit of knowledge & commitment to achievement of potential	Self acceptance & respect of self	Respect & concern for others & their rights	Social & civic responsibility	Environmental responsibility
✓	✓	✓	✓	

REGION

This lesson has been developed for use in the following region or district:
Mid West

TOPIC INFORMATION

PURPOSE

To move towards developing awareness of the significance of Indigenous art forms of the local Aboriginal culture.

STUDENT OUTCOMES FROM THIS LESSON

- Students listen to a creation story told by local Aboriginal storyteller.
- Students write a diary entry to reflect their understanding of what a creation story is.





KEY BACKGROUND POINTS

Indigenous art forms (e. g. story telling, painting, dramatized dance) represent a method of cultural preservation. Protocols to observe when sharing information about Aboriginal art forms may differ from region to region. Networking with AEIOs, Aboriginal Education staff at the District Education Office, and local Aboriginal community Elders will assist with planning appropriate content and to clarify protocols.

The lessons provided here are intended as an example of one way of introducing an Aboriginal art form. Inviting a local artist to introduce and discuss their art form is a strong motivator and provides a model for Aboriginal students. Although it is unlikely that Creation stories are part of non-Aboriginal belief systems or cultural backgrounds, understanding the place of such stories in Aboriginal culture is an important step towards recognizing and appreciating a different culture.

When writing their own stories about features of their environment, students use a narrative framework to create a particular form of writing. Following these introductory lessons, teachers may ask students to write and illustrate further 'creation stories' and create class books of their work.

Teachers are encouraged to introduce their students to a range of other local art forms, with the assistance of Aboriginal Education staff and the local community.

CULTURAL & PROTOCOL CONSIDERATIONS

Consult with your local Indigenous community and work in partnership with AEIOs and other Aboriginal staff within the school to ensure content is culturally appropriate and from your region. Gender and cultural considerations both need to be considered.

Stories in the form of a traditional Aboriginal creation story but written by non-Aboriginal students should be considered as examples of creative writing, rather than stories explaining Creation as traditional Aboriginal stories do.

RESOURCES

Medium	Author, producer, developer etc	Title	Source
book	written and illustrated by Ross and Olive Boddington	<i>The Budara Story</i>	Magabala publishers, Broome; or booksellers; also check resource centres
website	Magabala books	Magabala	http://www.magabala.com/cats/chiltrad2.htm

TEACHING AND LEARNING STRATEGIES

TEACHING RESOURCES

- local Aboriginal storyteller
- AIEO and/or other Aboriginal staff
- class collection of Dreaming stories (books, videos, DVDs ...) as described below

LESSON STEPS

Preparation

- **Plan** your lesson with your AEIO, school Aboriginal Education staff, and/or DEO Aboriginal Education team who will help you identify a local Aboriginal storyteller, and also assist with protocols involved when inviting an Aboriginal Elder or other storyteller to visit your class.
- **Prior to visit** by Aboriginal storyteller **discuss** with your class the purpose of Creation stories in local Aboriginal culture – they are explanations of how aspects of the environment came to be ... There are few local creation (Dreaming) stories in written form so it is important to find a storyteller who is willing to share local stories with the students. A growing number of stories from other areas are available.





- **Read** a local Creation story to the class if possible (see resources above). *The Budara Story*, by Ross and Olive Boddington, is a gentle story for children about a great Yamaji man from Western Australia who healed people. The flow of seasons, natural cycles and wildlife are captured in glowing illustrations.
- **Collect** books, CDs, videos, DVDs of Dreaming stories, encouraging students to contribute and read/view the resources in silent reading and other appropriate times in the classroom.
- **Check** out Magabala website for a list of their publications, but also check with your AIEO, DEO Aboriginal Education staff, or local Aboriginal people, as to the suitability of titles to use in this area.
- **Talk** with students about how to receive a visitor and how to behave to show them respect.
- **Organise** two students to plan (and deliver) welcome and thank you speeches for the beginning and end of the lesson.
- **Work** with your AEIO, Aboriginal Education staff at the District Education Office, and local Aboriginal community Elders to organise a visit to your class by a local Aboriginal community member who is willing to tell a creation story to the students.
- **Meet** with the storyteller to discuss/plan how the lesson will proceed and ask if they mind students asking questions after the story.

Implementation

Whole class – seated on the mat.

- **Introduce** Aboriginal story teller.
- **Welcome** to storyteller by student.
- **Storytelling** session – teacher to supervise as storyteller tells local Creation stories.
- **Question** time – as arranged.
- **Thanks** by student, on behalf of the class.
- **Return** to desks.

Working individually

- **Reflect** on meaning of Creation story.
- **Write** a diary entry about the storytelling session.

ASSESSMENT

Observation of student participation in storytelling session, focus questions:

- Did student listen?
- Did they ask questions?
- Were questions relevant?
- Did student listen to responses?

Evaluation of diary entries.

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