



# K'gari



## Teacher Notes

This education resource was created in partnership with Reconciliation Australia.



[sbs.com.au/learn](https://www.sbs.com.au/learn)

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Any questions? Contact [sbslearn@sbs.com.au](mailto:sbslearn@sbs.com.au)

# About the Interactive

*K'gari* is an innovative interactive documentary that debunks one of Australia's first fake news stories by exposing the largely untold Aboriginal version of events.

In 1836 a ship hit a reef north of Brisbane. British castaway, Eliza Fraser, was rescued by the Butchulla women on nearby island, 'K'gari'.

When Eliza returned to England, she claimed to have been 'entrapped' by 'savage' Butchulla people. Her story became a global media sensation. The island was renamed 'Fraser Island'.

This interactive uses technology to reframe history: the user must take action to destroy and reject Eliza's false account and amplify Fiona's narrative.

SBS collaborated with Butchulla artist Fiona Foley and academic Larissa Behrendt to reclaim the story. From her perspective as a woman of the Wondunna clan, Fiona Foley explores the contemporary ramifications of the myth with immersive animation by Torres Strait Islander artist, Tori-Jay Mordey.

## Artwork Credits

Illustrations by Tori-Jay Mordey  
Title Art by Gemma O'Brien/ Jacky Winter

## K'gari Online Documentary Credits

**Produced and developed by SBS**



Script: Fiona Foley & Larissa Behrendt  
Illustration: Tori-Jay Mordey  
Voiceover: Fiona Foley & Miranda Otto

Animation: Studio Breeder  
Music: James Collins  
Sound design: The Post Lounge  
Title art: Gemma O'Brien/ Jacky Winter

Original archive text: Eliza Fraser, *'Narrative of the Capture, Sufferings, and Miraculous Escape of Mrs. Eliza Fraser,'* 1837, National Library of Australia.

### **SBS:**

Creative Development & Design: Boris Etingof  
Commissioning Editor Online Documentary: Kylie Boltin  
Producer Online Documentary: Ella Rubeli  
Additional Development: Kenneth Macleod

# Curriculum Links

The interactive platform, *K'gari*, and the classroom resources are closely linked to the following Australian Curriculum Content Descriptions:

## Humanities and Social Sciences

Year 6 [ACHASSK135](#) [ACHASSK137](#)

Year 7 [ACHASSI156](#)

## Humanities and Social Sciences (Civics and Citizenship)

Year 7 [ACHCK053](#)

Year 8 [ACHCK066](#) [ACHCS069](#)

## Humanities and Social Sciences (History)

Year 9 [ACDSEH020](#)

Year 10 [ACDSEH104](#) [ACDSEH143](#) [ACHHS182](#)

## English

Year 7 [ACELT1619](#)

Year 8 [ACELT1806](#)

Year 9 [ACELT1633](#) [ACELY1739](#)

Each of these Content Descriptions and/or their Elaborations are explicitly tied to the **Aboriginal and Torres Strait Islander Histories and Cultures** cross-curriculum priority. Teachers are encouraged to consider how they may be able to adopt and adapt the suggested classroom activities outlined below to suit further subject areas and/or year levels.

You can download a document containing the full curriculum descriptors [here](#).



# Recommendations Before Viewing in the Classroom

As with all resources, teachers are encouraged to view *K'gari* before showing it to students. The content addresses some significant themes and it is important for teachers to feel comfortable with the content before introducing it in the classroom. These resources have been designed to help you feel more confident to engage in safe and robust discussions in your classroom.

- Talk, if possible, with Aboriginal and Torres Strait Islander students, staff, families and/or local community members before using these learning resources. *K'gari* raises themes that may be sensitive for students, particularly Aboriginal and Torres Strait Islander students. Considering and pre-empting possible responses is very important.
- Set classroom ground rules: Due to the potentially sensitive nature of some of the content in *K'gari*, setting classroom ground rules with your students before viewing is an important step in creating a safe space and helping develop mutual respect and understanding between the members of your classroom community.

## Examples of Classroom Ground Rules

### **Be respectful**

Each person has their own beliefs and values.

### **Value diversity**

Each person has their own world views, experiences and opinions.

### **Listen politely**

Each person has a right to contribute without pressure or intimidation.

### **Act with honour and courage**

Be brave in sharing experiences, ideas and opinions.

### **Appreciate privacy**

Each person has the right to uphold their privacy.

### **Act responsibly**

Share feedback with thoughtful consideration and a positive attitude towards others. As each classroom is unique, add any further rules that may be required.

### Other ideas for consideration:

- Encourage students to frame discussion comments as their own (as in “I think”) and avoid forceful language (such as “you should”). Also encourage students to draw on evidence from their viewing, and from further critical research, in shaping their responses – engaging with diverse perspectives, including Aboriginal and Torres Strait Islander perspectives, is key to formulating strong understandings and responses.
- When responding to others in classroom discussion or within the associated activities, encourage students to challenge ideas rather than people. Allow adequate time at the end of each viewing session to debrief the content, discussion and associated activities.

For further guidance around fostering safe and respectful learning environments, visit the below sources from Reconciliation Australia’s [Narragunnawali: Reconciliation in Schools and Early Learning](#) online platform:

- [Cultural Safety and Respect in the Classroom](#)
- [Guide to Using Respectful and Inclusive Language and Terminology](#)

# Activities

## Pre-Learning Activity

Provide students with some, or all of the following key words from the interactive project:

**Captured**

**Traditional Country**

**Wild Beasts**

**Rescued**

**Barbarity**

**Fake News**

**Savage Desires**

**K'gari**

Have students individually make predictions about what each chapter is about. Ask students to share their predictions in pairs or small groups, before sharing with the class in order to highlight the differences in each response. Discuss with students how as individuals we all have different perspectives that inform our knowledge and how we see the world. (Optional: revisit this activity at the end to see how perspectives have changed after revisiting the website)

Have students complete the [full interactive here](#) it should take about 11 minutes to complete.

You can download the transcript and storyboard to the animation [here](#).

## Opening Sequence

*“Here time isn’t lineal, the present and the past overlap. Since the beginning of time the Butchulla people have lived on our island.”*

- What does the opening visual tell us about what is to come in the interactive?
- Why is it important to have an understanding of the past when we are in the present?
- Conduct some research into Aboriginal concepts of the Dreaming and the Dreamtime and the Torres Strait Islander Stories of the Tagai. What do you think is meant by “Since the beginning of time” after exploring these? How do these terms contribute to the idea of time not being lineal? Suggested research link and further reading: [Australian Museum](#), and a book [‘The Legends of Moonie Jarl’](#), written by Moonie Jarl (Wilf Reeves) and Wandi (Olga Miller).
- This interactive animation explores the concept ‘Fake News’. What is meant by ‘Fake News’? What are its impacts (negative or positive) and how can these effect generations presently and into the future? Where do we get our ‘news’ from? How do we know whether a source is reputable or not?

## Throughout the interactive

### 01 A new land



What is the irony about the statement “we were driven on an unknown island, inhabited by a savage race of people”? How does this language dehumanise the Butchulla people who lived and cared for the island?

### 02 Truth telling



What is the visual significance of the ocean washing away the narrative of Eliza and revealing the truth?

Compare Eliza’s and Fiona’s narrative. Which one presents a more holistic account of the history of K’gari. How does this effect the ‘truth telling’ of K’gari and the Butchulla people?

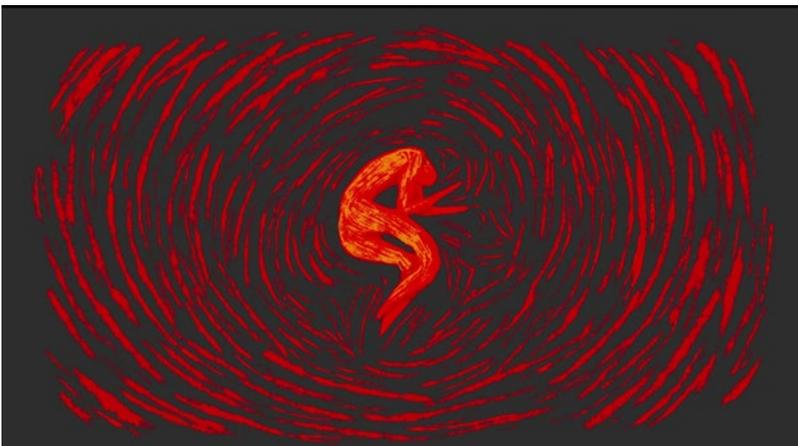
### 03 Two perspectives



Choose one element of Eliza's narrative from this chapter and create an image that encapsulates this experience. Consider Eliza's thoughts and feelings at the time.

Choose one element of the Butchulla narrative told by Foley, create an image that encapsulates their experience after finding Eliza, her husband and crew mate. Consider their thoughts and feelings at the time when confronted with a white person for the first time.

### 04 Captured or rescued



Throughout the interactive, red is continually used to illustrate Eliza's perspective against the Butchulla peoples. What do you think the symbolism behind red is? What effect does this have when viewing the platform?

Working in groups, and using the title '*Captured or Rescued*' create two storyboards from the perspective of Eliza Fraser, and of the Butchulla people who found her. Consider how you will represent emotions and thoughts from both perspectives.

Based on the narratives presented so far, do you think Eliza was captured or rescued?



Through the interactive animation, we are made aware of changes in Eliza's recounts of her experience of being 'stranded' on K'gari. Working in pairs, you are to interview Eliza Fraser and get 'the scoop'.

- *"Eliza Fraser has been found!"* You are a journalist that has been sent as part of the rescue mission to uncover the fateful tale of the shipwreck. On the boat journey home, Eliza recounts her experiences with the Butchulla people and the loss of her husband. In pairs, one person is to play the role of Eliza being interviewed, the other, the journalist after the truth of her experience. Conduct an interview for your breaking newspaper article.
- Three months after the return home, Eliza's narrative and experiences change. Becoming more 'savage' and 'heinous' in the details. You want to capture the 'truth' of it. Remaining in pairs, one member will again be Eliza, the other the journalist.
  - i. Journalist: Ask the same questions as before.
  - ii. Eliza: Looking over the descriptions of Eliza's experiences, respond to the questions, adding the new details you have since found/ 'remembered'.

In your pairs, discuss the following questions:

- i. Why do you think Eliza's recount changed?
- ii. Do you think Eliza's altered version should have been published?
- iii. Whose responsibility is it to ensure the truth is being told?
- iv. How does this changing recount contribute to the dehumanising of Aboriginal people?
- v. Should the media who published the story take some of the responsibility? Why/why not?
- vi. How do recounts like Eliza's continue to have an impact today? E.g. the K'gari dual naming project and negative stereotypes of Aboriginal and Torres Strait Islander peoples.

Once the newspaper articles are completed, in small groups, discuss the following:

How do you think the Butchulla people would have reported the event? Discuss the impact that 'fake news' and colonial mythmaking had and continues to have, on Aboriginal communities. How much of history is fake? Is history necessarily true?



*“The truth got lost. The stories Eliza tells about the “beasts” and “savages” fed the negative stereotypes of Aboriginal people. Her words inflamed the colonial prejudices that would be used down the track to justify the killing and dispossession of Aboriginal people. Her words took our humanity away”*

What is Fiona Foley saying in this quote? Why are ‘beasts’ and ‘savages’ in inverted commas? How were Eliza’s words used to “justify the killing and dispossession of Aboriginal people” down the track?

Looking at the visuals, discuss how Eliza’s lies aided in taking away Aboriginal peoples humanity? What do you think is the significance of the chain? What are some of the intergenerational impacts of unjust colonial policies and practices dispossession of Aboriginal and Torres Strait Islander people from their Country, cultures and communities?

Terra Nullius could be seen as Australia’s first piece of ‘fake news’. Research the meaning of Terra Nullius and its use in Australia. Consider the following questions:

- How was Terra Nullius used to oppress Aboriginal and Torres Strait Islander peoples?
- What did Terra Nullius mean for the colonialists?
- How and when was it overturned?

Collect your research and present it to the class using multiple perspectives in your research.

## 07 K'gari – Discussion Questions and Research Activities

What is the importance of having dual names for K'gari/Fraser Island to the Butchulla people? What does dual naming mean? Do you think it is important to use the Aboriginal names of places? Why/Why not? How does language and the names we use reflect the attitudes we have?

- The Butchulla peoples Native Title was recognised in 2014. What is Native Title? Fiona states “they still don't own the land”, what does this say about the implications and limitations of Native Title?
- The Butchulla people have always lived at/on K'gari, how do you think they would feel having it renamed to Fraser Island?
- Why is it important to allow the ‘washing away’ of fake news such as Fraser's story?
- Research other example of places in Australia with dual names – for each one you find list the Traditional Owners and the language of the dual name, as well as some information about the location. Present what you find to the class. Suggested research link: [Muru View](#)

### 8. “One Island, Two Stories.” Poster Activity

These sequences explore two perspectives of the same story. In groups, create a poster that represents both of the narratives that are occurring on this Island, highlighting the primary differences in language choices and the perspective on various events.

### Closing sequence

In the conclusion of the interactive, Fiona Foley reaches out to the audience, asking to allow the Butchulla people, to rename Fraser Island, *K'gari – Paradise*. How might this help the ‘washing away’ of the ‘fake news’ and help heal the hurts caused by Fraser's narrative?

# Additional Activities

## Mock Trial

As a class conduct a mock trial against the 'fake news' of Eliza Fraser. Explore the roles within a court case and discuss the purpose of a mock trial. Does a mock trial allow us to see another perspective? What do we need to do in order to have a successful mock trial? (Question techniques, arguments, witnesses, evidence)

### Roles:

**Defendant (accused), Eliza Fraser  
Jury**

**Judge  
Prosecutor**

**Witness/es  
Defence Lawyer**

After assigning roles allow groups to prepare for the trial, this can include evidence and witness or could be as simple as question. Groups can conduct further research to prepare themselves for the trial. The goal is to find Eliza Fraser guilty of not telling the truth about her experience on K'gari.

## Creative Piece

Encourage each student to reflect on a place that is special to them, their family and/or their community, supporting students to think about how both written and visual language can help to articulate feelings, attitudes and ideas. Guide students to develop a personal creative piece (short story, poem or artwork) that expresses the significance of their chosen place. Provide opportunities for students to share their reflections and creative representations with each other by proudly displaying completed works in your classroom, and by encouraging students to:

- describe their chosen place, and their relationship with it;
- explain why this place is special to them, their family and/or their community;
- justify why they think it is important for all people to respect and protect this place;
- demonstrate how their creative piece was designed to help to express the above.

Upon completing this activity, facilitate a class discussion around why it is special and important for all Australians to develop meaningful—even if diverse—connections to Country/place.

# Further Resources

## SBS Learn

**SBS Learn** is our online education hub housing all schools resources to support SBS programming including; *My Grandmother's Lingo*, *The Boat*, *Go Back to Where You Came From*, *First Contact*, *Servant or Slave*, *Occupation: Native*, *Connection to Country* and *Filthy Rich and Homeless*.

### Related resources from SBS Learn:

#### My Grandmother's Lingo

My Grandmother's Lingo combines gaming elements with narration in Marra, an Indigenous language now spoken by only three people in Ngukurr.

[Try the interactive and download the Teacher Notes here.](#)

#### The Boat

Take your class on a journey as seen through the eyes of 16-year-old Mai with this interactive graphic novel adaptation of 'The Boat'.

[Try the interactive and download the Teacher Notes here.](#)

## Narragunnawali

*Narragunnawali: Reconciliation in Schools and Early Learning* aims to create a community of positive and engaged schools and early learning services that are committed to promoting reconciliation between the wider Australian community and Aboriginal and Torres Strait Islander people.

*Narragunnawali* is designed to support all schools and early learning services in Australia to develop environments that foster a higher level of knowledge and pride in Aboriginal and Torres Strait Islander histories, cultures and contributions.

We have worked with education providers and organisations in each State and Territory to develop a program that doesn't duplicate any of the great work that is being done to build reconciliation across the country. Key stakeholders include Indigenous Education Consultative Bodies, the Government, Catholic and Independent school sectors and of course teachers, parents and students.

## Curriculum Resources

- [A Sense of Place](#)
- [Connection To Country \(Incursion or Excursion\)](#)
- [Languages Map](#)
- [Media Portfolio](#)
- [Our Shared History](#)
- [Sharing Stories](#)
- [Then and Now: Reimagining the Land on Which We Live and Learn](#)

## Other Resources

- ['The Legends of Moonie Jarl'](#), written by Moonie Jarl (Wilf Reeves) and Wandi (Olga Miller), Butchulla authors.
- *K'gari* the online interactive was based on the book [Finding Eliza by Larissa Behrendt.](#)