



First Peoples – Bangerang/Pangarang

RIVERINA NSW

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This unit of work, and its associated activities, has been prepared by Amanda O'Connor (Jerilderie Public School) in conjunction with Petaurus Education Group Inc. and Peekdesigns with funding from the NSW Department of Education.



Education



Acknowledgement of Country

I would like to pay my respect and acknowledge the traditional custodians of the land on which this meeting takes place, and also pay respect to Elders both past and present.

Aboriginal and Torres Strait Islander people should be aware that this document may contain images and/or names of people who have since passed away.

Teacher note: At the beginning of each lesson, perform an “Acknowledgement of Country” to acknowledge the land of the Bangerang/Pangarang People.

Additional Resources

First People's Culture within the Murray Region of New South Wales

Peter Coleman, Kelly Coleman and Adrian Wells, 2018

www.peakdesigns.com.au/first-peoples-culture/

Grandpa Milawa Stories

Passed down and retold by Freddie Dowling, 2014

bit.ly/GrandpaMilawa

No More the Valley Rings with Koorie Laughter

Freddie Dowling, 2017

Teaching Reading Comprehension Strategies, a practical classroom guide

Sheena Cameron, 2009

Teacher Background Information

See: 'First People's Culture within the Murray Region of New South Wales'

- Page 2-2 Welcome to Country and Acknowledgment of Country
- Page 2-5 First Peoples of Australia
- Page 2-6 Using Appropriate Language
- Page 2-11 Australian Aboriginal Flag; History, Form and Symbolism



Unit of Work

Week										Term			
1	2	3	4	5	6	7	8	9	10	1	2	3	4
Rationale <p>The purpose of this unit is to broaden student's knowledge, understanding and appreciation for the local Aboriginal culture of the Bangerang/Pangarang People. Students will participate in a range of learning experiences that are cross-curricula. They will have opportunities to make connections to their prior knowledge and extend it further. Students will be participating in a text study of a local Dreamtime story. This will then provide opportunity for students to deepen their knowledge, understanding and appreciation further. We aim to keep the culture alive!</p>													

Stage 2 Outcomes & Indicators

Note: This is primarily a Stage 2 unit, however is suitable for multistage 2/3 classes. All English outcomes are adaptable for Stage 3.

ENGLISH

EN2-1A [Speaking and Listening 1] communicates in a range of informal and formal contexts by adopting a range of roles in group, classroom, school and community contexts

- interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information
- interact effectively in groups or pairs, adopting a range of roles PSC
- use interaction skills, including active listening behaviours and communicate in a clear, coherent manner using a variety of everyday and learned vocabulary and appropriate tone, pace, pitch and volume (ACELY1688, ACELY1792) CCTPSC
- use information to support and elaborate on a point of view
- demonstrate understanding of ideas and issues in texts through dramatic representation, role-play and simulations

EN2-2A [Writing and Representing 1] plans, composes and reviews a range of texts that are more demanding in terms of topic, audience and language

- identify key elements of planning, composing, reviewing and publishing in order to meet the demands of composing texts on a particular topic for a range of purposes and audiences WE
- experiment and share aspects of composing that enhance learning and enjoyment
- plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features
- understand, interpret and experiment with a range of devices and deliberate word play in poetry and other literary texts, for example nonsense words, spoonerisms, neologisms and puns
- plan, compose and review imaginative and persuasive texts
- discuss aspects of planning prior to writing, e.g. knowledge of topic, specific vocabulary and language features
- plan and organise ideas using headings, graphic organisers, questions and mind maps
- create imaginative texts based on characters, settings and events from students' own and other cultures using visual features, for example perspective, distance and angle (ACELT1601, ACELT1794) IUCCTPSCICT
- create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue (ACELT1791)
- experiment with visual, multimodal and digital processes to represent ideas encountered in texts ICT
- identify elements of their writing that need improvement and review using feedback from teacher and peers
- reread and edit texts for meaning, appropriate structure, grammatical choices and punctuation (ACELY1683) ICT
- reread and edit for meaning by adding, deleting or moving words or word groups to improve content and structure

EN2-3A [Handwriting and Digital Technologies] uses effective handwriting and publishes texts using digital technologies

- use a range of software including word processing programs to construct, edit and publish written text, and select, edit and place visual, print and audio elements

EN2-4A [Reading and Viewing 1] uses an increasing range of skills, strategies and knowledge to fluently read, view and comprehend a range of texts on increasingly challenging topics in different media and technologies

- draw on experiences, knowledge of the topic or context to work out the meaning of unknown words
- skim a text for overall message and scan for particular information, e.g. headings, key words
- identify and explain language features of texts from earlier times and compare with the vocabulary, images, layout and content of contemporary texts
- read different types of texts by combining contextual, semantic, grammatical and phonic knowledge using text processing strategies for example monitoring meaning, cross checking and reviewing
- read texts, including poems and scripted drama, using appropriate expression, e.g. pitch, pause, emphasis and attending to punctuation
- use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (ACELY1680, ACELY1692) CCT
- use strategies to confirm predictions about author intent in imaginative, informative and persuasive texts
- summarise a paragraph and indicate the main idea, key points or key arguments in imaginative, informative and persuasive texts
- interpret text by discussing the differences between literal and inferred meanings

EN2-6B [Speaking and Listening 2] identifies the effect of purpose and audience on spoken texts, distinguishes between different forms of English and identifies organisational patterns and features

- make connections between Standard Australian English and different methods of communication, including home language, sign language and body language
- understand that languages have different written and visual communication systems, different oral traditions and different ways of constructing meaning
- listen to and contribute to conversations and discussions to share information and ideas and negotiate in collaborative situations
- plan and deliver short presentations, providing some key details in logical sequence

EN2-7B [Writing and Representing 2] identifies and uses language forms and features in their own writing appropriate to a range of purposes, audiences and contexts

- identify and analyse the purpose and audience of imaginative, informative and persuasive texts
- use images in imaginative, informative and persuasive texts to enhance meaning

EN2-9B [Grammar, Punctuation & Vocabulary] uses effective and accurate sentence structure, grammatical features, punctuation conventions and vocabulary relevant to the type of text when responding to and composing texts

- understand that paragraphs are a key organisational feature of written texts
- compose a range of effective imaginative, informative and persuasive texts using language appropriate to purpose and audience
- use grammatical features to create complex sentences when composing texts
- experiment with figurative language when composing texts to engage an audience, e.g. similes, metaphors, idioms and personification
- incorporate new vocabulary from a range of sources into students' own texts including vocabulary encountered in research

EN2-10C [Thinking Imaginatively, Creatively and Interpretively] thinks imaginatively, creatively and interpretively about information, ideas and texts when responding to and composing texts

- share responses to a range of texts and identify features which increase reader enjoyment
- respond to texts by identifying and discussing aspects of texts that relate to their own experience
- identify and discuss how vocabulary establishes setting and atmosphere

EN2-11D [Expressing Themselves] responds to and composes a range of texts that express viewpoints of the world similar to and different from their own

- draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596) PSCCCT
- discuss how people from different times and cultures may respond differently to characters, actions and events in texts DDIUA
- recognise the ways that stories depict Australians who are significant at a local and community level
- identify and compare the differences between texts from a range of cultures, languages and times
- make connections between students' own experiences and those of characters and events represented in texts
- respond to and appreciate how Dreaming stories form part of an oral tradition for Aboriginal and Torres Strait Islander peoples AHC
- discuss aspects of literature from a range of cultures to explore common experiences and ideas as well as recognising difference

GEOGRAPHY

The Earth's Environment

GE2-1 examines features and characteristics of places and environments

GE2-2 describes the ways people, places and environments interact

- comparison of climate, natural vegetation and native animals
- investigate the importance of natural vegetation and natural resources to the environment, animals and people, for example: (ACHGK021, ACHGK022, ACHGK024)
- identification of types of natural vegetation e.g. forests, grasslands, deserts
- explanation of the importance of natural vegetation to animals and the functioning of the environment e.g. provision of habitats, production of oxygen
- discussion of the importance of natural vegetation and natural resources to people e.g. provision of food, medicine, fuel, timbers, fibres, metals
- investigate the ways people, including Aboriginal and Torres Strait Islander Peoples, value environments, for example: (ACHGK022, ACHGK023, ACHGK024) AHC
- discussion of why people value environments differently e.g. cultural, agricultural, commercial, recreational values SEWE
- description of how custodial responsibility for Country/Place influences Aboriginal and Torres Strait Islander Peoples' views of the environment
- examination of how environments can be used sustainably e.g. sustainable agricultural, commercial and recreational practices

HISTORY

First Contacts

HT2-3 describes people, events and actions related to world exploration and its effects

HT2-5 applies skills of historical inquiry and communication

- The diversity and longevity of Australia's first peoples and the ways Aboriginal and/or Torres Strait Islander peoples are connected to Country and Place (land, sea, waterways and skies) and the implications for their daily lives
- investigate, drawing on Aboriginal and Torres Strait Islander community representatives (where possible) and other sources, the traditional Aboriginal way of life, focusing on people, their beliefs, food, shelter, tools and weapons, customs and ceremonies, art works, dance, music, and relationship to Country

SCIENCE

Living World

ST2-10LW describes that living things have life cycles, can be distinguished from non-living things and grouped, based on their observable features

ST2-11LW describes ways that science knowledge helps people understand the effect of their actions on the environment and on the survival of living things

- research ways that Aboriginal and Torres Strait Islander peoples classify some plants or animals

CREATIVE ARTS

Visual Arts

VAS2.1 Represents the qualities of experiences and things that are interesting or beautiful by choosing among aspects of subject matter.

VAS2.3 Acknowledges that artists make artworks for different reasons and that various interpretations are possible.

- interpret the meaning of artworks by taking into account relationships between the artwork, the world and the artist
- how artists, including themselves, can interpret the world in particular ways in their art making

Drama

DRAS2.1 Takes on and sustains roles in a variety of drama forms to express meaning in a wide range of imagined situations.

DRAS2.3 Sequences the action of the drama to create meaning for an audience.

Stage 3 Outcomes and Indicators

GEOGRAPHY

A Diverse and Connected World

GE3-2 explains interactions and connections between people, places and environments

- investigate the world's cultural diversity, including the culture of indigenous peoples, for example: (ACHGK033)
- identification of different cultural groups, including indigenous cultural groups e.g. Maori, Inuit, Sami, Dayak MVR
- examination of various cultures e.g. customs, beliefs, social organisation

CREATIVE ARTS

VAS3.2 Makes artworks for different audiences, assembling materials in a variety of ways.

VAS3.4 Communicates about the ways in which subject matter is represented in artworks

- think about their art making as a kind of social practice that employs both their own resources and their understanding of art
- organise and assemble materials in various ways in the making of artworks suited to particular purposes and think about the meaning of their decisions
- interpret subject matter which is of local interest in particular ways in their making of artworks

Drama

DRAS3.1 Develops a range of in-depth and sustained roles.

DRAS3.3 Devises, acts and rehearses drama for performance to an audience.

Teaching and Learning Activities

Activities	Differentiation	Resources
<p><u>Welcome to Country/Acknowledgement of Country</u></p> <p>This lesson will begin the unit by explaining the difference between and the significance of 'Welcome to Country' and 'Acknowledgement of Country'. Refer to page 2-2 of First People's Culture. Read the text and discuss with the class.</p> <p>Follow this with asking a student to make an 'Acknowledgement of Country' (see page 2-2 example). Type up this Acknowledgement of Country up, print on A3 and display in the classroom.</p> <p>Begin each unit lesson with an Acknowledgement of Country.</p>	Support students in the discussion by clarifying terms/ understanding.	<p>First People's Culture Within the Murray Region of New South Wales – Petaurus Education Group</p>
		Outcome Links
<p><u>Australian Aboriginal Flag</u></p> <p><u>Inquiry lesson.</u></p> <p>Seek student's prior knowledge by asking the following questions.</p> <ul style="list-style-type: none"> • What colours are on the Australian Aboriginal Flag? • What do the colours on the Australian Aboriginal flag represent? • Why is it referred to as the 'Australian' Aboriginal flag? <p>Read page 2-11 of First People's Culture. Ask the same questions again.</p> <p>Show the Australian Aboriginal flag on the smart board.</p> <p>As a class, create an Australian Aboriginal flag on A3 paper using collage. Find black, yellow and red in magazines, rip/cut into small pieces and paste on to the A3 paper to represent the flag.</p> <p>Display flag with Acknowledgement of Country.</p>	<p>Allocate roles when making flag</p> <ul style="list-style-type: none"> • yellow searchers • red searchers • black searchers • paper rippers • gluers 	<p>Magazines</p> <p>Glue</p> <p>A3 paper</p> <p>Scissors</p> <p>Australian Aboriginal flag image</p> <p>First People's Culture Within the Murray Region of New South Wales – Petaurus Education Group</p>
		Outcome Links
<p><i>The first lessons of this unit of work are building student's knowledge of their local Aboriginal culture.</i></p> <p><u>The Bangerang/Pangarang People</u></p> <p>Whole class reading page 3-9 to 3-12 of First People's Culture – building knowledge on our local tribe.</p> <p>Summarise each paragraph in to dot points and display on the wall to remind the students the purpose of the unit – to learn, understand and appreciate the history and culture of the local Bpangerang people.</p>	<p>Display on smart board and ask students to read paragraphs aloud (extension).</p> <p>Ask more capable students to make their own summary notes (extension).</p>	<p>First People's Culture Within the Murray Region of New South Wales – Petaurus Education Group</p>

Activities	Differentiation	Resources
<p><u>Word Wall</u></p> <p>Display a mixture of red and yellow card stock on the wall. Use these to record any text-specific vocabulary students query. Add the word along with a definition for future reference.</p> <p>Re-read 'The Bangerang/Pangarang People (page 3-6 to 3-12), ask students to point out words of interest or low understanding. Record these words and find relevant definition.</p>		<p>Red and yellow card stock</p> <p>Empty wall</p> <p>Thumb tacks</p> <p>Permanent marker</p> <p>First People's Culture Within the Murray Region of New South Wales – Petaurus Education Group</p>
<p><u>The 3 Reads – Introduction of local Dreamtime Story</u></p> <p>This activity is to be done over three separate occasions.</p> <ol style="list-style-type: none"> 1st Read – Reading for enjoyment. Teacher display the Dreamtime story <i>Bobbinaworra (the Pelican)</i> on the smart board. Teacher read the story to the class. There is to be no questioning or explanation at this stage. 2nd Read – Teacher model reading strategies (Questioning [before, during, after], Activating Prior Knowledge, Making Connections, Summarising). Refer to 'Teaching Reading Comprehension Strategies'. 3rd Read – Students make connections to the text, discuss moral understanding/purpose of the story 	<p>Support thinking in read 3 by suggesting connecting to prior experiences, self, another text or the wider world (see 'Making Connections posters in TRCS).</p>	<p>Grandpa Milawa Stories – <i>Bobbinaworra (the Pelican)</i></p> <p>Teaching Reading Comprehension Strategies (TRCS)</p>
<p><u>Species Study</u></p> <p>Pelican study – in pairs of small groups, students are to research facts about the pelican including; habitat, diet, location, lifecycle, appearance and interesting facts.</p> <p>Present their findings in form of a Pic Collage, poster, PowerPoint etc.</p> <p>AND/OR</p> <p><u>Environmental Study</u></p> <p>Characteristics/Features/Plants/Wildlife of</p> <ul style="list-style-type: none"> Lakes Rivers Oceans <p><i>**Possible assessment item</i></p>	<p>Guide students through the research and summarising phase.</p> <p>Provide fact sheets.</p> <p>Teach skills/strategies of effecting skimming/scanning for information</p>	<p>Outcome Links</p>
		<p>Australian Pelican Fact Sheet by Petaurus Education Group</p> <p>Outcome Links</p> <p>GE2-2</p> <p>GE2-1</p>

Activities	Differentiation	Resources						
<p><u>Cultural Comparisons</u></p> <p>Compare the culture/beliefs of the Bangerang/Pangarang people to the cultures found in the classroom (based on the moral of the story).</p> <p><i>Bobbinaworra (the Pelican)</i></p> <p>Possible morals</p> <ul style="list-style-type: none"> • Share land/kindness • Support your family • Provide food for your family • Solve problems by thinking outside the box/using resource you have • Follow beliefs/values/rules and your actions will be rewarded • Never forget who you are and where you came from <p>Q. How is the culture and beliefs of the Bangerang/Pangarang people similar/different to your culture?</p> <ul style="list-style-type: none"> • May vary depending on cultural background of students, may do more than one comparison. • Can be done as whole class, small guided groups or individually. • Present in the form of a comparison table e.g. <table border="1"> <thead> <tr> <th>Moral</th><th>Similar</th><th>Different</th></tr> </thead> <tbody> <tr> <td>Share land/kindness</td><td>Help out a neighbour, share equipment/resources</td><td>We don't live in tribes.</td></tr> </tbody> </table>	Moral	Similar	Different	Share land/kindness	Help out a neighbour, share equipment/resources	We don't live in tribes.	<p>Prompt student thinking to their own day to day lives, including the rules/values they follow.</p> <p>Offer support to students to create table or complete as a whole class activity.</p>	<p>Comparison Table (see in activity)</p> <p>Grandpa Milawa Stories – <i>Bobbinaworra (the Pelican)</i></p> <p>Outcome Links GE3-2</p>
Moral	Similar	Different						
Share land/kindness	Help out a neighbour, share equipment/resources	We don't live in tribes.						
<p><u>Imaginative Writing Task</u></p> <p>“Imagine you are a pelican for the day. Write a story about the adventures and challenges of your day.”</p> <p>Jointly construct a word bank of topic specific words students might use in their writing.</p> <p>AND/OR</p> <p><u>Persuasive Writing Task</u></p> <p>“Persuade a pelican family to move from the Jerilderie Lake back to the ocean.”</p> <p>Jointly construct a word bank of topic specific words students might use in their writing.</p> <p>**Possible assessment item</p>	<p>Provide planning sheets where needed.</p> <p>Jointly construct and example first.</p> <p>Provide success criteria to guide students in their writing process.</p>	<p>Planning sheets for imaginative or persuasive text types.</p> <p>Word bank</p> <p>Outcome Links</p>						
<p><u>Comprehension Understanding</u></p> <p>Students present their understanding of/purpose of <i>Bobbinaworra (the Pelican)</i> through completing a comprehension worksheet.</p>		<p>Comprehension worksheet created by Petaurus Education Group.</p> <p>Outcome Links</p>						

Activities	Differentiation	Resources
<p><u>Creative Arts & Storytelling</u></p> <p>Segment story in to parts</p> <p>Give one part to each student (or pair of students)</p> <p>Students are to create an Aboriginal-style painting to represent that part of the story.</p> <p>Attach story segment to the reverse of their artwork.</p> <p>***Whole class presentation item – story & art</p> <p>Add moral understanding to the end.</p>	<p>Support design process</p> <p>Provide symbols/ images for students to use from existing resources or invite local Aboriginal artist into the classroom.</p>	<p>Story Segments</p> <p>Local Aboriginal Artist (e.g. David Dunn)</p> <p>Aboriginal symbols (see page 2-17 of First People's Culture)</p> <p>No More the Valley Rings with Koorie Laughter (book)</p> <p>A3 paper</p> <p>Paint</p> <p>Paint brushes</p> <p>Paint trays</p> <p>Water</p> <p>Outcome Links</p>
<p><u>Summarising</u></p> <p>Students are to retell the story in their own words.</p> <p>Using PM39, students write and sequence the story in their own words and draw pictures to match the story. To help actually summarise, allow no more than 8 boxes (2x PM39B pages)</p> <p><u>Extension:</u> use iPad to create a video retell of their story. Possible app – Adobe Spark Video. Take photos of their drawings, verbally record their story, add sound effects.</p> <p>**Possible assessment tool</p>	<p>Allow students to do a draft on scrap paper and cut their story in to sections first, then do good copy on PM39B</p>	<p>Teaching Reading Comprehension Strategies - PM39B</p> <p>Scrap paper</p> <p>iPads</p> <p>Adobe Spark Video app</p> <p>Internet connection</p> <p>Outcome Links</p>
<p><u>Creative Arts – Drama</u></p> <p>Turn Bobbinaworra in to a play/script for the class to learn/present.</p> <p>Additional activities for play</p> <ul style="list-style-type: none"> • Artworks/backdrops • Face masks/costumes • Music controls 		<p>Play/Script by Petaurus Education Group</p> <p>Paint materials</p>

Activities	Differentiation	Resources
<p><u>Exploring Poetry</u></p> <p>Write poems about the characters/events of the story e.g. the pelican, shark, fish, dry season, ocean etc.</p> <p>Poem types could include:</p> <ul style="list-style-type: none"> • Acrostic • Cinquain • Diamante • Limerick • Ballad • Haiku. <p>Choice of one type or many, this activity could be a one off or an additional writing unit.</p> <p><i>**Possible assessment item</i></p>	<p>Varied expectations, provide easier poem type e.g. acrostic to students who need support, extend more capable students with a more difficult poem type e.g. limerick.</p> <p>Teach poem structure, purpose and pattern as a separate lesson/unit.</p>	<p>Types of Poetry Posters from Teach Starter (provided in resource file)</p> <p>Forms of Poetry with Annotations from Teach Starter (provided in resource file)</p> <p>Outcome Links</p>
<p><u>Tools for Life</u></p> <p>Reading and Comprehension activity.</p> <p>Use reading strategies from 'Teaching Reading Comprehension Strategies' to learn about/understand the tools used by the Bangerang/Pangarang people in the story.</p> <p>Reading material found in First People's Culture, page 2-31, 2-31, 2-33, 2-34</p>		<p>First People's Culture</p> <p>Outcome Links</p>
<p><u>Totems</u></p> <p>As a class, learn about the purpose/meaning of totems (see page 2-19 of First People's Culture).</p> <p>Review fact sheet on the pelican (created by Petaurus Education Group).</p> <p>Activity: Protecting Your Totem (page 2-20 First People's Culture)</p> <ul style="list-style-type: none"> • Complete one or more activity as a whole class, or • allocate different activities to students either individually or in pairs 	<p>Pair students based on ability</p> <p>Provide support to students with research</p>	<p>First People's Culture Within the Murray Region of New South Wales – Petaurus Education Group</p>
<p><u>Final Assessment – Cultural Understanding</u></p> <p>Dreamtime stories – purpose</p> <p>Bangerang/Pangarang culture</p> <p>Way of Life</p>		

Associated Activities

Grandpa Milawa Stories Glossary

TERM	MEANING
Bangerang/ Pangarang people	A First People's Nation
Baratta	Pied cormorant
Barranduda	Bearded dragon
Bingoribine	Echidna
Bobbinaworra	Pelican
Boggi	Blue-tongued lizard
Boobook	Owl
Boondara	Goshawk
Boori	Young child
Brabalung people	A First People's Nation
Bralgan	Brolga
Bullamundowee	Goanna
Byamee	Creator
Churingas	Sacred object
Corroboree	Gathering / Celebration
Deedreepah	Mudlark
Dilly-bag	Bag
Dinawan	Emu
Dreamtime	The time of Creation
Gibbawah	Rock well
Gunjaroo	Blue heron
Gunyahs	Huts / Homes
Gunyuk	Chief
Guritcha	Willy wagtail
Jareelyallock	Reedy Creek near Wangaratta
Jarmbies	Friends
Jarreel-currawon	Reed fishing spear
Jerrandjuna	Tiger snake
Jerri jerri	Plover

TERM	MEANING
Juna	Snake
Kadaitcha men	Hired killers
Keea	Falcon
Keeakeea	Hawk
Marmungun	Clans people
Millylung	Waterhen
Mitta mita	Blue wren
Mullinmurr	Platypus
Mulyan	Eagle
Nargoon	Koala
Noomwah	Frogmouth owl
Nulla	Club
Nunjarri	Water rat
Ochre	Rock used for paint
Puthembung	Black duck
Rumbalara	Rainbow snake
Tongarla	Murray River
Totem	An individual's or family's sacred / spiritual animal
Wargan	Crow
Warragul	Dingo
Widjul	Black duck
Wonga	Topknot pigeon
Woomera	Spear thrower
Wooragee	Crimson rosella
Yaddy	Grass tree
Yarraboyn	Red kangaroo
Yarranungara	Redgum sun
Yerrabin	Swallow
Yirradwor	Magpie

Play - Bobbinaworra, the Pelican

ACTORS

- Narrator
- Bobbinaworra
- Father
- Mother
- Sister
- Brabalung people x 3
- Byamee
- Baratta
- Sharks x 3

PROPS

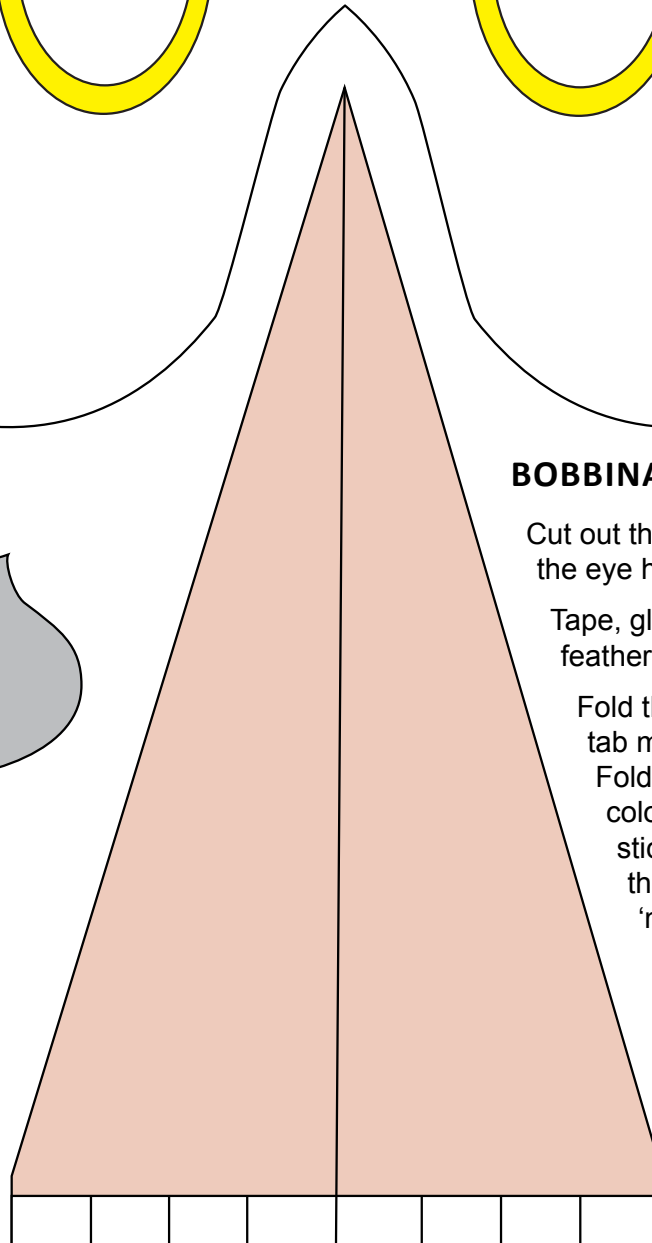
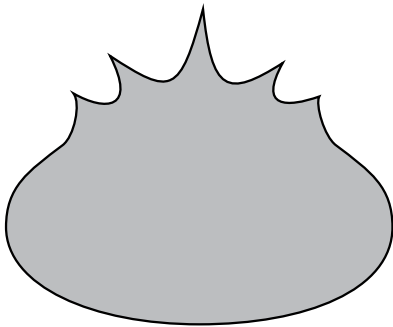
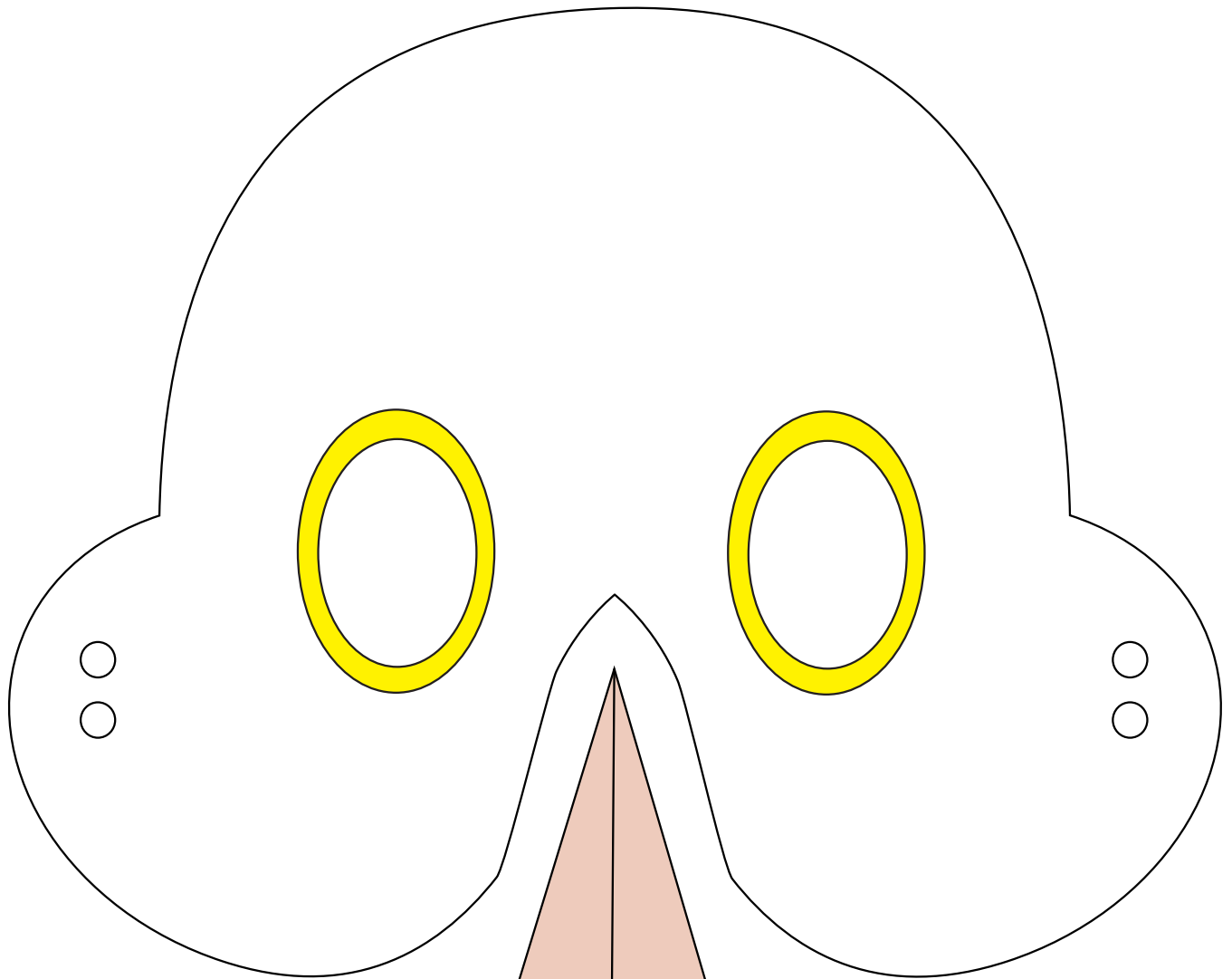
- Fish cutouts x 20 (minimum) – use a variety of fish shapes, cut out of cardboard and decorate
- Skin pouches x 4 (small calico bags with a long string)
- Fishing spears x 4 (long straight sticks or bamboo poles)
- Dilly bag x 4 (calico bags)
- White paste mixture (flour and water)
- Pelican mask x 4
- Pied cormorant mask x 1
- Backdrop 1 – create a scene of inland lakes or river (lake edge, trees, reeds, rushes, birds)
- Backdrop 2 – create an ocean or beach scene (beach, sand dunes, spinifex, rocks)
- Water 1 – plain brown cardboard or painted butcher's paper
- Water 2 – plain blue cardboard or painted butcher's paper

SCREEN PLAY

SCENE SETUP	<i>Inland Lakes Scene – Backdrop 1, place few fish in ‘water’ (plain cardboard or painted butcher’s paper)</i> <i>Narrator to stand to the side of the scene.</i>
Narrator	Once there was a young Pangarang man who was an expert at catching fish and his name was Bobbinaworra.
Action	<i>Enter Bobbinaworra</i>
Bobbinaworra	Hi, I’m Bobbinaworra and this is my family. We love to hunt for fish.
Action	<i>Bobbinaworra and his family walk about with spears hunting for fish.</i> <i>Pick up fish from ground and put on spear or in dilly bag.</i>
Narrator	Bobbinaworra’s family would spend most of their time fishing in the lagoons and waterways. However, after a series of dry seasons, one summer was extremely dry and fish were hard to spear in the murky waters of the drought conditions so Bobbinaworra travelled south in search of some good fishing.
Action	<i>Bobbinaworra and his family walk around searching for fish, wiping sweat from forehead (hot) and rubbing belly in hunger.</i>
Father	It is so dry, and the water is so murky, we can’t see the fish. How can we spear enough for our family?
Sister	<i>[rub belly and whine]</i> I’m soooooo hungry!
Father	Bobbinaworra, you are the strongest of us all, can you travel south to find us some good fishing?
Narrator	After contacting the friendly neighbouring Brabalung people Bobbinaworra is given permission to travel through their country. He keeps heading south until he finally reaches the ocean.
Action	<i>Bobbinaworra pretends to talk to Brabalung people</i> <i>Bobbinaworra walks off stage with his spear and dilly bag in hand</i> <i>All actors exit stage</i>
INTERMISSION SCENE CHANGE	<i>Change to Ocean Scene – Backdrop 2, place lots of fish in ‘water’ (blue tarp or painted cardboard/butcher’s paper)</i>
Action	<i>Bobbinaworra enters the stage and looks around, amazed.</i>
Bobbinaworra	I’m amazed at how much water there is. Look at all the food.
Action	<i>Bobbinaworra peers across the water where all the fish are</i>
Narrator	However, when he swam out with his spear he found that the fish could see his dark body too easily in the clear blue water and he was finding it hard to get close to them.
Action	<i>Bobbinaworra tries to spear fish but keeps missing</i>
Bobbinaworra	All the fish can see my dark body. But wait. Look over there, I see Baratta – the pied cormorant, he can sneak up on the fish. Baratta, how come you can sneak up so close to all the fish?
Action	<i>Baratta enters the stage and catches lots of fish</i> <i>Bobbinaworra points to Baratta and talks to him/her</i>
Bobbinaworra	Baratta, how come you can sneak up so close to all the fish?
Baratta	I have a white belly. When the fish look up, it makes me harder to see. I can get much closer, so I can hunt them easier.
Action	<i>Baratta slowly exits stage</i>

Narrator	So, Bobbinaworra mixed some white clay with fat, and smeared his body with it. The only part which he could not reach was the middle of his back, which did not matter, because the fish would not be able to see his back anyway.
Action	<i>Bobbinaworra smears white mixture on his clothes as much as he can but not his back</i>
Bobbinaworra	Wow, this really works. Look at how close I can get to the fish. This is going to be an easy meal to catch.
Action	<i>Bobbinaworra starts spearing and catching fish</i>
Narrator	Bobbinaworra was catching lots of fish with his new white covering.
Bobbinaworra	I'm catching so many. But a lot of fish are in deeper water, how am I going to carry all these fish and still swim about?
Action	<i>Bobbinaworra holds up his full dilly bag of fish pretending it is extremely heavy</i>
Narrator	So, Bobbinaworra made himself a skin pouch to carry the fish in and fixed it beneath his chin.
Action	<i>Bobbinaworra makes a skin pouch [pre-made pouch to be hidden on stage] Hold it up and look proud of yourself</i>
Bobbinaworra	This will make things easier.
Action	<i>Attach the pouch to your chin with a strap</i>
Narrator	After a few days of this easy fishing Bobbinaworra hurried back to his family and told them the news.
Action	<i>Bobbinaworra walks off stage with his pouch full of fish</i>
Narrator	Bobbinaworra tells his family of all the fish he has found in the south. The whole family travelled south to the sea for their fishing walkabout.
Action	<i>Bobbinaworra and his family enter the stage carrying their spears, dill bags and the pouch Bobbinaworra's family look around the new location in awe</i>
Bobbinaworra	Family, because the water is so clear we have to cover our bodies in white clay mixed with fat so the fish can't see us. And we will catch lots of fish in the deeper water, so we have to make pouches to hold all our catch while we keep swimming.
Action	<i>Family members cover themselves with white mix Bobbinaworra puts on his pouch and helps his family Family members make pouches and strap under the chin</i>
Narrator	Little did Bobbinaworra and his family know, but Byamee, the creator, was watching them all as they prepared for the fish hunt.
Action	<i>Byamee enters the stage – keeping to the edge</i>
Byamee	Bobbinaworra is very clever. He has solved his family's food shortage in such a terrible drought and he has not broken any totem restrictions. I am very impressed.
Narrator	Bobbinaworra and his family were happy and were catching plenty of fish to eat so they decided to stay by the sea until the drought of their normal homeland was over, then they could return home and resume their normal lives. However, one day while they were fishing a long way from shore, a large pack of hungry sharks decided that they would eat Bobbinaworra and his family.
Action	<i>Bobbinaworra and his family act happy catching fish Bobbinaworra moves closer to 'shore' away from his family 3 sharks enter the stage and start circling the family members Bobbinaworra calls out to his family</i>

Bobbinaworra	Mother! Father! Sister!
Narrator	The sharks closed in for the kill.
Action	<i>Sharks close in and make attempts to eat the family</i> <i>Byamee takes a step closer to the scene</i>
Byamee	This cannot happen. I won't let it. Bobbinaworra and his family have been so respectful of our culture that I must do something.
Narrator	Suddenly Bobbinaworra and his family rise out of the water and fly away from the sharks
Action	<i>Bobbinaworra and his family pretend to fly away</i> <i>While off stage, all four family members change remove their pouches and put on the pelican masks and wings</i>
Narrator	Byamee had changed Bobbinaworra and his family into pelicans to help them escape the sharks. This was their reward for being clever and respecting their culture.
Action	<i>Bobbinaworra and his family 'fly' back onto the stage and sit down on the 'shore' looking confused at one another</i>
Father	What's happened my son?
Mother	This is very strange.
Sister	I have wings now.
Action	<i>Sister shows off her wings</i>
Bobbinaworra	I don't know what's happened. What should we do now?
Father	Let's go home, to our freshwater lakes, rivers and lagoons. Let's go back to our Country.
Action	<i>Bobbinaworra and his family fly away off the stage</i>
Narrator	And this is why to this very day, pelicans are white with the black patch on their back, showing the part which Bobbinaworra and his family could not reach. It is also why the Pelican has the pouch beneath its chin ... and is rarely seen fishing in the open ocean, because it still remembers that day of the fearsome shark attack and prefers to do its fishing in the safety of the freshwater lakes, lagoons and waterways.
Byamee	You can still see them fishing as a family, forming a circle and then closing in on the fish, this is also why the Pangarang people still call the pelican Bobbinaworra, because his story has been handed down for thousands of years.
Action	<i>All cast enter stage and take a bow</i>



BOBBINAWORRA MASK

Cut out the mask pieces and cut out the eye holes.

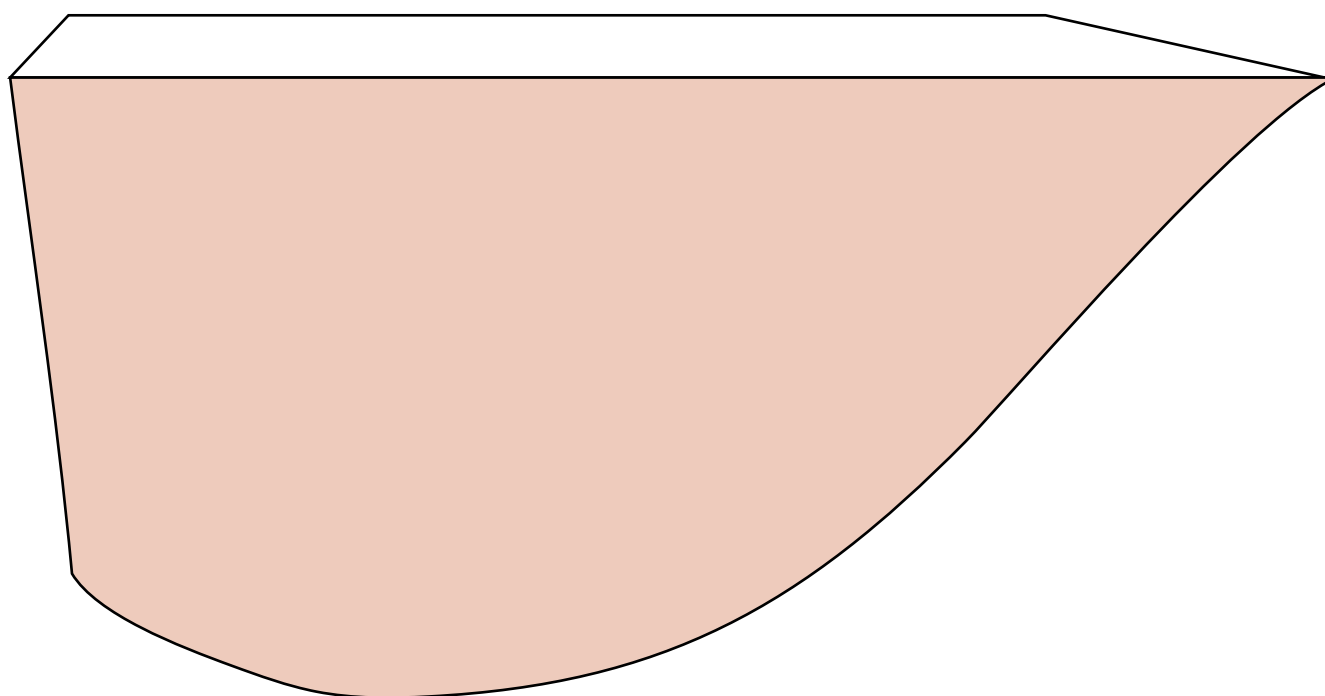
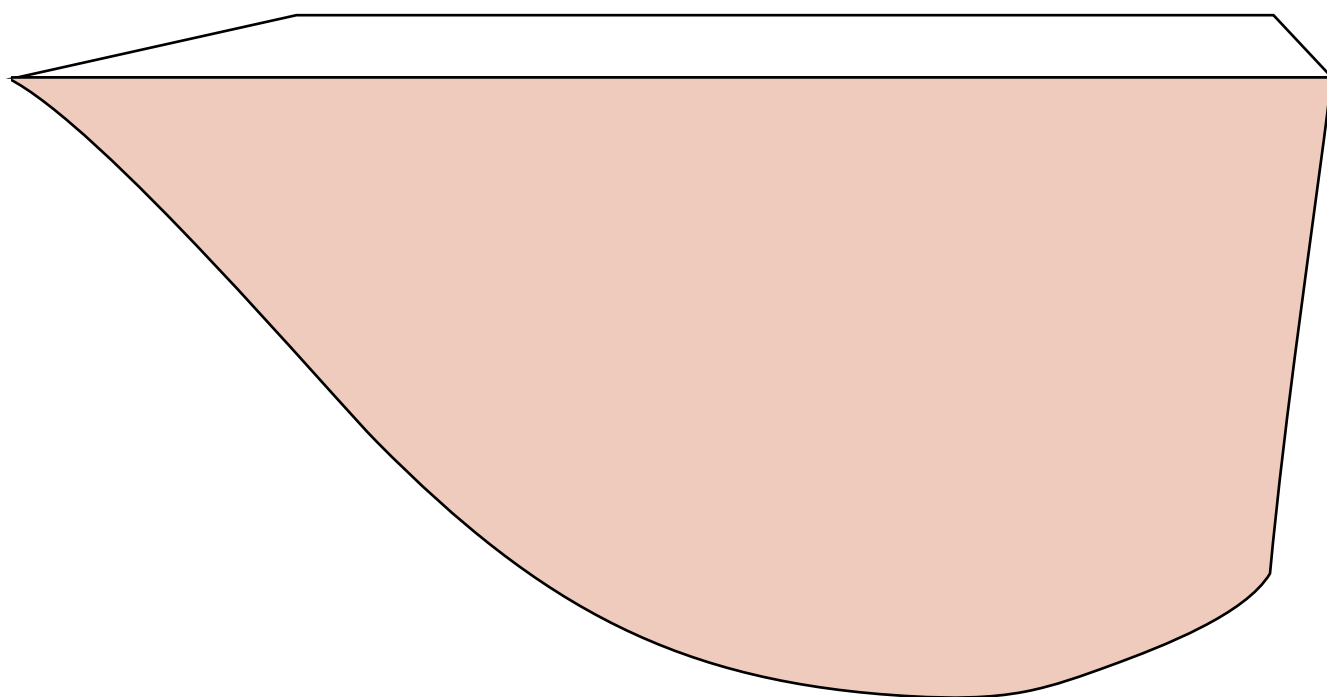
Tape, glue or staple the grey feathers to the top of the face.

Fold the bill in half. Cut along the tab marks at the end of the bill.

Fold the tabs up towards the coloured side of the bill. Use sticky tape or glue to secure the bill to the inside of the 'nose' on the mask.

Cut out the throat pouches. Fold the white tabs and tape or glue them to the beak so they hang down.

Attach string or wool to each side of the face with staples or thread through the holes.



BARRATA MASK

Cut out the two mask pieces and cut out the eyes.

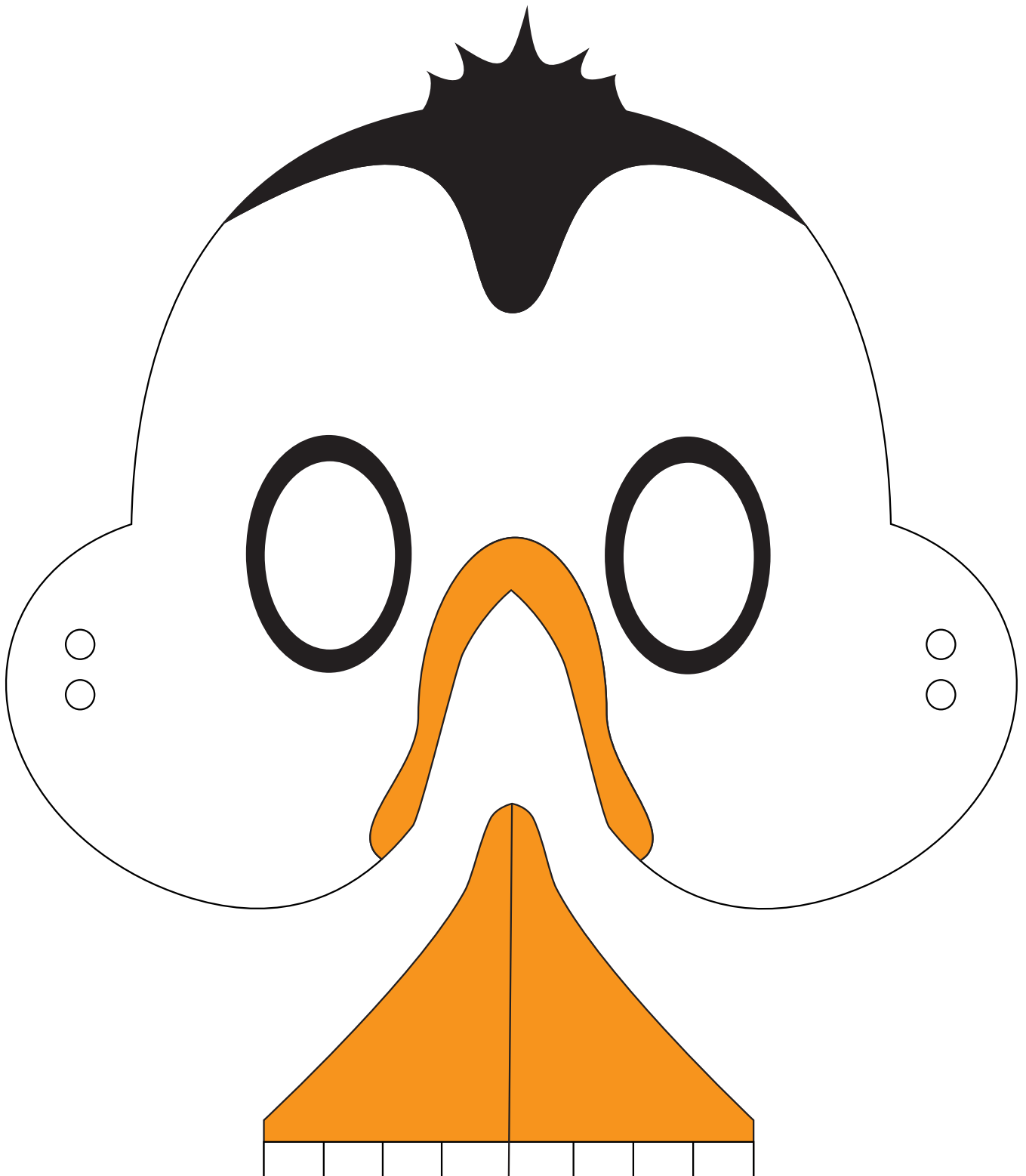
Fold the bill in half.

Cut along the tab marks at the end of the bill.

Fold the tabs up towards the coloured side of the bill.

Use sticky tape or glue to secure the bill to the inside of the 'nose' on the mask.

Attach string or wool to each side of the face with staples or thread through the holes.



Australian Pelican

Pelecanus conspicillatus



The Australian pelican would have to be one of our most iconic waterbirds, not only for its large size, but also because it can be seen across most of the country - from coastal regions to inland lakes and rivers. These birds are also immortalised in many Aboriginal Dreaming stories that have been passed down for thousands of generations.

DESCRIPTION

There are seven different species of pelicans around the world. They all have a similar shape and size with a distinctive large bill and throat pouch.

The Australian pelican is black and white, a pink bill and throat pouch, with yellow eye rings. Males' throat pouches can get very red during the mating season.

They have the largest bill of all the pelicans, about 40-50 cm long, the largest bill of any bird on the planet. Their throat pouch can hold up to 14 litres of water - that's 1-2 standard buckets worth! Pelicans will use their throat pouch like a net to trawl for fish, crustaceans and turtles.

Males are larger than females and can reach a body length of 1.6 to 1.9 metres. To lift this large body they have a wingspan of 2.5 to 3.4 metres. It takes a lot of energy to lift this body off the water or land and they can look quite clumsy when taking flight or landing. However, these large wings allow them to soar on thermals above the ground for up to 24 hours, covering hundreds of kilometres. They also have a very light skeleton that reduces their overall body weight.

In the wild, Australian pelicans can live between 10 and 25 years.

BREEDING

Australian pelicans will live and breed together in large colonies, or rookeries. Breeding can occur at any time of year, inland or on the coast, provided that there is suitable food and water to support both parents and chicks.

Males will court females by dancing and using their bill in a range of displays including 'pouch-rippling', 'pouch-swinging' and 'throwing-and-catching' where they throw an object, such as a stick or a dry fish, into the air and then catch it again. The pair will prepare a nest using grasses, twigs and feathers that are laid down in a scrape on the ground.

Females lay usually two eggs in the nest that hatch in about 32 to 37 days. Both the male and female help to sit on the eggs to hatch them. Chicks are usually capable of surviving by themselves at three months of age. During this time it is important that suitable food is available, especially in inland areas, otherwise adults will leave the chicks to die in order to feed themselves.



DISTRIBUTION



Reduced inland flood duration can greatly impact the breeding patterns of waterbirds, such as the Australian pelican.



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Photography: Kelly Coleman / PeekDesigns



Education

Bobbinaworra Question Sheet

1. Who are the neighbouring people to the Pangarang?
2. Why would Bobbinaworra need permission to travel through their neighbour's country?

.....

3. What animal is Baratta?
4. How could Baratta sneak up on the fish?

.....

5. Complete this sentence:

Bobbinaworra mixed some and smeared his body with it.

6. What did Bobbinaworra make to help carry all the fish he caught?

.....

7. Fill in the missing words.

....., the creator, was very with them, because not only had they

..... their food problem in such a terrible, but they had never

..... anyrestrictions in the process.

8. With a friend, discuss what you think Question 7 means. Write down your answer.

.....

.....

9. What did Byamee do to save Bobbinaworra and his family?

.....

10. What is the moral of this story? How can we use this moral today?

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.....

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