

Aboriginal & Torres Strait Islander Studies 2019 v1.1

Unit 1 sample assessment instrument

March 2019

Examination — extended response

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. define and use terminology relating to culture, identity and connections within Aboriginal societies and Torres Strait Islander societies
2. demonstrate an understanding of Aboriginal societies and Torres Strait Islander societies using a holistic approach to identify and explain characteristics of, and influences on, these societies
3. analyse worldviews of Aboriginal peoples and Torres Strait Islander peoples that relate to viewpoints on culture, identity and connections within and across societies, and provide reasons for such viewpoints
5. evaluate the significance of cultural interactions through assessing the influence of exchanges within or across Aboriginal peoples and Torres Strait Islander peoples
6. create responses that communicate ideas using understandings of culture, identity and connections related to Aboriginal societies and Torres Strait Islander societies.

Note: Unit objective 4 is not assessed in this assessment instrument.

Please be advised that this resource may contain images, voices, names or references to deceased persons. This may be in the form of photographs, film, audio recordings or printed material included or referenced as part of this resource.

Subject	Aboriginal & Torres Strait Islander Studies		
Technique	Examination — extended response		
Unit	1: Culture, identity and connections		
Topic	—		
Conditions			
Time	2 hours	Planning time	15 minutes
Word length	800–1000 words	Seen/unseen	Unseen
Other	<ul style="list-style-type: none"> • Students cannot bring notes to the examination. • Stimulus material attached. 		
Instructions			
<ul style="list-style-type: none"> • Write your response on the lined paper provided. • You may write notes during the planning time, but not begin your response. • Ensure that you use <ul style="list-style-type: none"> – the stimulus material – terminology related to culture, identity and connections throughout – the genre conventions of an analytical essay – language conventions, including spelling, grammar and punctuation. 			
Task			
Respond to the following statement, referring to the stimulus material provided:			
<i>The worldview of Aboriginal peoples and Torres Strait Islander peoples cannot be separated from the land.</i>			
In your response:			
<ul style="list-style-type: none"> • use a holistic approach to identify and explain the characteristics of, and influences on, the worldview of Aboriginal societies and Torres Strait Islander societies • analyse worldviews of Aboriginal peoples and Torres Strait Islander peoples represented in the stimulus, and how these worldviews contribute to culture, identity and connections; provide reasons for such viewpoints • evaluate the significance of exchanges within or across Aboriginal societies and Torres Strait Islander societies, and how these exchanges are used to maintain culture, identity and connections. 			
Stimulus			
See attached.			

Criterion	Marks allocated	Result
Defining, using and demonstrating understanding Assessment objectives 1 and 2		
Analysing Assessment objective 3		
Evaluating Assessment objective 5		
Creating Assessment objective 6		
Total		

Stimulus

Source 1: *Skin Country* (2018) by Carol McGregor

Carol is of Wathaurung (Victorian) and Scottish descent. Through her artistic practice, she is able to explore her cultural identity from diverse ancestry and lived experience.

Embodying the land, histories and community, Carol McGregor's *Skin Country* is a contemporary possum skin cloak that features an integrated map of the native plants used across Greater Brisbane Aboriginal communities. McGregor collaborated with Traditional Owners, Brisbane Elders and community members to collectively share stories and plant uses. The illustrations burnt and painted with ochres onto the cloak highlight traditional knowledge, plant diversity and Country.

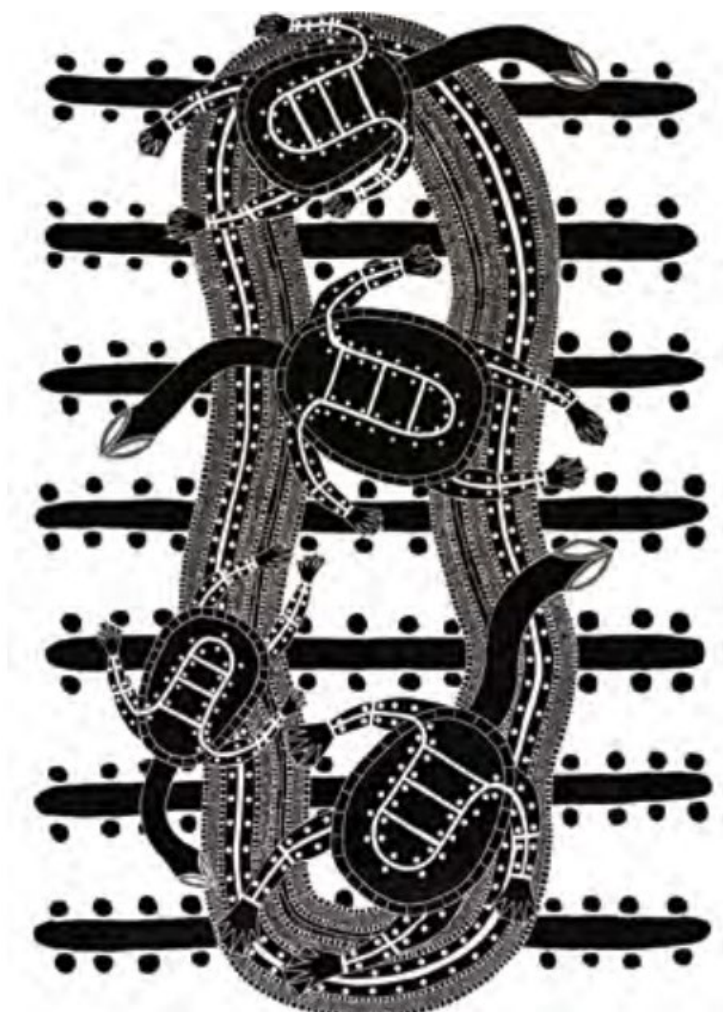
"I began making contemporary possum skin cloaks as a tangible way to connect to my Aboriginal great grandmother, Annie. Traditionally, these cloaks were personal, inscribed with images or patterns to signify where you are from, your place, totems and tribal stories. Making a cloak constitutes a powerful healing process: although separated by time and country, each generation touches another to pass on not only their DNA but also their knowledge".



Used with permission of the artist.
Carol McGregor, *National Portrait Gallery*

Source 2: *Ayuva Ivadha Ava Angkamuthi* (My Father's Country Angkamuthi) 2012 by Teho Ropeyarn

Teho Ropeyarn is an artist from Injinoo, Cape York Peninsula, Queensland and currently lives and practises in Cairns. He is a descendant of the Seven Rivers Peoples from Angkamuthi and Yadhaykana clan groups located on the west and east coasts of northern Cape York Peninsula.



Teho's practice is centred around his father's peoples' heritage. Living and growing up in Injinoo, he focuses on his Aboriginal heritage to keep what is left of his culture alive.

The narrative in his work explores traditional and historical stories, significant events and dreaming sites, totems, the four clan groups that make up the Injinoo peoples, Country (both land and sea) and ceremonial body design elements with a spiritual connection to Country and community.

Teho's focus is to preserve and document old stories and old knowledge passed down from Injinoo Elders. The Injinoo stories are re-created in a contemporary form that directs Teho's approach to contemporary imagery, symbols, imagination and metaphors.

Used with permission of the artist.

Ayuva Ivadha Ava Angkamuthi (My Father's Country Angkamuthi) 2012

Vinyl cut print on paper

120 x 80 cm

Edition 18 of 30

Photo credit: Michael Marzik 2012

Source 3: Garom the Rock Cod from Ghost Net Art: The Story of Dauma And Garom (2013)

The Story of Dauma and Garom is a collaborative work by artists at Erub Arts on Darnley Island.



The late George Mye told the story of Garom, the honeycomb cod, and Dauma, the mud crab, who marry in the waters off Darnley Island. This is a much-loved local story, depicted in murals in the local primary school and the subject of its own song. John Mye is now the story custodian.

The Dauma and Garom works are made of abandoned pieces of fishing net (or 'ghost net'), which artists use as a way of raising awareness of the environmental damage it causes to their marine environment.

In an article from *The Conversation* in 2014, Darnley Island artist Racy Oui-Pitt explains that using the story of Garom and Dauma is a reminder that 'Just like the cod (Garom) and the crab (Dauma) together in the *keper* (shallow pool), we are all connected.'

Image used with permission from Erub Arts.

As appears in the *Ghost Net Art: The Story of Dauma And Garom* exhibition at the Australian Museum.

Source 4: Songlines: The Indigenous memory code

The source provides a rich explanation about the many roles of songlines in maintaining Aboriginal and Torres Strait Islander culture.

www.abc.net.au/radionational/programs/allinthemind/songlines-indigenous-memory-code/7581788

Source: Malcom, L & Willis, O 2016 on ABC Radio National *All in the Mind*

References

Mitchell, S & van Seville, E 2014, 'Ghostly art, made from debris that menaces marine life', *The Conversation*, 6 March, <https://theconversation.com/ghostly-art-made-from-debris-that-menaces-marine-life-23992>

Malcom, L & Willis, O 2016, 'Songlines: The Indigenous memory code', ABC Radio National, *All in the Mind*, 8 July, www.abc.net.au/radionational/programs/allinthemind/songlines-indigenous-memory-code/7581788