

TANDERRUM

LEARNING RESOURCE PACK

“This ceremony is testament to the fact that the Kulin and their culture, are strong and alive.” RACHAEL MAZA



INTRODUCTION

Welcome to the study guide of the 2014 Melbourne Festival production of *TANDERRUM*. Activities related to the AusVELS domains as outlined below. These activities are not sequential, and teachers are encouraged to modify them to suit their own curriculum planning. Lesson suggestions for teachers are given within each activity, with questions that are intended to be directed at students.

AUSVELS LINKS TO CURRICULUM

- **The Arts:** Creating and making, Exploring and responding
- **Civics and Citizenship:** Civic knowledge and understanding, Community engagement
- **Communication:** Listening, viewing and responding, Presenting
- **English:** Reading and viewing, Writing, Speaking and Listening
- **The Humanities – History:** Historical knowledge and understanding, Historical Skills
- **The Humanities– Geography:** Geographic knowledge and understanding, Geographical skills
- **Interpersonal Development:** Building social relationships, Working in teams

- **Languages:** Intercultural awareness and language awareness
- **Thinking Processes:** Reasoning, processing and inquiry, Creativity, Reflection, evaluation and metacognition
- **Cross Curriculum Priorities:** Aboriginal and Torres Strait Islander History and Cultures

MELBOURNE FESTIVAL

Melbourne Festival is one of Australia’s flagship international arts festivals and one of the major multi-arts festivals of the world, in terms of quality of work, innovation of vision, and scale and breadth of program.

Each Festival brings an unparalleled feast of dance, theatre, music, visual arts, multimedia and outdoor events from renowned and upcoming Australian and International companies and artists to Melbourne.

Melbourne Festival is quintessentially Melbourne’s festival - physically by reaching out into the topography and geography of the city itself, artistically by presenting Melbourne’s finest artists in new works and international collaborations, and demographically by engaging with as many people of Melbourne as possible, giving them ownership of their annual international festival.

The 2014 Melbourne Festival will take place between 10 – 26 October.

melbournefestival.com.au

STATEMENT FROM ILBIJERRI THEATRE COMPANY

ILBIJERRI (pronounced 'il BIDGE er ree') is a Woiwurrung word meaning 'Coming Together for Ceremony'.

ILBIJERRI is Australia's leading and longest running Aboriginal and Torres Strait Islander Theatre Company.

We create challenging and inspiring theatre creatively controlled by Indigenous artists. Our stories are provocative and affecting and give voice to our unique and diverse cultures.

ILBIJERRI tours its work to major cities, regional and remote locations across Australia, as well as internationally. We have commissioned 30 new Indigenous works and performed for more than 150,000 people.

We deliver an extensive program of artist development for new and emerging Indigenous writers, actors, directors and creatives.

Born from community, ILBIJERRI is a spearhead for the Australian Indigenous community in telling the stories of what it means to be Indigenous in Australia today from an Indigenous perspective. Our work possesses the power to reach out and remind audiences of every person's need for family, history and heritage.

Our collaborative relationships with communities and artists are at the heart of our creative process and all our work empowers and enriches our audiences.

Artistic Director: **Rachael Maza**

Associate Director: **Isaac Drandic**

Executive Producer: **Brad Spolding**

Associate Producer: **Lisa Parris**

Associate Producer: **Julia Valentini**

Company Manager: **Lauren Bok**

Finance Manager: **Jon Hawkes**

Education Manager: **Kamarra Bell-Wykes**

STATEMENT FROM RACHAEL MAZA, ARTISTIC DIRECTOR OF ILBIJERRI THEATRE COMPANY

Culturally in TANDERRUM there is no Director - as it is The Elders of the five Kulin Nations who lead the ceremony and I answer to them and this is how it should be.

It has been such an incredible honour to be able to work on TANDERRUM alongside the Elders of the Kulin Nations and their mobs on whose country I was born and now live. Knowing that these cultural ceremonies were disrupted by colonization for over 150 years and that there is much healing to be done, this ceremony is testament to the fact that the Kulin and their culture are strong and alive.

I would like to applaud Josephine Ridge as Artistic Director of Melbourne Festival in her wisdom in deciding that TANDERRUM should open the Melbourne Festival. It sets an example to others in following protocols of Kulin Country; on entering country you must understand and accept the laws of that place and its people, and only then can you be Welcomed and given permission to conduct your business. I would like to applaud Melbourne Festival for respecting and making possible this ceremony, ensuring that their national and international guests and artists are able to practice their song and dance on Kulin country safely and with respect.

TANDERRUM celebrates the culturally rich and vibrant Aboriginal communities we have here in Melbourne.

I'd also like to acknowledge and give thanks to the Elders, their emerging leaders, my incredible team at Ilbijerri including the key creatives: Jacob Boehme, Mariaa Randell, James Henry, Marie Clarke, Deline Briscoe, Emma Donovan, and to Josephine Ridge at Melbourne Festival for her vision and courage.

STATEMENT FROM ELDERS OF THE KULIN NATIONS

Ceremony is a vital part of our culture, traditionally and still to this day. This Ceremony was practiced by the Wurundjeri, Boon Wurrung, Taungurung, Dja Dja Wurrung and Wadawurrung people of the Central Kulin Nations. It has been done by our people since time immemorial. For thousands of generations we have had interrelations across the Kulin Nations and its vital we revitalize this ceremony for the benefit of our children and their children and the generations to come.

We might not know the exact dances that were done by our Ancestors during TANDERRUM; but we know they danced and we know we still walk in their footsteps. As the world changes the Ceremonies change too but TANDERRUM still means the same thing, it's to welcome people to country and to keep them safe. When people accept the Lore of Bunjil they agree to learn our history and respect our culture.

ELDERS

Wurundjeri Elders: **Aunty Diane Kerr** and **Aunty Irene Morris**

Wadawurrung Elder: **Uncle Bryon Powell**

Taungurung Elder: **Uncle Larry Walsh** and **Aunty Bernadette Franklin**

Boon Wurrung Elders: **Aunty Carolyn Briggs** and **Aunty Fay Stewart Muir**

Dja Dja Wurrung Elder: **Aunty Fay Carter** and **Uncle Gary Nelson**

TANDERRUM CREDITS

Director: **Rachael Maza**

Choreographer: **Jacob Boehme** and **Mariaa Randall**

Composer: **James Henry**

Musical Direction: **Deline Briscoe** AND **Emma Donovan**

Visual Artist / Designer: **Maree Clarke**

Stage Manager: **Allan Maguire**

Production Manager: **Gene Hedley (Megafun)**

Project Manager: **Coco Eke**

DJIRRI DJIRRI

Second in charge to the Elders. Meaning willie wagtail, flitting here and there and keeping our mobs informed and on track.

Wurundjeri: **Mandy Nicholson**

Wadawurrung: **Tammy Gilson**

Taungurung: **Corlene Button**

Boon Wurrung: **Robert McGuinness**

Dja Dja Wurrung: **Rebecca Phillips, Harley Lee Dunnolly** and **Trent Nelson**

FOCUS ONE: ABORIGINAL NATIONS AND STORIES

OBJECTIVES

- Gain understanding of the diversity within Indigenous Australian cultures and their colonisation experiences
- Gain understanding of student's local cultures and histories, connecting students to their homes
- Recognise that although many Aboriginal people no longer live "traditionally" as they did before the arrival of Captain Cook, there is still a strong and vibrant community and connection to land and culture and community.

DISCUSSION POINT

Pre-Settlement Australia was made up of 250 different Aboriginal and Torres Strait Islander nations. The TANDERRUM Ceremony consists of the five First Nation Peoples/Groups that make up the Kulin Nations. Each nation had a different language, culture, stories, songs and cultural practices.

Aboriginal cultures, like many other cultures around the world, have a deep connection to land and place. Many Aboriginal mythologies and cultural practices are linked to particular locations and landmarks. In addition, tribes had particular protocols regarding a tribe member's movement from one place to another. Likewise, it was typical that a member from another tribe would have to seek permission to enter a tribe's nation territory.

When European settlers arrived on Aboriginal land, typically Aboriginal people were removed from their land and placed on communal settlements or missions. These missions did not take into consideration the individual differences between tribes and Aboriginal people were unable to leave this new location.

This caused great illness and starvation, as they were unable to seek traditional food sources. It also prevented certain cultural practices and protocols.

KEY THEMES

- Culture
- Protocols
- Travel
- Language
- Connection to land and place.

ACTIVITY 1 - ABORIGINAL NATIONS

1. Look up the Aboriginal Language Map: <http://www.abc.net.au/indigenous/map/>.
 - a) What is this map?
 - b) Have you seen it before?
 - c) Why are some nations bigger than others?
 - d) What First Nation People/Groups make up the Kulin Nations?
2. Compare this map to a modern map of Europe
 - a) Which countries have they visited?
 - b) What protocols did they need to adhere to travel there?
 - c) Did they need special permissions or documentation?
3. Discuss how you think national boundaries were recognised in Aboriginal Australia.
4. What do you think may have happened when a mixed combination of tribes were lumped together on a mission?

ACTIVITY 2 - KNOWING YOUR COUNTRY

1. Ask the students to identify and research their local current First Nation Group on the Aboriginal Language Map.
 - a) What is the name of the local First Nation People where you live?
 - b) What language/s were spoken?
 - c) What did people do for food? What instruments did they use?
For example: Fishing nets, eel traps, spears, boomerangs etc.
 - d) When did white settlers arrive on that nation?
 - e) How were the local Aboriginal people at the time treated? Were there massacres, missions established, children taken?
 - f) How does the community celebrate their culture today? Are there any special events, landmarks, organisations?

ACTIVITY 3 - NAMING YOUR NATIONS

1. Get students to identify their various nations
 - a) Where were they born?
 - b) Where do they currently live?
 - c) Where have they visited or holidayed?
2. As a whole class or in two groups, get students to share what they learned about their land.

For example: My name is Lia, I was born on Wurundjeri land and live in Boonerwung country. My favourite place to visit is on the Murray River in Yorta Yorta country

FOCUS TWO IDENTITY

OBJECTIVES

- Develop an understanding of the complexity of identity.
- Become aware of elements of your identity

DISCUSSION POINT

Identity is the culmination of what we believe we are, what others think you are and what it means to belong to your community. Your individual identity is represented through a number of social, physical and cultural characteristics. Even in today's modern world Indigenous people still consider the traditional practices and beliefs of their ancestors to be a vital part of their identity and who they are. That's why events such as TANDERRUM are so important because it is a way for First Nation people to revitalise and reconnect with traditional ceremonies that have been practiced for thousands and thousands of years before them. The Arts in all of its forms are also used by Aboriginal people to express their beliefs and identity in both traditional and contemporary ways and both are a continuum of each other.

KEY THEMES

- Identity
- Culture
- Community
- Self-expression.

ACTIVITY 1 - WHAT MAKES YOU - YOU!

1. As a group, brainstorm the different elements of a person's identity and draw a mind map demonstrating where there may be linkages.
2. Ask the students to respond to the following questions:
 - a) How do people express their identity? As individuals and as a community?
 - b) Why is a sense of identity so critical to human beings?
 - c) What results when individual and cultural identity interact or collide?
 - d) How can a person's sense of identity impact on their behaviour?
3. Give students time for self-reflection about their identity. Ask students to identify elements of their identity that are important to them. Are these elements cultural? Physical? Behavioural?
4. Get students to develop an art piece depicting their individual identity

FOCUS THREE INDIGENOUS EXPRESSION

OBJECTIVES

- To give context to the history of the development of Indigenous Theatre in Australia.
- To show how the arts and theatre can be an important mode of cultural maintenance.
- To demonstrate how the arts and theatre can be used to incite discussion and promote awareness of key topics.

DISCUSSION POINTS

Since the 1960's Indigenous people have used theatre as a way of analysing social structures and injustices, making political statements, and telling stories about their people's personal and community struggles, victories both past and present. Just as traditional dance, stories and art are used to pass down stories, lore and history, theatre is seen as a valid and respected form of ceremony that brings people together, educates and entertains. Indigenous theatre makers use both traditional and modern influences to create a unique, powerful and meaningful form of storytelling and expression.

KEY THEMES

- Theatre
- History of Indigenous theatre.

ACTIVITY 1 - BLACKFELLA ARTS - LOCAL RESEARCH

1. In small groups, identify a local and/ or state based company or arts organisation that specialises in Indigenous art.
 - a) What is their art form?
 - b) Where do they present their work?
 - c) Do Aboriginals and/or Torres Strait Islanders manage the company?
 - d) What is the history of the company?
 - e) Are there opportunities for you to get involved either through volunteering or exhibitions, workshops or shows that you can attend?

FOCUS FOUR WHERE TO FROM HERE

OBJECTIVES

- Summarise key learnings about Australia's Aboriginal history.
- Evaluate the current status of Aboriginal race relations in Australia.

DISCUSSION POINTS

Students should now have a greater understanding of the Kulin nations and Australia's First Nation People.

The life expectancy of an Indigenous person is also approximately 20 years less than a non-Indigenous person and the infant mortality rate of Indigenous children are almost twice that of non-Indigenous children.

In 2011, the Australian Prime Minister Kevin Rudd made a formal apology to the Stolen Generation. This event was widely broadcast and many members of the Stolen Generation and community elders were invited to attend.

ACTIVITY 1 - NATIONAL APOLOGY

Links to National Curriculum

1. Get students to watch "The National Apology".
2. In small groups, get students to discuss whether or not the apology by the Prime Minister was important.
3. Get students to answer the following questions:
 - a) Is it the responsibility of the Australian Government to apologise for past wrong doings? Why/why not?
 - b) How do you think it made members of the Stolen Generation feel when they were given an apology?
 - c) What can we do as a nation to continue to move forward to right the wrongs of the history of the Stolen Generation?

ACTIVITY 2 - HISTORY OF ABORIGINAL POLITICS

Research one of the following previous Indigenous rights campaigns and look at their effectiveness and what methods were used:

- a) The Tent Embassy
- b) The Freedom Rides
- c) 1967 Referendum

ACTIVITY 3 - RECONCILIATION ACTION PLANS

1. Research other companies Reconciliation Action Plans.
2. Evaluate the positives and negatives of these plans.
3. In small groups, prepare a Reconciliation Action Plan for your school.
4. Pitch the plan to the rest of the class.

RESOURCES

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2013 TANDERRUM ARTICLE

"A ceremony of this size, the coming together of the five mobs of the Kulin Nations, hasn't happened for over 100 years," says Rachael Maza, Ilbijerri Theatre Company director who organised the event.

"There have been TANDERRUM within the mobs, but to have the five of them is very unique. It would once have been an annual event, coming together for special occasions."

Nelson and four other elders will exchange gifts in the spirit of the TANDERRUM. The ceremony welcomes others onto a community's land, with song, dance and often trading, shared by the Jaara, Tauwurrung, Boonwurrung, Wadawurrung and Woiwurrung.

The five also have Bunjil in common, the eagle creator - and a desire to share the stories and performances specific to south-east Australia with a broad audience.

Festival director Josephine Ridge said she planned TANDERRUM as a meaningful opening event that acknowledged the people of greater Melbourne. "It has to be the very first event because it's a welcome to country."

She and festival president Carrillo Gantner will be welcomed and invited to participate in the ceremony. The dance performances will be followed by a free Archie Roach concert called *Creation*.

Nelson's ancestors come from the country around Bendigo. She is representing her father, Brien Nelson, who's unwell. Community respect and knowledge of culture earns one the role of elder, she says. "It's not age, it's knowledge, and he's passed it on to me."

While the dancers rehearse in the Northcote Town Hall, others are sewing strips of possum skin for the cloaks the elders will wear. Isobel Murphy-Walsh stitches as the pelts join in longer strips.

She visits schools and is optimistic about the interest children have in indigenous Australia. "When you see Aboriginal events in the mainstream, it's no longer a marginalised culture. It's now celebrated as the history of Australia we all share."

To her right Robynann Morgan teaches a visitor a neat blanket stitch and a remarkable garment takes shape. The possum pelts are imported from New Zealand as the native animal is protected in Australia.

"Many people feel when they put on a possum skin cloak it's like being wrapped in their culture, their land," says Murphy-Walsh. "It's a way of connecting to ancestors that's really important to me. It grounds me, reignites my pride in my culture."

Maza hopes the ceremony will grow in the three years to which the festival has committed to. "Here is a major international festival on Kulin country. There will be artists performing their song and dance from all over the world and it is so appropriate they will be welcomed and greeted and given permission to perform here by the custodians of this country who will give their blessing. It is such a beautiful practice."

Read more: <http://www.smh.com.au/entertainment/theatre/kulins-mobs-combine-for-blessing-20131010-2vb7x.html#ixzz335GGfNRZ>

KULIN NATIONS

The Kulin nations are the five language groups that traditionally lived in the Port Phillip region. These language groups were connected through shared moieties – the Bunjil (wedge tailed eagle) and Waa (crow). Within each language group, members of the community identified with one or the other of these moieties. It was their moiety that determined the pattern for marriage between individuals, clans and tribes. Community members had to find spouses from another language group of the opposite moiety, either within or outside their own wurrung (language group).

In Kulin mythology, Bunjil, the eagle or eagle hawk, is the creator deity, culture hero and ancestral being. Waa, in contrast, is a trickster character but also an ancestral being.

The Kulin people believed that during the Dreamtime, Bunjil took shelter in a cave located in the part of Gariwerd that is now known the Black Range Scenic Reserve. Bunjil’s Shelter is today a popular tourist attraction and one of the most important Aboriginal rock art sites in the region.

The five language groups of the Kulin are:

- Taungurung
- Wurundjeri
- Wadawurrung
- Boon Wurrung
- Dja Dja Wurrung



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TAUNGURUNG

Area of Victoria: North of the Great Dividing Range in the watersheds of the Broken, Delatite, Coliban, Goulburn and Campaspe Rivers

Language: Daungwurrung language

Background Information:

The Taungurung people, also known as the Daung Wurrung, were nine clans who spoke the Daungwurrung language and were part of the Kulin nations.

The Taungurung people used the King and Howqua River valleys as a major route for trade or war between tribes. The Howqua River valley contains a number of archaeological sites of significance including at least two quarry sites for greenstone, an exceptionally hard rock used for stone axes, spears and other cutting tools which the Taungerong traded with other tribes.

The ancestors had an intimate knowledge of their environment and were able to sustain the ecology of the each region and exploit the food available. A staple plant food was the mirniong (yam daisy), which provided a reliable source of carbohydrate. Other plants such as the bracken fern (food and medicine), the tree fern, kangaroo apple and cherry ballart were a valuable food source and can still be seen growing on Taungerong country today.

WURUNDJERI

Area of Victoria: From the north of the Yarra River, including what is now metropolitan Melbourne to the Werribee River. The boundary spreads south east as far as Mordialloc creek and over to Healesville.

Language: Woi Wurrung

Background Information:

The Wurundjeri have lived in the area for up to 40,000 years.

The Wurundjeri had regular camping spots along the Merri Creek, which they would visit according to season. In winter the low-lying land next to the creek was subject to flooding and the general dampness made it an unsuitable place for camping. At this time they would move to the hills. In summer time when food supplies were plentiful along the creeks, clans would visit one another and host meetings and ceremonies.

Women were responsible for 90% of food collected, of which the staple were plants. All Wurundjeri women carried a long fire hardened digging stick known as a *kannan*. They used their *kannan* to dig up the root or tuber of the murnong or yam daisy.

The Merri Creek supplied the Wurundjeri with an abundance of food such as eel, fish, and duck. Women waded through the Merri with string bags suspended around their neck, searching the bottom of the stream for shellfish. Emu and kangaroo were hunted in the surrounding grasslands. The Hobson's Bay in particular was once an excellent Kangaroo hunting ground.

In the forests and hills, possum was also a staple source of food and clothing. The flesh of the possum was cooked and eaten, while the skin sewn into valuable waterproof cloaks. These cloaks were fastened at the shoulder and extended to the knees. Clan designs were incised with a mussel shell tool into the inner surfaces of the skins. Wearing the fur side next to the body showed off the designs, which were highlighted with red ochre.

WADAWURRUNG

Area of Victoria: Wadawurrung live around Melbourne, Geelong and the Bellarine Peninsula. The Wadawurrung territory extended from the southern side of the Werribee River to Port Phillip, the Bellarine Peninsula, the Otway forests, and northwest to Mount Emu and Mount Misery. Their territory encompassed the Ballarat goldfields.

Language: Wada Wurrung

Background Information:

The Wadawurrung ranged over a wide area according to seasonal food sources, ceremonial obligations and trading relationships. The people conscientiously managed their land by building substantial houses, cultivating root vegetables and promoting grasslands by using controlled winter fire to promote the best conditions for plants and game while eliminating the risk of wildfire in summer.

In Wadawurrung culture, certain animals were symbolic. Examples include: the turtle symbolised love, the goanna for journey, platypus for wisdom and the barramundi for freedom.

The Wadawurrung were particularly good at cultivating and harvesting Old Man Weed, which is a very effective healing plant used for curing colds and chest infections. They continue this tradition today.

DJA DJA WURRUNG

Area of Victoria: Extended from Mount Franklin and the towns of Creswick and Daylesford in the southeast to Castlemaine, Maldon and Bendigo in the east, Boort in the north, Donald in the northwest, to Navarre Hill and Mount Avoca marking the southwest boundary. Their territory encompassed the Bendigo and Clunes goldfields.

Language: Dja Dja Wurrung

Background Information:

Dja Dja Wurrung, also known as the Jaara people and Loddon River tribe.

They were part of established trade networks, which allowed goods and information to flow over substantial distances. The Tachylite deposits near Spring Hill and the Coliban River may have been important trade goods as stone artefacts from this material have been found around Victoria.

There is evidence that smallpox swept through the Dja Dja Wurrung in 1789 and 1825, which would have decimated the population at the time. The epidemics were incorporated into Dja Dja Wurrung mythology as a giant snake, the Mindye, sent by Bunjil, to blow magic dust over people to punish them for being bad.

BOON WURRUNG

Area of Victoria: The Boon Wurrung territory extended along the northern, eastern and southern shorelines of Port Phillip, the Mornington Peninsula, Western Port and its two main islands, and land to the south-east down to Wilsons Promontory.

Language: Boon Wurrung

Background Information:

The Boon Wurrung consisted of six clans, known as the Yallukit Weelam, Ngaruk Willarn, Mayune Baluk, Boonwurrung Baluk, Yownegerra and the Yallock Baluk.

It is estimated that the Boon Wurrung lived in the area from as far back as 40,000 years ago. The Boon Wurrung people were linked with Tasmania but were disconnected by the rising seas that turned once-fertile plains into Port Phillip and Westernport Bays, including the Mornington Peninsula. Some of Tasmania's Palawa peoples have Boon Wurrung ancestry.

The Boon Wurrung were semi-nomadic hunter-gatherers, moving around a well-defined tract of land on a seasonal basis, exploiting and managing a range of resources. Land mammals such as the kangaroo and possum were sources of food and clothing, birds and eggs were harvested, shellfish and fish were taken in the coastal region and eels were a major food source in the swamps and rivers.

The landscape of their country included swamps, lagoons, rivers, open grassy country and thinly timbered country. It is known from historical records that wattle gum, roots, including yams and rushes, thistles, blossoms kangaroo apple, grass tree ferns and mushrooms were amongst the plant foods utilised by the Boon Wurrung.