

our
STORIES
LEARNING RESOURCE



ILLUSTRATION WORKSHOP BY KAREN BRIGGS

FAMILIES
AT ADELAIDE FESTIVAL CENTRE



Government of South Australia
Department of the Premier
and Cabinet



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Title of Performance: Our Stories

Subtitle: Our People believe that our faces tell us where we've been, but our heart tells us where to go. These are Our Stories.

Year Level: 3 – 7, Age: 8 – 12

Traditional cultural stories or “dreaming” stories are part of the foundations of First Nations culture in Australia and are as diverse in theme and character as the languages in which they are told. These stories speak about the geography, environment, value systems and cultural protocols of the country and people they belong to. For many thousands of years First Nations people have been telling these stories through dance, song, paintings, carvings, tools and verbally in language; often around the campfire. As we move toward more urban lifestyles, how will traditional storytelling be preserved? Take your seat around the proverbial campfire and hear from local storytellers Uncle Mickey O'Brien, Aunty Stephanie Gollan and Ema Bovoro (OUR STORIES 2020) and Aunty Margaret Brodie, Aunty Lena Rigney and Aunty Pat Waria-Read (OUR STORIES 2021) in this online version of OUR STORIES, a special opportunity for young people to be immersed in traditional stories and First Nations culture and language.



Uncle Micky Kumatpi O'Brien as a senior Kurna and Narrunga man, Mickey has been sharing cultural knowledge, presenting talks and programs which offer an audience deeper insight into Kurna and Narrunga culture and language. He frequently presented 'Welcome to Country' ceremonies and is passionate about sharing the knowledge of his people. He is a recipient of the Rotary Club **Courtesy Award** for Community involvement working with youth and an **Australia Day Service Award** recipient.



Aunty Stephanie Gollan is a proud Ngarrindjeri woman who was born at Raukkan South Australia. Skilled in traditional and contemporary cultural techniques, such as jewelry making and basket weaving, Stephanie is an educator and artist and has made a great contribution to her Aboriginal Community. She is known as an enthusiastic and inspirational elder and was awarded **SA Female Elder of the Year** in 2018.



Ema Bovoro is a proud Aboriginal woman with links to the Adnyamathanha, Kuyani, Arabana, Western Arrente and Yawarawarka peoples on her mother's side and to the Naitasiri village in Matalobau, Fiji on her father's side. Ema is a youth worker with exceptional language, sporting and musical talents. She is an outspoken advocate for cultural affirmation and for bridging ancient culture to contemporary beliefs working with Scripture Union SA with Aboriginal and Torres Strait Islander ministry, sharing Christianity to First Nation's people through cultural context and showing how Muda and other Aboriginal lore stories share the same truths as what's presented in the Bible.



Karen Briggs is a designer and illustrator whose inspiration stems from her love of animals and nature, and memories of holidays with her grandmother on the Cummeragunja Mission. She is a descendant of the Yorta Yorta people whose ancestral homeland radiates from the junction of the Goulburn and Murray Rivers in North East Victoria. Her first picture book, *Kick with My Left Foot*, written by Paul Seden, was published in 2014, and shortlisted for the CBCA Crichton Award in 2015. She holds a Bachelor of Design in Illustration and a Diploma in Applied Design Multimedia. She designs and illustrates in her private studio located in the Adelaide Hills.



Aunty Margaret Brodie is a Kurna, Ngarrindjeri and Mirning woman. Across four generations, women in Margaret's family passed on Lartelare's knowledge of the Port, creating their own history and continuing their connection to the Port Adelaide area.



Aunty Lena Rigney is a Ngarrindjeri artist, author and respected storyteller. Born at Raukkan, she has had a long career of 20+ working in kindergartens introducing Aboriginal culture and stories and is a performer with the singing group, the Deadly Nannas.

In addition to delivering storytelling workshops in her local community of Murray Bridge, Aunty Lena is currently working on writing and illustrating her first book *The Blue Wren*, published by Scholastic.



Aunty Patricia Waria-Read is a Ngadjuri Elder. She also has cultural links to the Nurrungga and Permak people and with the Raukkan community in the Murraylands.

She has extensive knowledge and experience working with traditional, country and urban Aboriginal communities. Currently, Aunty Pat works in catholic education regionally within the Ngadjuri boundaries of the mid-north of SA, sharing her Ngadjuri culture with children and staff, presenting storytelling, art & craft, singing in Ngadjuri language, weaving and presenting cultural awareness sessions.

Three Smokes *as told by Uncle Mickey O'Brien*

(page 1) There was this small Aboriginal group which lived along the coast, their main source of food was fish.

(page 2) One day they caught too much fish, so rather than waste the fish, they decided to share it.

(page 3) So they light three fires which creates three vertical columns of smoke.

One column of smoke means "I'm here".

Two columns of smoke means "come, I am in need of help!".

And the three means "Come now, you're invited".

(page 4) All the neighbouring groups saw this and they came to where the smoke was.

And when the groups got there, they were invited to eat the fish.

More people came than they had fish for.

(page 5) So an Elder wrapped bark around a fish and set it off into the sea, it brought more fish back. And so they went to the water's edge and gathered up the fish, so they could feed the people who had come.

(page 6) But more people came, so he wrapped a larger fish with a larger piece of bark, and sent it off into the ocean again, to round up more fish.

They went to the water's edge again, and saw there was larger fish, and so they gathered it up and feed those people.

(page 7) More fish was still needed so he wrapped the bigger fish in a bigger piece of bark. As they went to the water's edge, they bent down to gather up the fish, and then he yelled "*Paitya! Paitya!*" ("be afraid! be afraid!")

(page 8) They all jumped back, as this time when the fish came back, it wasn't just any fish, it was a huge shark.

(Note: page numbers are suggestions to accompany storyboarding activity)

Morals

Out of the sea something will come and bite you, be fearful, it foretells attack. So, be careful what you ask for.

We should only take what we need (in life and) not what we want. If we take it all today, we have nothing left for tomorrow.

Wayanha - The Old Woman and her two Children *as told by Ema Bovoro*

Wadu ikaanggu yuraartu virlkutha, antyitha yakartipila artuapa tha miruapa. Ikaanggadna Nguthunhanga Mai Ambathanhanga.

Long ago there was an old woman who had two children, a girl and a boy. They lived at Nguthunhanga Mai Ambatanha.

Ikaanggadna, tha widnintha vatyupinhanga mai wardiwardintha tha wiltyawiltyanga arnku idla nguthantha.

They travelled around all day collecting food and as night came they made camp.

Ngaminha vintyaku yakartipila ardlā wardiwardinthapila tha wadniinanthapila arnkuru.

The mother asked the children to collect firewood and bring it back to the camp. The children ran off.

Yakartipila virrikantha, artuapa ngukantha arra irnka, Valdha Marti Nipanhanga tha mia wanditha anhangha tha ngukantha

Marrithadi, Lake Letturu.

Miruapa ngukantha yurndu akananthathadi, Wayanharu.

The girl ran north towards Valdha Marti Nipanha and slept there and then travelled onwards towards Maree and Lake Lettie.

The boy travelled east towards Wayanha.

Ngami wadairaanggu, vanha mararriku.

The mother waited; she began to be worried.

Wardiwardikuwa ardlā wirti, tha ardlā ngarlaaka marrapakalu. Widniangguwa nhaku nhakuntha vanha arldaku.

She collected more and more firewood and *mai* (food/seed). She lit a big fire.

She walked around the whole area and she called out.

Wadniinangguwa arnkuru valu ambaku vani wartanha mai.

When she came back to the camp she cooked a big damper.

Udikantha yakarti mai urlkanyinga wadniinantyupilapunha.

She hoped the children would smell it and return. But the children did not return and she cried.

Vanhaku yakarti utyu utanha wadniinhaanggu, vanha ngalhuku. Ngaminha nguthaku yanmarriapinha vambatanga tha udi yapantha vakuvaku udi.

The mother made some steps on a hill (now called *Yanmarriapinha*) and sang the *Vakuvaku* song.

Wayanha yanarunga vakuvaku winmirimantha wayanha awalanga. Vakuvaku winmirimantha.

In the shadow of *Wayanha* the bellbird is whistling.

Vanha wityaku arra ankatharuli yurukunthalu yakartipila, vanhaku ngaminha uta yulhupa yurukuntha tha nhakuni yakartipila yainana.

She climbed up further to hear the children, but she could not. The mother never heard or saw her children again.



Questions:

Below are some questions to get you and your students thinking about the stories shared in OUR STORIES. The questions are based on the included transcripts Three Smokes and Wayanha however can be adapted to other story videos and transcripts listed on our website.

Research the importance of smoke signals as a method of communication used by different cultural groups throughout history.

- What were common messages relayed using smoke? How would people understand the message.
- How was a smoke message interpreted?
- Was it the shape of the smoke clouds or plumes, colour or something different?
- How did people learn to understand the messages?

Research hunting/gathering technologies traditionally used by Australia's First Nations people.

- What were they called?
- What were they used for?
- Who made them?
- What was used to make them?

In the story of *Wayanha*, the mother makes a huge damper, research:

- What damper is.
- What ingredients is it made from today?
- This story is from pre-invasion before European settlers brought wheat flour with them.
What ingredients could have been used to make damper then?
- Traditionally, what kind of ingredients would she have used?
- How would these ingredients be prepared and cooked?
- Are there different methods for making damper?
- How might you make damper today?

What do you know about Australia's First Nations' creation stories?

- Why do you think these cultural stories are important to the First Nations people of Australia?
- Why is the experience different when you read or hear someone else tell a story? Which do you prefer? Why?
- When have you been told a story? Who told the story? Why were you told a story?
- What is a 'moral' in a story? Research different cultures and see if you can find out stories with a similar moral to the stories here.



Discussion/ Brainstorm ideas: What elements need to be present for a story to be told?

For Example: Complete Story (plot: introduction, middle, ending):

Ambience created:

Audience

Storyteller

Clear voice

Knowledge of the story to add “theatrical elements” (devices)

Ability to play different roles with your voice

Props (maybe)

Maybe opportunities for listener to join in (word repetition etc.)

Does your family share stories about their ancestors?

Have you read any books that have a strong moral message?

Storytelling project

Using the story *Wayanha - The Old Woman and her two Children*

How is it used to tell a story?

Choose a format in which to tell this story using:

Verbal storytelling

What is verbal storytelling?

How is it used to tell a story?

Physical storytelling through dance or drama

What is physical storytelling?

How could it be developed to tell a story?

Visual storytelling through painting or drawing

What is visual storytelling?

How could it be used to tell a story?

Your challenge is to recreate this story using your chosen storytelling format

- Look at what this story means to you, how the morals and message can impact your life and behavior.
- How can your fellow students also learn from this story?
- How can you as a storyteller get this message across?
- As a storyteller you are a performer, how can you engage and entertain your audience?

Aunty Steph's Guide to Weaving

Use these instructions, to create your own weaving, watch the video and read the instructions below.

Step 1 You will need

- Bundles of raffia
- Cutting tool to trim edges, scissors are ideal
- Pointed object like a skewer or plastic sewing needle

Traditional tools included dried freshwater rushes, sharp shells for cutting and sharpened bones for stitching

Step 2 Starting an oval shaped mat

- Select 7-9 thick strands of raffia, about 1cm thick and 50cm long
- Select a thinner, about half 5mm, strand to weave with, this is called the weaving rush
- Hold the centre at one end with the length lying across the knee
- Take the weaving rush, trim the ends if they are rough or broken, to keep it tidy.
Lay the weaving rush down in the opposite direction to the centres

Step 3 The weaving stitch

- Take the weaving rush and place it over and then back under the centre
- Reach through the loop, made by the weaving rush going over the centre
- Bring the weaving rush up through the loop and pull tightly
- Repeat the process – weave over and under through the loop
- Weave as many stitches as you want

The number of stitches at the start determines the shape and size of the Handicraft item being woven. Some people may know this stitch as “blanket stitch”

Step 4 Making the first Corner

- Turn the last 4-5 stitches around 180 degrees to face the direction they came from
- Weave into the opposite side placing one stitch in each space created by the previous stitches



Step 5 Making the next Corner

- When you reach the end, weave another 4 – 5 stitches along the centre
- Trim the short ends at the starting point
- Turn the last 5 stitches around the corner and continue to weave into the next stitch

Step 6 Replacing the Weaving Rush

- Select another weaving rush and trim the ends if required
- Loosen the last stitch
- Push the new weaving rush through 10 centimeters
- Tighten the last stitch
- Lay the old weaving rush down with the centres
- Start weaving with the new weaving rush

Step 7 Weaving the Corners

The stitches become further apart at the corners as the piece grows in size

- To keep the stitches evenly spaced you may need to weave 2 stitches in the one space when weaving around the corner section



Karen's Storyboarding Process

In the online illustration workshop, Karen Briggs runs through her process when storyboarding children's books.

Following the steps and advice below, along with the online workshop, you will be guided through how to create your own storyboard.

Initial conversation – Approached by email from the publisher with the proposed manuscript.

Background research and brainstorming – Look at other picture books from illustrators for creative inspiration.

Start brainstorming, there is no limit to how much or how little to sketch. Build momentum and set a scene for the book I am working on.

Create thumbnails – Start with a sketchbook and HB pencil. While reading the story make lots of character doodles and sketch out thumbnail ideas. Use a light box and tracing paper for characters sketches so they can be placed on backgrounds. Get to know my characters by drawing them at different angles and sizes.

Storyboarding and book dummy – Once the key characters are finalised, created thumbnails of a very rough storyboard of the whole book in pencil. Getting the storyboard right at this point is essential, this is the backbone structure of the book. Then create a book dummy, which is a three-dimensional model of the book. I add page numbers and indicate the text along with quick sketches in pencil.

Coloured roughs – Choosing the right medium and colour palette for the book is the next step, experiment with the medium (paint, pencil, etc.) and different types of paper backgrounds to finalise the idea.

Front page and end pages – These are either newly illustrated images or are taken from existing illustrations in the book.

Finished illustrating – Once the illustrations are finished, they are sent to the publisher for design and layout. The illustration process is an ever-changing process that is frequently influenced by feedback and direction.

Storyboarding Activity

*Using the story **Three Smokes***

- Create your own story board, following along with Karen Briggs instructions on the Illustration online workshop and her notes on the storyboarding process.
- Included below is the storyboarding template, broken into eight pages
- Start sketching the pages, using the page breakdown of the lines from the *Three Smokes* story
- The sketches can be rough to start with, work on the placement of the illustrations and the lines.
- Work through a couple of drafts, build the details as you go, working towards the final book page
- Be creative, work with different colours and placements, don't be afraid to make a mistake

Storyboard Template (print to A4 or A3)


