PUḺKARA NINTIRINGANYI – BECOMING KNOWLEDGEABLE EMBODIED ACTIVIST PEDAGOGY: EDUCATIONAL PRAXIS FROM AN AṈANGU WOMAN'S STANDPOINT

by

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Thesis
Submitted to Flinders University for the degree of

Doctor of Philosophy

College of Humanities, Arts, and Social Sciences (CHASS)

20 November 2018

CONTENTS

This thesis was written on Kaurna Country[1].

SUMMARY

This thesis honours Senior *Anangu²* Women Knowledge Holders' perspectives on the importance of maintaining inter-generational transmission of knowledge for present and future generations. It recognises the role of *Kamiku* and *Tjamuku* teachings within the community and schools, in grounding our ways of knowing, now, and into the future. Additionally, the Senior Women remind us of the importance to protect and keep Country³ strong, and in talking strong engage – when necessary - in acts of protest and activism to maintain that strength. The overarching thesis question asks: What does it mean to become knowledgeable from an *Anangu woman's* community standpoint and as an Indigenous academic within a university? This overarching question gives rise to a series of refining questions addressed throughout the thesis chapters in what are called exemplars. Here are those refining questions. How do the personal, professional and public domains of an Indigenous academic life inform educational praxis within the university, community and public educational spaces? What does it mean to become knowledgeable within Indigenous Studies and Education for students, in particular for pre-service teachers within a university program? Does activism inform Indigenous decolonising praxis within university programs? Does creative performance within Indigenous Studies and Education inform pedagogical praxis? Can Indigenous Knowledges and western education co exist? These questions will be addressed and aligned to thesis chapters, with the overarching question fundamental to the whole thesis.

Exemplar one: On Country (Chapter 4), explores how embodied connection to land, family, history, and the everyday informs the processes of the 'becoming' of an Aboriginal academic and the 'performing' of praxis? It considers what part Country plays in the inter-generational transmission of knowledge and encouragement of knowledgeability through Indigenous Studies and Indigenous Education. Exemplar two: *Irati Wanti* Anti-Nuclear Campaign (Chapter 5), investigates what part

activism plays in informing Indigenous decolonising praxis within university programs. Exemplar three: *Bound and Bound: Sovereign Acts* (Chapter 6), considers creative performance within Indigenous Studies and Education pedagogical praxis. Exemplar four: *Puḻkara Nintiringanyi*: 'Becoming Knowledgeable' within pre-service teacher education (Chapter 7), asks, what does it mean to become knowledgeable within Indigenous Education for pre-service teachers within a university program?

In these ways, the work explores what 'Becoming Knowledgeable' means from the standpoint position of an *Aṉangu* academic within a university system. In doing so, it positions this process of *Puḻkara Nintiringanyi*, as the first stage of knowledgeability, when being taught *inma* by *Antikirinya*[4] and *Yankunytjatjara* Senior Knowledge Holders, in considering the relationships between *Aṉangu* Education and broader educational engagement. This thesis, however, is not about *inma,* though aspects of *inma* give it shape. Song, singing and storytelling are privileged as methods for knowledge acquisition. They help centre Indigenous ways of knowing, being, and doing as authoritative and rigorous within broad Indigenous research inquiry. *Aṉangu* ways are set alongside key concepts drawn from wide-ranging Indigenous decolonising research methodologies and pedagogies. Both sources of knowledge are used to guide, shape and develop an education framework within a university system which focuses on 'the doing' – praxis in the process of 'Becoming Knowledgeable' from an Indigenous perspective. This combination of exemplars engages with the complex coexistence of Indigenous Knowledges and western education systems. They are brought together through use of the *Aṉangu* philosophy of *Ngapartji-Ngapartji.*

Critical, resistant and radical pedagogies are explored to encourage construction of a framework for change within Indigenous Education, where relationships are paramount for building resilient social actors and Indigenous community partnerships in a reframed, contextualised Indigenous Education pedagogical praxis. In this context, the *Aṉangu* philosophy of *Ngapartji-Ngapartji*, 'give-

and-give-in-return', is considered central. It is an enabling approach to foster creative working relationships between Indigenous educators and peers and collaborative partnership between *Anangu* students, family and community, with educational practitioners and systems. The outcome of this process is a methodological framework of engagement with 'Becoming Knowledgeable – two ways', in an *Anangu* Woman academic's approach to decolonising and transformative educational praxis.

DECLARATION

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any university; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

Signed: Simone Ulalka Tur

Date: 20 November 2018

ACKNOWLEDGEMENT

Dedicated to my late *Ngunytju* Mona *Ngitji Ngitji* Tur and my son Jack *Minungka* (Nook) Tur-Martens.

I honour my *Ngunytju* Mona *Ngitji Ngitji* Tur *Antikirinya/Yankunytjatjara* Elder and cultural broker for my thesis.

I honour my late father Jozef Tur for his love and belief in me.

I acknowledge my Elders and Senior Knowledge Holders from the *Kupa Piti Kungka Tjuṯa* community, past and present, who have guided and nurtured me. I acknowledge *Kami* Lucy *Waniwa* Lester for teaching me and guiding me. These are my first teachers and cultural professors.

I would like to acknowledge my family Shayne Martens-Van Hengst, Jack *Minungka* (Nook) Tur-Martens, Renee *Amari* Tur and Kaitlin (Katie) *Inawantji* Morrison for their love and support throughout my PhD.

I deeply thank my Principal Supervisor, Emeritus Professor Gus Worby, for his knowledge, his ongoing scholarly guidance, understanding and friendship, and for hanging in there with me when I lost both my parents.

I also thank Sista and Senior Aboriginal Woman Professor Tracey Bunda for her knowledge of Indigenous Education and Black feminist perspectives and cultural guidance throughout the thesis.

Both supervisors have played specific roles within my thesis, scholarly and cultural.

My sister Renee *Amari* Tur for her support in project administration and transcription.

I would also like to acknowledge and thank my *Unbound* Aboriginal Sistas, Ali *Gumillya* Baker, Faye Rosas Blanch and Natalie Harkin, for their intellectual and creative warriorship. I acknowledge Katie *Inawantji* Morrison for her violin accompaniment to her *Kami*'s poems, in ACT I and ACT II, *Bound and Unbound*.

I thank Umoona Aged Care Coober Pedy, South Australia, for their support of me with the Senior *Kungkas* throughout my thesis.

I thank my *Kangkuru* sister/cousin Karina Lester in her role as interpreter, when my Mum became unwell, and for providing cultural advice and support.

Deepest thanks goes to Olga and Victor Gostin for their support of our family, in particular *Ngunytju* Olga who worked with Mum as her *Kaku* on Mum's autobiography *Cicada Dreaming* (2010), which has been instrumental to my thesis.

I acknowledge the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) for their financial support with my Conversations with Senior Knowledge Holders.

I thank colleagues in Yunggorendi First Nations Centre for Higher Education and Research, now the Office of Indigenous Strategy and Engagement (OISE), Flinders University South Australia, for their ongoing support of my PhD.

Contributions by others

- Umoona Aged Care, Coober Pedy South Australia. In particular, Manager, Sonia Mazzone, Manager, Leigh Gleghorn and Acting Manager, Nina Brown.
- Topic Coordinators and tutors in topics EDUC 2420 *Teaching Indigenous Australian Students* and EDUC 9400 *Critical Indigenous Pedagogies*, within the OISE and the School of

PREFACE

Conversation: *Wapar Munu Mantaku Nintiringanyi* – Learning about the Dreaming and land

This Conversation[5] (adapted from Tur & Tur 2006, pp. 160-170) grounds this thesis. It honours a Mother and Daughter relationship situated within a specific context. It honours the telling of many stories within many moments in time.

It is about how teaching occurs within *inma* in the *Yankunytjatjara* kinship system. It reflects the stages of learning through *inma.* It demonstrates an *Anangu* way of knowing and inter-generational way of teaching between *Ngunytju* and *Untal* and offers a lifelong process of what it means to know, *Anangu* way. The explanation of what it means to 'Become Knowledgeable' from an *Anangu* point of view is important in this thesis. It is one of many stages of *Anangu* knowledge acquisition, as the Conversation shows.

Through a narrative/storytelling approach, I translate the concept of 'Becoming Knowledgeable' to a broader, university education paradigm. This application does not presume to take the place of *Anangu* ways of knowing, and teaching and learning, as this knowledge and its transfer is situated and relational. The approach taken to *Anangu* ways in this work is through an enactment of protocol and respectful engagement. It honours the cultural and intellectual property of *Anangu*, as it should be honoured.

The Conversation

Ulalka: *Ngunytju*, can you talk a bit about your childhood with the impact of policies in Australia that have affected your life? The transmission of knowledge on many occasions has been interrupted. How were you taught, how did you maintain the knowledge you were taught and did the historical context that is produced by policies affect your learning process? As the last part of that, I'll ask: how are you maintaining generational knowledge?

Ngitji Ngitji: I believe I was very lucky because I was able to live with my people during the policies of the day. I was hidden. I was able to go to the performance of ceremonies with my people and to understand what was going on. It was at a later stage of my life, when I was actually sent away, that is when my learning became fragmented to a certain degree, but I was still able to go back and pick up the pieces with my Mother coming down and me going out living with my family at Anna Creek cattle station. But I feel part of my learning was fragmented when I was sent to Adelaide.

Ulalka: You are an Elder of the *Antikirinya/Yankunytjatjara* family group and you have the *mayu*, the taste of the song. When did you get Eldership and what does that mean for you today?

Ngitji Ngitji: Well, my *mayu*, my song, has taken me many, many, many years of learning. As a little girl, I remember ceremony, three to four, five years of age, with the women and I remember the songs today that were taught to me and I still sing those songs. And it was from a very early age that these songs were implanted within me. I was more or less accepted by these women to be at the *inma* and I have been able to carry that. I have become an Elder at the age of 46 when I was working with Elders from Indulkana with the Ethnomusicology Department (at Adelaide University), where I worked with Ethnomusicologists to help to be an interpreter for the English. And that's how I gained more knowledge by being an interpreter. And it's through that. Even before I actually did that sort of thing, I wasn't called an Elder, but I was told to be an Elder when I was 46 years of age because I had reached the knowledge according to my people, not according to anybody else. They believed that I had my own knowledge, my own *mayu*, my own scent, my own journey had begun because I had learnt and they said I could go out and teach.

Ulalka: With the women in Adelaide, in a women's *inma* song and ceremony, are many of these practices continued today?

Ngitji Ngitji: Yes, definitely used. It is the same process. When I was actually chosen to take over a role last year, I didn't [do it] of my own accord, because the people already knew that I was trained in my own culture and in my own *inma*. They know that I have my family song which has been handed down for generations and I am doing that today with young women. I am teaching exactly as I remember as I was taught and until *ninti tjukutjuku* (that means just a little bit of knowledge) and *ngula ma puḻkaringanyi* (later on) you will become bigger and more knowledgeable. And then I will assess you and I will assess you by your training. And if you are ready to move on and become a teacher yourself, with the Elders and myself as well, I myself know when you will be ready to go to the next step.

Ulalka: So that was *ninti tjukutjuku.* That means just a little bit of knowledge and *ngula ma puḻkaringanyi* – later Becoming Knowledgeable*.*

Ngitji Ngitji: *Inma puḻkaringanyi, nintiringanyi, puḻkara, nintiringanyi*: becoming greatly knowledgeable, and that is when you will be able to lead others. When I step aside the next leader comes along.

Ulalka: From our discussion, the transmission of knowledge occurs through *inma* song-cycle. How else is knowledge transmitted?

Ngitji Ngitji: Well knowledge is also transmitted about journeys of the *Wapar* of your ancestral beings.

Ulalka: And that's though stories?

Ngitji Ngitji: Yes, by telling stories handed down from generation to generation. Like you know the story of the Possum Woman and then there's other *Wapar*, that's been handed down and it tell you must learn every aspect, without making a mistake. Every journey of that ancestral being taught, repetitious, over and over again.

Ulalka: And do you see learning is part of the environment or can learning occur separate from the environment?

Ngitji Ngitji: Learning is holistic. It happens in the environment. It takes in the whole of the person from society that you're in.

Ulalka: Can you describe some words for me, and you have already done quite a few, for wisdom? Is there a concept of wisdom, or is that where you become, when you hold lots of knowledge, when you move from *inma tjukutjuku* to then holding lots of knowledge?

Ngitji Ngitji: First of all you start the journey of the *inma tjukutjuku* and then you … not just *inma* but the circle of life. Firstly, you get just a little bit and then more information is given to you as you grow.

Ulalka: We've talked about that before, the transmission of knowledge. You said there are different layers of knowledge, and that there are teachers and there are listeners, learners, and not all learners will leave with the essence of that information or the layers. Different people will learn different knowledge.

Ngitji Ngitji: Yes, that is right, different people will learn different knowledge and they will become knowledge in that certain area. Knowledge is not just given to one person; different knowledge is given to different sorts of people in that community.

Ulalka: And that is based on their skills?

Ngitji Ngitji: Yes, it is based on their skills. They observe and then they move on to *ninti tjukutjuku* and *Ninti Puḻkaringanyi* and the ultimate thing is *ninti alatjika*: you're absolutely knowledgeable, *ninti puḻka alatjika.* And you get that when you're old, according to your ceremonial life and when people say, *uwa nyuntu puḻka, nyuntu nintima*, you are now the teacher.

Ulalka: *Ngunytju ngayulu nyuntunya wangka nyangaku*. Mum, I thank you for this talk.

This Preface positions key concepts explored throughout the thesis: concepts that have guided translatable learning and teaching practices from one knowledge system to another. The translation, however, is not about replacing one system with another. Rather, it is about understanding how to balance and benefit from different ways of knowing within diverse education paradigms – *and* enhance both in the process.

In the *Aṉangu* paradigm, knowledge is located, contextual, and relational. Relationality is important. This is demonstrated in the Conversation, through the explanation of the significance of connection to Country and the role of Senior Knowledge Holders. Embodiment through ways of knowing and relationships in teaching and learning will look different based on the educational setting. This includes understanding the historical, social and political context of colonisation within Australia.

Stages of learning are important here. Knowledge attained is assessed, based on the skills obtained and training. This is an important feature in the thesis, as well. Whether knowledge is assessed by Elders through an Indigenous epistemology or within western systems of education makes a difference. Each 'system' produces a different emphasis on what it means to know and what it means to be knowledgeable. The thesis acknowledges, respects and, where possible, reconciles the benefits of these differences. It advances a further concept: responsibility to knowledge and responsibility of teacher to learner and learner to teacher. This relational-responsible-pedagogical approach is important within Indigenous Education. Finally, the role of

storytelling in privileging Indigenous ways of knowing, teaching and learning is essential to an

understanding of the origins and the purpose of this work. These things my Mother taught me.

CHAPTER 1 INTRODUCTION:
SINGING THE THESIS INTO BEING

That Knowledge is handed down from generation to generation, it's a generational thing, so that person actually knows the *mayu*, also that person dreamt and created that song, that is the *mayu* (Tur & Tur 2006, p. 170).

Thesis Song: A beginning

Re-awaken Grandmothers, Grandfathers Dreaming

Kamiku Tjamuku wapar nganana watanykurinu

Grandmother, Grandfather let us not forget our Dreaming

Ngayulu nyuntunya tapini wapar atakankuntjaku

I am asking you to make the Dreaming clear

Ngunytju and I were travelling to Umawa, down Stuart Highway. *Ngunytju* began singing. I was sharing my thoughts of how I saw my PhD developing. My *Kami Inawantji* was a composer and Knowledge Holder of *inma*. I was telling my Mum, 'Can she help me with an *inma* that asks my family to help me keep my knowledge strong? I want to learn and want to be able to keep learning *inma*'. We turned off Stuart Highway on the desert road and headed towards Mimili, on our way to Umawa. In the distance we could see the Musgrave Ranges.

Ngunytju keeps humming a tune. Sometimes I feel like a visitor because I live in Adelaide, yet I am not. I am the embodiment of *Anangu* Aboriginal person. Since birth I have maintained my connection to Country and Community – I have enacted my responsibility and connection. I am same and different. My story is embedded in my family's story.

I reflect on the *Kupa Piti Kungka Tjuṯa* and the time spent at ten-mile bush camp where I participated in *inma*. *Ngunytju* draws knowledge and spirit from the Country. I am excited and nervous – the song is beginning. The *inma* has come from my Mum's *tjuni* from her *kurun*. We are in the *manta* and Mum can compose. I am excited and anxious: will the composition *inma* be welcomed by my *Waltjapiti*?

This thesis was sung into being. Singing is important to me – it is a key medium for how I communicate as an Indigenous person, community member, learner and teacher, activist and performer. In a sense, singing is a way of 'being' for myself and my community. The act of singing connects me to Country through my Elders and family. It is a sensory and literal embodied experience. Singing resonates. It allows me to say something important and also to feel *Aṉangu* ways of knowing from long ago to the contemporary, in my body.

Song and singing are like narrative partners. They allow crucial and thoughtful ways of transmitting ideas of being, in this case from the perspective of an *Aṉangu* Woman – grounded in the teachings of Elders and Knowledge Holders within my community. I see teaching as performative (hooks 1991, 1994) and singing is an important performative element in how I teach. Singing is central to my professional experience in public performance in theatre and collective creative work with colleagues. Thesis writing, teaching and public creative expression all have this approach to 'telling stories' in common, as well.

This thesis is about a process of awakening through doing: being taught *inma* by my Senior Knowledge Holders in community; engaging as an *Aṉangu* Woman within a university system; public and professional displays of praxis through Indigenous Education and activism. Each contains something of the others. It investigates my contributions, over 25 years of Indigenous scholarship in Aboriginal Education and Indigenous Studies within Australia and internationally. It

responds to a call for the development of an 'Aboriginal intellectualism' (Commonwealth of Australia 2012; Hughes 2016; Martin 2008; Moreton-Robinson 2016; Nakata 2007a; Watson 2016).

This work draws on key contributions from Indigenous and First Nations scholars, their incorporation and representation of Indigenous ways of knowing, being and doing within higher education and more broadly, public educational settings (Arbon 2008; Martin 2003; 2008; Moreton-Robinson & Walter 2009). It does this by analysing decolonising methodologies within Indigenous research in relation to knowledge production, representation and Indigenous Knowledges; the positioning of Indigenous standpoints within research and teaching; the development of Indigenous/Aboriginal Pedagogies; the use of storytelling as method and methodology; and adherence to the essential concept of relationality.

By synthesising these contributions, I demonstrate and test my application of these methodologies in the context of teaching within Indigenous Education and Indigenous Studies for two decades within a university. I will do this from an _Anangu_ Woman's perspective, in respect of my intellectual heritage and the contribution to thinking made by my Indigenous Elders and Senior Women. This critique will focus on the _praxis_ of engagement within diverse educational fields, using a series of exemplars which test key concepts in preparation for their application in Indigenous Studies and through the teaching of pre-service teachers in an Indigenous Education topic.

This process of 'Becoming Knowledgeable' will be examined from the perspective of an _Anangu_ woman academic through a series of four exemplars in response to the overarching question outlined in the _Summary_: What does it mean to become knowledgeable from an _Anangu_ woman's _c_ommunity standpoint and as an Indigenous academic within a university? Specific focus will be given to pre-service teacher knowledgeability in conceptualising and actualising their praxis in respectful and reciprocating ways as responsible educational practitioners within Indigenous

Education. I will explore the question: What does it mean to become knowledgeable within Indigenous Studies and Education for students, in-particular for pre-service teachers within a university program? This will lead to a larger discussion on how pre-service teachers become knowledgeable within Indigenous Education. This broad discussion will culminate in a pedagogy of praxis, applicable in university tutorial rooms and public educational spaces.

The teachings by my Senior Knowledge Holders from the *Antikirinya* and *Yankunytjatjara* communities are privileged and respected, in theory and practice, throughout this work.

What is 'Becoming Knowledgeable'? A narrative response

'Becoming Knowledgeable', *Pulkara Nintiringanyi* was taught to me by my late *Ngunytju* about ways of teaching through *inma* and it is accompanied here by the foundational concept *of Ngapartji-Ngapartji* – the *Anangu* philosophy of 'give and give-in-return, reciprocity and responsibility'. This concept shapes not only the thesis narrative, but is also a way of engaging in the world in personal, public and professional lives: mine and others with whom I interact. It also sets the framework for broader working, collective relationships and teaching within tertiary education. *Ngapartji-Ngapartji* will be a presence throughout the thesis, informed through three connected components: community and identity and everyday academic experience. The characteristics of reciprocation and responsibility are deeply important in both contexts, and will be referred to in all the chapters of the work.

The thesis narrative, chapter by chapter

Through the work, I draw on the critical contributions to Indigenous scholarship and development of 'Aboriginal intellectualism' by scholars such as Martin Nakata, Aileen Moreton-Robinson, Karen Martin Booran Mirraboopha[6], Linda Tuhiwai Smith and Graham Smith, amongst other national and international Indigenous scholars. These are works that help to frame key thesis questions.

Chapter 2 will review literature on 'Aboriginal intellectualism' in the fields of research, teaching and learning within Indigenous Higher Education over the past 25 years. The developing scholarship on Indigenous Research Methodologies, Indigenous Ways of Knowing and Aboriginal Pedagogies in Australia will be positioned alongside other related fields of study and international scholarship. The review will consider how the proposed approach of 'reciprocal and responsible ways' of 'Becoming Knowledgeable' can be addressed within interconnected, interrelated and transdisciplinary discourses, and connect to examples of praxis within Indigenous Education in a particular place at a particular time – in this case, South Australia at the time of writing.

The review of literature is in three parts. Part One begins with consideration of leading approaches to Indigenous 'decolonising' research methodologies (Chilisa 2012; Martin Booran Mirraboopha 2003, 2008; Moreton-Robinson 1998; Nakata 1998; Rigney 2007; Tuhiwai Smith 1999, 2012) that offer postcolonial ways or Indigenist ways (Chilisa 2012, p. xvi) of undertaking research with Indigenous peoples and communities. Their work underpins and assists in shaping an Indigenous standpoint to position my research. To support the thesis proposition, I will also refer to feminist critique (Haraway 1988) as it relates to situated knowledges, especially black women/women of colour feminist theory (hooks 1991, 2000; Martin Booran Mirraboopha 2003; Moraga & Anzaldua 2015; Moreton-Robinson 2000, 2013). These scholars create opportunities for Embodied Activist Pedagogy (Ollis 2012) through their work in embodiment, creative resistance, and historically situated activism (Moreton-Robinson 2016; Nakata 2007; Rigney 2007).

In Part Two, following on from the positioning of Indigenous and Indigenist approaches to scholarship, I will introduce the influence of Critical Pedagogy to frame the thesis discussion on Indigenous Education, teaching and learning at tertiary level, in particular, pre-service teacher education through Indigenous Studies. I draw on the theoretical work of Paulo Freire (1998) on 'praxis', Peter McLaren and Joe Kincheloe (2007) on education as political, Gloria Ladson-Billings

(1998) on Critical Race Theory in education, bell hooks (1991, 1994) on teaching as performative and education as liberatory, and Henry Giroux (2002, 2007) on education as emancipatory and public pedagogy. Of particular importance is Sandy Grande (2004) on American Indian perspectives on education through her work *Red Pedagogy*. The contributions of Apple (1995, 2003) on curriculum and representation and Peter McLaren and Joe Kincheloe (2007) on critical reflexivity offer further insights into educational praxis, and are adapted and applied to the purposes of the thesis. Freire's argument about the transformative power of Indigenous Knowledges is summarised by Kincheloe (in McLaren and Kincheloe 2007, p. 17):

> Paulo Freire – among many other scholars – was committed to the potential transformative power of subjugated and indigenous [sic] knowledge and the ways that such information and its accompanying conceptual frameworks could be used to foster empowerment and justice in a variety of cultural contexts – for both indigenous peoples themselves and Western scholars who came to understand indigenous epistemologies and ontologies.

An endorsement of the importance of storytelling as an essential feature in Indigenous/women of colour scholarship completes Part Two. Acknowledgement of storytelling is essential to connecting ideas throughout the chapters and grounding Indigenous perspectives in this thesis. The writing of Archibald/Q'um Q'um Xiiem (2008), Bennett (2016), Martin (2003, 2008), Minh-Ha (1989) and Phillips and Bunda (2018), offer valuable perspectives on the role of storytelling in Black women/women of colour discourses as acts of knowledge transmission and the voicing of lived experiences. Minh-Ha (1989, p. 1), describes the role of storytelling this way:

> This story began long ago … it is old. Older than my body, my mother's, my grandmother's. As old as my me, Old Spontaneous me, the world. For years we have been passing it on, so that our daughters and granddaughters may continue to pass it on. So that it may become larger than its proper measure, always larger than its own significance. The story never really begins nor ends, even though there is a beginning and an end to every story, just as there is a beginning and end to every teller.

Anangu storytelling and *inma* will also be looked at through the (potentially distorting) lens of ethnomusicological research conducted by Catherine Ellis and Elizabeth Mackinlay, from the 1960s to the early 2000s. This introduces a research 'problematic' into the thesis which concerns the

subjectivity of Indigenous peoples and their sovereignty over and ownership of knowledges. This discussion is intensely personal and familial as it looks at the capacity of Indigenous scholarship to resolve colonising practices in research, and education more broadly, and to sustain researchers in their struggles with contradictions in their everyday encounters with the education systems in which they work.

Part Three of the review looks at contemporary practices in Indigenous Education, especially as it impacts on *Anangu* Education. The work of Groome (1994), Hughes (1984, 2016), Hughes and Andrews (1988) , Hughes, More and Williams (2004), and Buckskin (2012, 2016) will be used to frame a discussion on a number of methods of teaching and learning. This will include the D-BATE approach (Wei et al. 1991), Red Dirt Curriculum (Guenther, Disbray & Osborne 2016; Lester et al. 2013) and Eight Ways of Learning thesis (Yunkaporta 2009). These ways will be set alongside the lessons to be learnt from Senior Knowledge Holders, on Country. Most significantly, in this respect, I will draw from my cultural teachers – Senior Women from the *Kupa Piti Kungka Tjuta*, as scholars – my *Kamis* and late *Ngunytju* – who have taught me throughout my life, and shape the way I think about, see and act in the world. This represents a strong 'on Country' research presence and approach to reading academic literature.

Chapter 3 outlines poststructuralist approaches, including Indigenous Decolonising Research Methodologies, Critical Pedagogies and Critical Race Theory. These methodologies offer key concepts of inquiry through decolonising praxis, privileging Indigenous ways of knowing, being, doing, embodiment and relationality, and contributing activist pedagogy to Indigenous Studies and Education.

I refer to the work of Anne Wagner and Riyad Shahjahan (2015) on 'embodied learning', Mel Michelle Lewis (2011) on 'body as text', Soenke Biermann and Marcelle Townsend-Cross (2008) on their approach to an Indigenous Pedagogy. I also refer to Lilly Brown (2010) on student-centred

learning within higher education, Audra Simpson and Andrea Smith (2014) on 'Theorizing Native Studies', and Qwo-Li Driskill et al. (2011) on the intersections of Queer Theory and Indigenous Studies.

The writings already cited on Indigenous scholarship by Moreton-Robinson (2000, 2016), (Nakata 2003, 2006), Wilson (2008), and Minh-Ha (1989) are also important to stories and performed expressions of an Embodied Activist Pedagogy. In this respect, I also refer to the work of Dr Lou Bennett (2016), Aboriginal singer, playwright and scholar, on song and storytelling as central to the ideas of embodiment and relationality.

Chapters 4 to 7 will explore in detail, through four exemplars, significant concepts drawn from literature and lived experience: learning on Country; learning through activism; learning through collective practice; and learning through professional preparation. Each exemplar offers a dynamic and transmittable learning and teaching experience relevant to the making of a knowledgeable, situated Indigenous educator and a transmittable praxis of Indigenous Education. Together they form a body of practice open to reflexive critical analysis. Each exemplar contributes to and tests the thesis praxis.

Chapter 4: On Country (exemplar one) explores the importance of connection to Country and Community to teaching and learning, and begins a detailed investigation of *Ngapartji-Ngapartji* at work in personal, public and professional life. Learning on Country is discussed through *Kami*'s stories of teaching in Country and the significance of inter-generational transmission of knowledge by Senior Knowledge Holders. My *Kamis* have nurtured, taught and guided me through my life from a cultural, spiritual, philosophical and intellectual standpoint and grounding in and out of Country. They have instilled responsibility for me to maintain generational ways of knowing and being within my personal and professional life.

This exemplar draws on the shared Conversation in the Preface to the thesis. It also includes shared Conversation with *Kami* Lucy Lester and members from the *Kupa Piti Kungka Tjuṯa* about teaching children to show how teaching and learning on Country happens in principle and practice. In a community context, relationality refers to your connection to Country, family, kinships system, extended family and more broadly, Indigenous community connections. If you live out of Country this also requires establishing a relationship within the community in which you reside (Martin Booran Mirraboopha 2003). On Country is grounded and located through the concept of *relationality*. Knowing Country is important. From an Aboriginal academic perspective, relationality is about how one articulates and identifies one's connection to Country through to the taking of and teaching through an Indigenous standpoint position. Locating oneself in the context of one's relationship to Indigenous communities *and* within the wider community and nation (as outlined previously) involves the practice of closely observing cultural protocol *and* personal enactment or performance of Indigenous sovereignty. These recognised relationships are fundamental to respectful, ethical and responsible enactment for both self and community. They will be different based on immediate and extended kinship connections, locatedness, seniority of Knowledge Holder status, and community priorities and business. Connection to Country, kinship and community is always embodied. Embodiment is always present through relationality. Individuals embody these extensive cultural practices and protocols.

In the public and professional spheres, naming one's Country signals how one relates within this place; one's relationship through kinship grounds how one conducts oneself. This requires ongoing self-reflection and critical reflexivity, as outlined by Tuhiwai Smith (1999) and (Martin Booran Mirraboopha 2003) in later chapters. In these spheres, Country is also recognised and shared through family autobiographies and stories: Grandmother's stories; experiences of colonisation such as the Assimilation era and resistance and activist accounts of being hidden from police; protecting Country through anti-nuclear campaigns and the land rights movement; through

remembering and memoir. In each way of telling, Country is always present and embodied. Public and professional acts of 'telling' – and 'relating', in a connected use of the word – are part of the process of 'Becoming Knowledgeable'.

Chapter 5: *Irati Wanti Anti-Nuclear Campaign* (exemplar two) describes the role of activism in contemporary *Aṉangu* life: specifically, the actions of *Kupa Piti Kungka Tjuṯa* against Australia's State and National Government proposals to store nuclear waste on *Aṉangu* Country. It considers activism as personal and public education, and a political process that articulates the value of an anti-nuclear campaign as an object lesson in community engagement. The Senior Women speak of Country (or Land) as living body: a body vulnerable to 'poison'.

Activist Pedagogy refers to how resistance and activism shape and engage local, national and international issues of concern for Indigenous communities. Senior Women, through the exemplar of *Irati Wanti* Anti-Nuclear Campaign, seek to keep the land and keep culture strong as a result*.* Keeping strong and 'talking strong' are principles that shape public discourse and influence Critical Pedagogy and professional engagement. In the chapter, this is made evident through an analysis of my representative, educative role in state-wide discussions on the dumping of nuclear waste, in the public discussion phase of the recent South Australian Royal Commission into the storage of hazardous waste materials (2015). This exemplar uses 'voices' from the Women's campaign and the story of Elder and activist *Kunmaṉara* Lester's role in seeking justice and compensation for victims of the Emu Field tests.

Activism is about public acts of resistance and performative responses to issues and matters which are important to one's Country and Community. This is not performativity as a form of 'acting out', nor is it a creative act of the kind that will be discussed in Chapter 6. I would describe this as an embodied responsibility to stand up and talk strong for Country as Country. The Senior *Kungkas*' activism is also located in their connection to and embodiment of Country. Locatedness is important

here as connection to Country is always about place. Place, says Gibson, is 'space plus meaning' (Gibson 2006, p. 9). I argue that Indigenous activism is about preserving relationality and embodiment to Country and each other in place. In all aspects of their campaign, through their connection to strategic alliances and collaborative partnerships with 'like-minded' individuals and groups, they demonstrated embodiment, relationality, and Country. The Senior Women talked strong about their cultural Knowledge and Country. They fought successfully against the South Australian Government putting radioactive waste in the land. In the Senior Women's words, '"We said NO straight away" … "Straight away we said *wanti* – leave it"' (Kupa Piti Kungka Tju̱ta Editorial Committee et al. 2005, p. 11). This activism is paramount in my role as an educator and the multi-layered tasks of education which lie ahead. These ontological concepts and the reciprocating philosophy of *Ngapartji-Ngapartji* sustained the Senior Women, and their activist message of '*Talking Straight Out*' led to the political success of the campaign. The *Kungkas* set a standard of public 'knowledgeability' on Indigenous issues (like uranium mining and nuclear waste storage) and thereby offer a pedagogical challenge to teachers and learners in educational contexts about what should be taught and learnt, why and by whom.

Chapter: 6 *Bound and Unbound* (exemplar three) centres on the significance of the *Bound and Unbound* political and sovereign Aboriginal women's collective, and the impact of scholarly and creative research through performativity in Indigenous creative arts and activist education. The means and media employed by the collective offer Indigenous teachers an array of effective and affective communicative practices. These performances serve as a testing and confirming place for interdisciplinary and inter-genre teaching and learning, broadly defined. This exemplar draws on contributions to two public performances of collaborative work with Sista-colleagues. It uses – as its focus – written work of Mona *Ngitji Ngitji*[7] Tur and the resetting/recontextualising of that work. It demonstrates ways of fulfilling inter-generational family obligation and extending the meaning

and benefit of that fulfilment. It connects professional teaching and *inma*. Collaborating with my three Aboriginal and academic Sistas is, again, about relationality and performativity.

What brought us together as a collective is our shared journey as Aboriginal women, PhD students, and as colleagues in a 'system'. We have a shared interest in creative expression and praxis through our research into Indigenous Decolonising Methodologies and Indigenous Women's Standpoint (Moreton-Robinson 2013). We have a common determination to engage in matters impacting on our communities as Aboriginal women. *Bound and Unbound* connects the collective members' diverse expressions of their relationship to their Country, and the shared experiences and representation of colonialism and its inter-generational impacts (particularly on the women in our families through Grandmother's and Mother's stories). We critique the colonial archives through our developing Indigenous creative-activist research practice and public displays. All of these things are important to my thesis proposition about teaching 'proper way'.

Chapter 7: *Pre-Service Teacher Education* (exemplar four) demonstrates and enacts *Ngapartji-Ngapartji* and the 'doing' of Indigenous Studies education in the classroom, within a university pre-service teacher education program. It builds on the findings and experience of Country, activism and the performed *Bound and Unbound* arts exemplars. Teaching is performative (hooks 1991) in many ways. Lecturing and tutoring students in Indigenous Education (via interdisciplinary Indigenous Studies) requires the ability to introduce new and often difficult, controversial ideas and concepts. Performance helps to engage students with this complexity by fostering participation in critical, often difficult, conversations: for example, when teaching about the social construction of 'race' and privilege within settler-colonial Australia; or always privileging Indigenous perspectives, content and knowledges. The kind of performance discussed here parallels discussion of another construction of 'performance' as a measure of 'professional standards' and asks, 'what are the origins of those standards?'

A distinctive and multi-layered engagement with an array of knowledges and events, through reference to each exemplar, contributes to and builds a narrative of complex teaching and learning practice.

This last 'composite' exemplar is recorded in a journal or teaching diary to show the week-by-week development and praxis of teaching Indigenous Education to pre-service teachers. Engagement has to begin with the moment the teaching team commences the topic. We are on display. Performing our responsibility to Country and each other, in a formal teaching and learning space, is about enacting our sovereignty – as it was in the *Bound and Unbound* exhibitions and as it is in other public acts. My 'diary' narrative records and explores everyday responses to this process.

Teaching in Indigenous Higher Education is political. We signal to the student audience that they are in 'Black space' and that the teaching team will take the students through a pedagogical educational practice which draws on Indigenous ways of knowing, being and doing. Storying our knowledge – through the cultural, theoretical, practical, personal, and professional aspects of our lives – becomes essential to the transmission of ideas and perspectives about Indigenous Education and the understanding of those ideas by pre-service teachers. In this respect, we position ourselves deliberately as subjects and objects in a narrative of our own (not a system's) creation. Informed by our connection to Country, our histories, the acts of resistance of our Elders, and responses of audiences to our performances of sovereignty in 'colonised' public spaces, we represent our knowledge of western education as: historically colonising; contested; racialised within educational institutions; and curriculum-biased. We also teach with non-Indigenous colleagues to demonstrate what we call 'reconciliation at play', as a shared approach to transformative praxis.

When participating in transformative praxis, there is always a process of negotiation and recognition of power relations historically embedded and present. Students are always challenged to develop something relational, new and progressive. This involves understanding the power of education to

contribute to (or inhibit) social change, transformation and action. We encourage pre-service teachers to also be performers, in the complex sense of the word, and agents of change within Indigenous Education. All the concepts – Country, embodiment, relationality, activism, collectivity/partnerships and performativity – come together in this process. This composite exemplar employs the episodic narrative of weekly reflections on Embodied Pedagogy as performed in a compulsory topic of study. It also offers a number of brief qualitative reflective/reflexive responses to key ideas underpinning the topic from postgraduate students: *Ngapartji-Ngapartji.*

Chapter 8: '*Ngapartji-Ngapartji*: Reciprocation in the personal, professional and public domains' draws all of this theoretical and practical material into a model of an Indigenous embodied activist praxis and a methodical approach to Indigenous Studies and pre-service teacher education – *Anangu* way and through personal, public and professional domains. Through the analysis and summation of each exemplar, focus is given to relationality, Country, activism, storytelling and embodiment towards the enactment of reciprocating and responsible pedagogy. Outlined is the process of exchange between teacher and learner, and when learner becomes teacher. This is predicated on reciprocity, responsibility, knowledge acquisition, critical reflexivity and flexibility. It is always located. In this chapter, a 'translated' idea of 'Becoming Knowledgeable' is proposed, one in which pre-service teachers learn to recognise influences beyond the curriculum at work in teaching, place and space. They begin to know how to recognise and respect Indigenous ways of teaching and learning, being and becoming. This leads to a method of doing – a praxis – of Indigenous Studies in Education in which the characteristics of locatedness, relationality, speaking strong – articulation, activism and collaboration – foregrounds decolonisation, critical reflection and re-conceptualisation as ways of addressing transformation in Indigenous Studies in general and Indigenous pre-service teacher education in particular.

Chapter 9: 'Becoming Knowledgeable': Indigenous Embodied Activist Education Praxis and a Methodical Approach to Pre-service Teacher Education – *Anangu* way' is located through a decolonising framework, and offers a generic and translatable as well as specific methodical praxis to the teaching of pre-service education teachers, and educational teaching and learning more broadly. The bridging and enabling *Anangu* community concept of *Ngapartji-Ngapartji* is informed by an *Anangu* academics' community and professional experience - *Anangu* way. Outlined are eight principles that offer a framework to bring practice to theory within a university context. The generic framework calls on sites of education to work with Indigenous communities, informed by community-specific ways of knowing, being, and doing.

Chapter 10: 'Conclusion' reflects on the need for ongoing development and theorising of Critical Indigenous Studies and Education through 'praxis'. This concluding chapter draws together the questions outlined in the Summary and Introduction. Together these bodies of literature combine into an inter-disciplinary and muti-disciplinary approach to achieving an *Anangu* woman's approach to achieving personal, professional and public praxis.

CHAPTER 2 LITERATURE REVIEW
A DECOLONISING CRITIQUE:
THEORY,
COMMENTARY, PRACTICE

This review of literature, draws on a number of disciplinary and interdisciplinary theoretical ideas that reflect the importance of border-crossing and intersectionality of concepts in the growing fields of Indigenous Studies and Indigenous Australian Education. As discussed in the Introduction, the chapter is divided into three parts. The emphasis in each part is distributed differently based on the focus and priority of ideas throughout the thesis: what has been called its personal, public and professional domains.

Part one extends from Indigenous Research Methodologies, through to Feminist Studies and Black and women of colour perspectives and embodied, critical, activist pedagogy, to engage with particular Indigenous ways – *A̱nangu* ways – of becoming, being, knowing and doing. Part one responds to the overarching question of *A̱nangu* woman's academic process of knowledgeability as a community member and within a university context.

The **second part** considers how the application of these ideas can be embodied, activated, performed and communicated within Indigenous Education. This occurs through Critical Pedagogy and the use of positioned, critical and creative narratives. This section addresses the question exploring informed praxis through Indigenous critical activist creative peformativity.

The **third part** brings together these general and discipline-specific bodies of literature to contribute to the praxis of critical, located Indigenous Studies and pre-service teacher education, which can be applied in multiple contexts and educational paradigms. Pertinent

questions outlined above are considered in relation to: pre-service teacher knowledgeability of their pedagogy and praxis within Indigenous education; critically engaging with limits and parameters of their knowledgeability in relation to Indigenous Knowledges; and outlining what knowledge is necessary as a teaching practitioner of Indigenous students working alongside Indigenous families and communities.

PART ONE

Indigenous Decolonising Methodologies: International and Australian paradigms and structures

Tuhiwai Smith (1999, 2012), Smith (2003), Denzin, Lincoln and Tuhiwai Smith (2008) Moreton-Robinson (2000, 2013), Chilisa (2012), Martin (2003, 2008), Wilson (2008), Arbon (2008) and Rigney (1997, 2007, 2008) offer important 'decolonising' contributions to Indigenous research which put the interests of communities at the forefront. All are important to this thesis and will be addressed in sub-sections. Each of the scholars I draw from offers a framework for their approaches. The specifics and nuances of these frameworks will be brought together and connected to *Anangu* ways of engaging in educational practices in Chapter 9.

The work of Maori scholars Tuhiwai Smith and Smith on Kaupapa Maori Theory has been influential to scholarship around decolonising approaches to research. Tuhiwai Smith positions the self-determination of Indigenous communities in the following way:

> A critical aspect of the struggle for self-determination has involved questions relating to our history as indigenous [sic] peoples and a critique of how we, as the Other, have been represented or excluded from various accounts. Every issue has been approached by indigenous [sic] peoples with a view to *re*writing and *re*righting our position in history. Indigenous peoples want to tell our own stories, write our own versions, in our own ways, for our own purposes (Tuhiwai Smith 1999, p. 28).

Decolonising critique is vital if Indigenous people are to rewrite the dominant narrative through our own stories and for our own purposes. Tuhiwai Smith's call for Indigenous people to right the historical record that constructed, imagined and represented Indigenous people within Australia and globally through racialised knowledges is powerful. Racial scientific theories informed the way in which understandings and interpretations of Aboriginal people and their knowledge systems were recorded and appear on that record today. They perpetuated notions of the exotic, romantic, noble savage where the white knower was best situated to uncover, investigate and study the

Aboriginal object (Martin Booran Mirraboopha 2003; Moreton-Robinson 1998; Rigney 2007; Tuhiwai Smith 1999, 2012). These representations denied Indigenous people humanity, as Tuhiwai Smith (1999, p. 26) suggests: 'To consider indigenous [sic] peoples as not fully human, or not human at all, enabled distance to be maintained and jusitified various policies of either extermination or domestication'.

Tuhiwai Smith (1999, p. 190) outlines the development of Maori research, named Kaupapa Maori research, and explains as follows: 'The concept if *kaupapa* implies a way of framing and structuring how we think about those ideas and practices'. It is a way to structure research practice in the interests of Maori. In *Creating Methodological Space*, Maori academics Pihama, Cram and Walker (2002) document the emergence of Kaupapa Maori education initiatives and the role of Linda and Graham Smith at the University of Auckland in that process. Kaupapa Maori refers to 'Maori desires to affirm Maori cultural philosophies and practices' within mainstream education, which, in turn, legitimates and affirms Maori. Graham Hingangaroa Smith (2003, pp. 1-4) identified six intervention elements to Kaupapa Maori: 'self-determination, cultural aspirations, culturally preferred pedagogy, mediating socio-economic and home difficulties, emphasising the collective and collective philosophy'.

This is the first of the broad frameworks, paradigms and systems that will be put to use later in the thesis. Others are foregrounded below. Central to these principles is the struggle for ideas and the desire to critique and transform by Maori and for Maori. The act of 'struggle' itself is seen to be an important feature in the cycle of conscientisation, resistance and praxis in not only making sense of personal and community life, but in also transforming it in more meaningful ways, and ultimately reclaiming it. Struggle – or what I call activism – is central to the thesis proposition that Indigenous Studies and Education studies discourses need to acknowledge and sustain activism (Pihama, Cram & Walker 2002, p. 34).

The Kaupapa Maori framework begins with the position that Maori knowledge and educational practices are legitimate and not subordinate to other systems and processes. It is from that same standpoint that I have undertaken my research. Kaupapa Maori Theory is significant to my analysis of relational teaching and learning drawn from my own experiences of inter-generational transmission and teaching conscientisation, within Indigenous Studies and Education, and through collaborative research and teaching relationships. My research, recognising this Maori model, draws on *A<u>n</u>angu* comparable philosophies and practices.

In his thesis, *Indigenist Research Epistemologies: A Historical Journey of Connection, Contradiction and Transformation* (2007), Indigenous Australian Scholar Lester-Irabinna Rigney critiques the emergence of Indigenous Australian research epistemologies. Rigney (2007, p. 155) analyses seven Indigenist researchers, including:

> Lester Rigney *Indigenist Research* (2007) (1999); Errol West *Japanangka Research Paradigm* (1998); Martin Nakata *Indigenous Standpoint Theory* (1998); Aileen Morten Robinson *Feminist Standpoint Theory* (2013); Judy Atkinson *Dadirri Research* (2002); Denis Foley *Indigenous Standpoint Theory* (2003); and Karen Martin - Booran Mirraboopa *Quandamooka Ontology* (2003).

Rigney (1999, p. 8) outlines three key and interrelated principles in Indigenist research: 'Resistance (as the emancipatory imperative); political integrity; and privileging Aboriginal and Torres Strait Islander voices'.

In addition, Rigney (2007, p. 231), outlines key features within an Indigenist research framework which draw on these approaches: resisters to racialised process of scientific enquiry; the examination of 'race' and 'gender'; the privileging of Indigenous voices and experiences; collaborative and increased Indigenous research capacity; Indigenous sovereignty, including ontological and epistemological views, are upheld as part of the research process; the rejection of 'Aboriginalism', racism and sexism; flexible, multi-disciplinary methods and epistemologies to expose power imbalance; politicised process; and generally, research conducted by Indigenous

researchers, but not exclusively. These features will also be recognised in the later chapters of this work.

African scholar Bagele Chilisa's (2012, p. 15) model is also of relevance to the processes of praxis discussed in this thesis. In *Indigenous Research Methodologies*, she outlines the decolonisation process as having five phases: (1) rediscovery and recovery; (2) mourning; (3) dreaming; (4) commitment; and (5) action. These phases offer different actions and transformations as part of postcolonial Indigenous research paradigms. Her phases of engagement form an overview of decolonisation applied to specific teaching and learning practices. They are also relevant to the development of the thesis.

Quandamooka[8] scholar Karen Martin Booran Mirraboopha (2008, p. 9), articulates an *Indigenist Research Paradigm* as 'founded on the principles of cultural respect, cultural safety and embedded in Aboriginal ontology, epistemology and axiology'. Martin (2006, 2008) identifies 'research as ceremony'. She refers to phases of the research ceremony and outlines four phases of Quampie Methodology,[9] as follows:

> The first phase begins by working through the three conditions of relatedness theory. The second phase is an inquiry process structured by eight research procedures. The third phase is the immersion in the research study contexts. The fourth phase engages three Indigenist research projects of critique, re-framing and harmonisation to re-present the research Stories (Martin K L 2006, p. vii).

Relatedness is an essential feature of Quandamoopha worldview. Martin defines *Quandamoopha Ontology* in her research study as 'the set conditions, processes and practices that occur amongst and between the Creators and Ancestors; the *Spirits*; the Filters and the Entities' (2008, p. 69). Martin comments that relatedness can occur across a range of contexts. Relatedness has relevance to this thesis, as well through the perspectives of the personal, professional and public domains involved in teaching and research and explored through each of the four exemplars. Martin (2008, p. 7) explains relatedness in the following way. She says it 'moves us beyond decolonization because

it employs what is ours, what makes sense, and pulls us through transformation into action'. She states that the Quampie Methodology is 'defined by Aboriginal ontology, epistemology and axiology and then refined by non-Aboriginal research traditions, expectations and conventions' (Martin 2008, p. 99).

Further to Martin's insights, I also draw from the work of Arabana scholar Veronica Arbon (2008), who outlines an Arabana ontological framework as part of her research practice and standpoint position. She articulates that she must work 'proper way' and asks herself a critical question in relation to her ontological framework, which is a core feature to her research: 'What is it to be, know and do Arabana?' (Arbon 2008, p. 27). Arbon demonstrates critical reflexivity as part of her research process. Similar to Martin's Quandamoopha worldview, Arbon (2008 p. 32) voices the importance of relatedness to knowing through access and connection to Country, as affirmation of relatedness:

> Ontologies appear because of a name or by visiting a place, seeing a related entity, speaking our language, listening to wimba, seeing an aspect of a storyline, or listening to bits of information provided on each visit.

This concept of relatedness provides a guide or marker for how I understand my own embodiment, as an Indigenous academic which informs my approach to relational teaching through story, song and performance.

Cree First Nations scholar Shawn Wilson also articulates the significance of relatedness and research as a ceremonial process: 'Something that has become apparent to me is that for Indigenous people, research is a ceremony' (Wilson 2008, p. 69). In his text *Research is Ceremony, Indigenous Research Methods*, Wilson (2008, p. 32) defines research paradigms as a set of 'labels' that identify beliefs or assumptions which guide the researcher's actions and are broad principles which provide a framework for research. Wilson (2008, p. 45) also refers to Karen Martin's Indigenous research framework:

> Karen Martin (2003) divides the phases in the development of Aboriginal research chronologically as the terra nullius, traditionalizing, assimilationist, early Aboriginal research, recent Aboriginal research and Indigenist research phases.

His framework can be added to and combined with those already identified above. Wilson further explains that there are four interrelated concepts that make up a research paradigm: ontology, epistemology, methodology and axiology (p. 33). Wilson affirms the significance of relatedness and relationships in the research process, stating, 'Research by and for Indigenous peoples is a ceremony that brings relationships together' (p. 8).

This is further articulated by (Moreton-Robinson 2013, p. 337), where she outlines the significance of relationality. She states:

> This paradigm is informed by our embodied connection to our respective countries, all living entities and our ancestors; our sovereignty. I conceptualised this as 'relationality' in 2000. Later Cree scholar Shawn Wilson (2008) developed his idea of 'relationality' informed by the work of Karen Martin (2008) who theorised her version as 'relatedness'. Ontology is defined as our way of being (Porsanger 2004; Martin 2008, 81) 'the theory of the nature of existence, or the nature of reality' (Wilson 2008, 33) or as what knowledge is or assumptions about the nature of reality (Rigney 1997a, 6). Axiology is our way of doing (Porsanger 2004; Martin 2008, 79) or 'a set of ethics and morals that guide the search for knowledge and judge which information is worthy of searching for' (Wilson 2008, 33)'. Epistemology is our way of knowing (Porsanger 2004) or a 'system of knowledge and how you come to know about your world' (Martin 2008, 71) or 'oceans of knowing' (Meyer 2001, 126). Axiology, ontology and epistemology are all interconnected.

This reading of embodiment far exceeds anthropological or ethnographic accounts of connection to Country or community. In Chapter 4 of *Mohawk Interruptions: Political Life across the Borders of Settler States* (2014), Audra Simpson outlines her refusal to 'practice the type of ethnography that claims to tell the whole story and have all the answers' (p. 34). She calls this 'ethnographic refusal'. Hokowhitu's review of Audra Simpson's work in *Journal of the Native American and Indigenous Studies Association* (2016), also reinforces the caution to not 'vilify or romanticise, Indigenous epistemologies and ontologies' (p. 162). Hokowhitu states that Simpson 'refuses to enter into simply colonizer/colonized binary'.

I also refuse to take that path. Later in this chapter, however, I will return to ethnographic research to make some observations on how it *may* be used by Indigenous practitioners, to advantage analysis of song and story as knowledge transmission, *Anangu* way. I will refer, in particular, to the work of ethnomusicologist Catherine Ellis within Western Desert communities.

A summary of useful methodological 'framework' approaches

In summary, this group of scholars offer key terms, concepts and principles which contribute to a methodology framing praxis from an *Anangu* perspective. Tuhiwai Smith's and Smith's Indigenous Research Methodologies and Kaupapa Maori Theory offer the principles of self-determination, cultural aspiration, culturally preferred pedagogy, socioeconomic mediation, and collective philosophy (Smith 2003). Moreton-Robinson offers an Indigenous Women's Standpoint and articulation of relationality and Indigenous ways of knowing, being and doing. Similarly, Martin also positions relationality, ontology and the importance of storytelling as significant to Indigenous research paradigms. Martin (2008, p. 83) states:

> To know your Stories of relatedness is to know who you are, where you are from and how you are related. Whether these stories have been distorted or forgotten, they still exist then the task becomes one of finding how this happened in order to reclaim them.

Wilson sees research as ceremony and connects that to ontology, epistemology, methodology and axiology through 'relatedness'; Simpson offers 'ethnographic refusal'. Rigney offers resistance to racialised practices, an examination of race and gender (sexism and racism), collaborative research practice, sovereign views of being and knowing, a rejection of Aboriginalism, multi-disciplinary approaches to Indigenist research, politicised processes, and primacy of Indigenous researchers working on Indigenous research. Chilisa proposes five phases of decolonisation: rediscovery and recovery; mourning; dreaming; commitment; and action. Arbon calls for 'working proper way'. These approaches will be aligned in Chapter 9.

Equivalent approaches

These scholarly contributions encourage important insights and approaches towards Indigenous decolonising practice within research practice and, more broadly, the practice of education through 'being, knowing and doing'.

Equivalent approaches to scholarship will also be considered in the framing of praxis. These are drawn from the contributions made in Conversation with Elders and Senior Knowledge Holders that emphasise locatedness, cultural protocol and ethical practice. These Conversations are discussed in Part Two of this chapter, 'Storytelling as decolonising praxis: towards a common narrative', but they also have a leading role to play in discussions of Indigenous activism and its place in understanding historical and contemporary approaches to 'decolonising education'.

A closer look at the concept of decolonisation: standpoint and the 'Cultural Interface'

Whilst there is considerable synergy and overlap in approaches to 'decolonisation' taken by Indigenous scholars and Elders, there are also diverse perspectives on how to put these approaches into effect.

Torres Strait Islander scholar Martin Nakata's description of the 'Cultural Interface' argues that what is needed is a critical reading of knowledge production on Aboriginal and Torres Strait Islander people that attempts to 'make sense' of the contradictions' (Nakata 2007, p. 197). Nakata provides an approach through the building of a new theoretical framework that will 'depend on generating a new set of understandings to inform analysis' (p. 197). Nakata's position (with a critique drawn from Moreton-Robinson) of a 'Cultural Interface' does offer 'intersecting trajectories' (pp. 198-199), to form and make meanings of representations of Islander Indigenous Australians. He argues that an Interface facilitates and can support common understandings. He comments that these meanings need to be understood from historical specificities to understand the present, in order to develop distinctive and shifting identities and to be able to 'look to the

future' (p. 207). This perspective offers Indigenous people and researchers somewhere to go so new meanings are brought forward (2007, p. 207):

> The everyday – where active, knowing Islanders were (and are still) negotiating changes manifested in their everyday lives – must be theorised into any analysis of the Interface, otherwise the position of Islanders at the Interface cannot be understood via their experience of it.

I also hear Nakata's caution that the Interface is not restricted to specific cultural contexts and is also not *deterministic* (p. 200). This point is particularly interesting and is a critical consideration within my thesis and articulation of my standpoint, so that contemporary identities, expressions and representations of Aboriginal people are possible. In his analysis, Nakata reinforces the position that understandings (contested or not), including traditional knowledge, form the 'intersecting trajectories' to offer a process where 'new ways of understanding' (p. 201) are being produced. This thesis considers those ways of understanding, from an *Anangu* perspective.

Nakata argues in favour of going beyond binary understanding of Indigenous and western positions which, he states, is limiting. He observes, 'The accounts that are being written of it are always partial although they help build a more complex picture' (p. 205). This supports Haraway's articulation of situated and partial knowledge considered below. These points are critical to making new meanings. Nakata also states that it is not enough to just share your stories or narratives, though they provide an important 'basis to political assertion' (p. 204). New meanings require much more complex analysis to transcend essentialist positions, he says.

Nakata draws from Foucault's (1989) notions of 'continuity and discontinuity' where he considers the idea of understanding colonisation through 'intersecting trajectories' and their relationships to each other when articulating our narratives (both individual and collective). Practices change, are re-shaped and continue in new forms. He states, 'There is not a singular or the same narrative, rather a collection of narratives to parallel the complex history and position of Islanders' (Nakata

2007, p. 205). Nakata articulates an Islander standpoint as a theoretical framework. It is the voicing of Indigenous perspectives, experiences and/or narratives which involves recognition of the contested nature and constant struggle to make meaning - at the Interface (p. 212).

As an Aboriginal researcher, Nakata's argument highlights the importance of my attempts to make meaning and regeneration of being as I draw on the practices which have relevance and resonate at particular moments in time – some from long ago and others current. These narratives form both an individual and collective continuity to present a new story in the telling (or performing), even if the story is also old. I cannot speak for all my community, but I can offer my individual story which contributes to a broader community narrative. I can also engage in a process of theorising my standpoint through an analysis of 'the Interface' (Nakata 2007, p. 207). Nakata (2007, p. 212) concludes,

> Islander standpoints are conditioned in these complex set of relations that exist at the Interface and understanding Islander standpoint involves that complexity and making it a primary interest of any theory that informs analysis.

Cultural Interface and gender

In response, an important contribution is made by Moreton-Robinson (2013) on Indigenous feminist standpoint through her analysis of Nakata's position and the Cultural Interface as outlined above. Moreton-Robinson posits that 'gender does matter' (Moreton-Robinson 2013, p. 332). I agree with this. This is an important differentiation between Nakata and Moreton-Robinson's analysis.

Moreton-Robinson takes Nakata's 2004 Wentworth Lecture as a point of difference. She challenges his perspective of Indigenising universities as important for 'claiming space'. As an 'intellectual project', she says, 'it is reductive, producing simplistic notions of us and them, the Western and the Indigenous' (Moreton-Robinson 2016, p.105). She also challenges Nakata's perspective that we should focus our attention on the limitations of 'traditional disciplines' to understand Indigenous

people. Moreton-Robinson considers this perspective as too simple, and refers to Nakata et al.

(2012) writing on 'Decolonial Goals and Pedagogies for Indigenous Studies'. That article argues for

a 'decolonial knowledge-making' (Nakata et al. 2012, p. 124) employed by Indigenous scholars

within Indigenous Studies programs, which, she argues, aligns with liberal strategies and social

justice and does not reflect 'complex knowledge entanglements' (Moreton-Robinson 2016, p. 105).

Moreton-Robinson cites Nakata et al. (2012), who state that Indigenous scholars are:

> "caught in a battle with both ongoing coloniality (from the institution and the academy)
> and simplistic Indigenous analysis that positions them as traitors or wayward spirits
> (from Indigenous commonsense) merely because they dissent from or question popular
> and comforting Indigenous positions" (Nakata et al. cited in Moreton-Robinson 2016, p.
> 106).

She challenges this position due to limited supporting evidence, and further argues that Nakata's

viewpoint of 'Indigenous cultural entrapment' does not take into account other 'facets of embodied

power/knowledge – including sex, gender, age and race' (Moreton-Robinson 2016, p. 108).

I agree with Moreton-Robinson's analysis and would argue that teaching Indigenous Studies does

require complex critique of the intersections of race, class and gender. Race and gender are

considered throughout the chapters in this thesis. This is an important differentiation between

Nakata and Moreton-Robinson's analysis. Both perspectives, however, offer possibilities within my

research through their different recognitions of standpoint. As Moreton-Robinson asserts,

'Standpoint theory provides a valid starting point for research and analysis whereby the subject can

recognise and claim the partiality involved in the process of their knowledge production' (Moreton-

Robinson 2013, p .333).

Moreton-Robinson (2013, p. 336) refers to Kaupapa Maori research and Maori scholar Linda Tuhiwai

Smith, where she deepens and widens this approach:

> Kaupapa Maori research is a social project. It weaves in and out of Maori cultural beliefs
> and values, Western forms of education, Maori aspirations and socio-economic needs
> and western economies of global politics.

Moreton-Robinson offers a critical perspective of Nakata's articulation of a standpoint position: in particular, the perspective that 'social position' (Moreton-Robinson 2013, p. 338) is not significant to the Cultural Interface but 'a discursive method of inquiry producing more objective knowledge'. She argues that if an Indigenous standpoint is about you, family, your story, your history, your activism, that is your social position. If standpoint is central to the Cultural Interface – and Indigenous women claim a standpoint of their own – then gender clearly matters. This is particularly important when theorising patriarchal knowledge (Moreton-Robinson 2013, p. 339). I concur with Moreton-Robinson's questions around 'social position' and I take note of the importance of Indigenous women's perspectives as part of an Indigenous Women's Standpoint:

> An Indigenous women's standpoint is ascribed through inheritance and achieved through struggle. It is constituted by our sovereignty and constitutive of the interconnectedness of our ontology (our way of being); our epistemology (our way of knowing) and our axiology (our way of doing). It generates its problematics through Indigenous women's knowledges and experiences acknowledging that intersecting oppressions will situate us in different power relations and affect our different individual experiences under social, political, historical and material conditions that we share either consciously or unconsciously (Moreton-Robinson 2013, p. 340).

Moreton-Robinson (2013, p. 341) outlines how she articulates her way of being, knowing, and doing. She defines her ways of being as 'my ontological relation to country'. This also has epistemological and axiological dimensions. She eloquently describes the significance of connection to family, Country, place and shared experiences as follows:

> One is connected by descent, country, place and shared experiences where one experiences the self as part of others and that others are the part of the self; this is learnt through reciprocity, obligation, shared experiences, co-existence, co-operation, and social memory (Moreton-Robinson 2000, p. 16).

She defines an ontological connection to Country as 'a form of embodiment based on blood line to country' and states, 'Indigenous women's bodies signify our sovereignty' (Moreton-Robinson 2013, p. 341).

In this way, through an encompassing approach to sovereignty, Moreton-Robinson connects her analysis to the impacts of embodied colonisation and stresses that these experiences of and relationships to Country are diverse amongst Indigenous people. This is a critical point when articulating one's standpoint. I am also mindful not to negate my, or other Indigenous people's, experiences because of the continuing influences of settler colonialism. I am reminded by Moreton-Robinson's caution (and Audra Simpson's statement) not to fall into binary constructions of Aboriginality and embodiment, as I consider this a psycho-social 'risk' and potentially 'deterministic' (Nakata 2007). Dealing with the complexities of 'Interface', standpoint, ontology, axiology and epistemology requires critical reflexivity, deep listening, deep thinking and, above all, caution when engaging with these concepts. They should be used to open, not close, the possibilities of 'Becoming Knowledgeable'. In this respect, Moreton-Robinson's explanation of epistemology is useful to this thesis. She sees it as part of the Indigenous woman's process of critiquing ideas of the 'knower' within spaces like the university and approaches it critically by privileging the concept of relationality (2013, p. 341).

Deep listening and deep thinking: a starting point

Relationality is central to Indigenous ways of knowing and being and doing. Moreton-Robinson argues that recognising this is part of taking responsibility for one's contribution to knowledge production in and beyond the university. Importantly, I argue, it also requires 'deep thinking' and 'deep listening'. This practice is articulated by *Ngangikurungkurr Elder* Miriam-Rose Ungunmerr-Baumann, who shares her cultural philosophy of deep listening and contemplation:

> What I want to talk about is another special quality of my people. I believe it is the most important. It is our most unique gift. It is perhaps the greatest gift we can give to our fellow Australians. In our language this quality is called *dadirri*. It is inner, deep listening and quiet, still awareness. *Dadirri* recognises the deep spring that is inside us. We call on it and it calls to us. This is the gift that Australia is thirsting for. It is something like what you call "contemplation". When I experience *dadirri*, I am made whole again (Ungunmerr-Bauman 2002).

In her PhD thesis, Bennett (2016 p. 29) refers to the philosophy of deep listening. She cites

scholars Brearley 2014 and Atkinson 2001 who state that deep listening is the 'proper processes of

investigation.' Bennett follows this with a further explanation from Judy Atkinson. She says

Atkinson explains:

> The Indigenous concept of Deep Listening describes a way of learning, working and
> togetherness that is informed by the concepts of community and reciprocity … Deep
> Listening involves listening respectfully, which can help build community. It draws on
> every sense and every part of our being (Brearley 2014 and Atkinson 2001, in Bennett
> 2016, p. 29).

Wilson (2008, p. 61) also reinforces Atkinson's explanation of deep listening. He states: 'It is, in

Atkinson's (2002b) translation, *dadirri*, the many ways and levels of listening', as necessary

preparation for research ceremony.

This deep listening and contemplation is an important aspect to my thesis and for relational learning

as part of education praxis. This is reflected in the content and conduct of Conversations with my

Ngunytju, and Elders and Senior Knowledge Holders discussed later in this chapter.

Nakata also has views on these matters. He expands on a concept of 'speaking' which differs from

the ideas of contemplation, but is not entirely disconnected. He comments that when one engages

in speaking about (Islander) Indigenous Australians as part of knowledge production, this act

contributes to an 'ongoing practice of shaping understandings' (Nakata 2007, p. 199). This is both

cautious and hopeful, and implies that responsibility is connected to this engagement. In this

respect, Moreton-Robinson (2013, p. 341) states:

> Thus, respect and caution frame my approach to knowledge production; the more that I
> know the less that I know because there are other forms of knowledge that exist
> beyond us as humans. One cannot know everything and everything cannot not be
> known. An Indigenous women's standpoint within the academy is also shaped by my
> disciplinary training and the knowledge I have acquired through that process.

Nakata's and Moreton-Robinson's perspectives each offer a complex and critical critique of the

process of developing praxis as a fundamental and necessary point of analysis at and beyond the

'Interface'. The Nakata/Moreton-Robinson debate adds a further collection of key terms to the lexicon of the thesis: Cultural Interface, relationality, embodiment, decolonising, gender, Indigenous Studies, critical reflexivity, racialisation and deep listening. These terms contribute to each chapter in diverse ways. All these ideas have relevance to the praxis within Indigenous Studies and Education discussed in this work in Chapter 9.

Black feminist, Indigenous feminist and Women of colour critiques and feminist critiques

Chilisa (2012, p. 260) offers an analysis of 'postcolonial indigenous [sic] feminist theory and Western feminist theory' and proposes a method which privileges Indigenous voices. Like Moreton-Robinson (2013) and Donna Haraway (1988), she outlines this approach as decolonising, and a way to Indigenise the methodologies which open a critique of power relations and universal representations of 'the female experience'. She does this through the 'recognition' of 'specifically situated women' located within 'varying complex systems of power' (Chilisa 2012, p. 263). In particular, Chilisa (2012, p. 264) refers to the process of including Indigenous perspectives in order to be 'radical activists'. This call is relevant to this work – especially in relation to its public and professional dimensions discussed in Chapter 8.

My theoretical positioning is also drawn from feminist theorists (Haraway 1988; hooks 2000b; Minh-ha 1990; Moreton-Robinson 2000) who articulate women's standpoint, Indigenous Women's Standpoint and Black women and women of colour standpoint positions. This allows me to expand on feminist critique from an Indigenous Woman's Standpoint and employ analyses of whiteness and the white patriarchal position in relation to representations of Indigenous women in particular, and extend that analysis to Indigenous Australian women's experience. In addition to Indigenous women's ontology, relationality, embodiment and sovereignty, Moreton-Robinson's (2016)

theorising of Indigenous Studies is beneficial to my understanding of the logic of feminism and white patriarchy within Indigenous research and Critical Indigenous Studies discourse.

Black woman scholar hooks (2000) offers a powerful analysis of theory as a location of healing, embodied love and ethics. These ideas contribute to my thinking in relation to inter-generational ways of knowing and being from Aboriginal women's perspectives – through love by honouring our women's stories, shared experiences of colonialism and the possibilities to transcend oppression. Minh-Ha's (1990) writing, from the woman of colour position, on Elders' knowledge and storytelling is beneficial to my articulation and use of personal narratives and Conversations throughout the thesis and her contribution will be discussed in relation to these matter in Part Two, below.

Situated knowledges

The work of Donna Haraway in *Situated knowledges: The Science Question in Feminism and the Privilege of Partial Perspective* (1988) provides critical insights and perspectives to the way in which I locate my thesis. In particular, Haraway's analysis of science and ideas of objectivity offers important insights. This will also be considered with the work of Moreton-Robinson with her analysis of 'white feminists' through *Talkin' up to the White Women* (2000) and Indigenous Women's Standpoint (2013), as a counter critique and re-remembering of power and privilege when constructions of 'race', 'power' and 'gender' are explored. This critique is also examined by Grande (2004, p. 125), referring to hooks: 'hook's critique resonates deeply for indigenous [sic] women who continue to assert the historical-material "difference" of their experiences'.

I feel particularly drawn to Haraway's (1998, p. 575) critique of the idea of feminism and the 'imagined we' as the embodied others, when naming 'the imagined they' as male patriarch scientists and philosophers. The 'warning' from Haraway (1998, p. 577) is that, in trying to legitimate western feminist discourse, there is the common 'pull' to set up binary opposites or a comparison of 'us' and 'them' in science (and in other discourses): 'the real game in town – is rhetoric, a series of efforts to

persuade relevant social actors that one's manufactured knowledge is a route to a desired form of very objective power'.

I consider the idea of the 'imagined we' (embodied feminist) and 'they' (patriarch) as provocative. I take note and find a way forward in Haraway's (1998, p. 580) analysis of 'the persistence of vision', where she argues that we 'need an earth-wide network of connections' that includes 'the ability partially to translate knowledges among very different – and power-differentiated – communities … in order to build meaning and bodies that have a chance for life'.

What draws me to Haraway is her position that vision helps avoid binaries and that 'feminist objectivity means quite simply *situated knowledges'* (Haraway 1998, p. 581). The concepts of situated knowledges, partial perspectives and embodied knowledges offer ways to progressive praxis. I find vision and hope – and love – in the articulation of my standpoint position that offers a localised, embodied and situated Indigenous praxis. Haraway (1998, p. 587) states, 'Positioning is, therefore, the key practice in grounding knowledges organized around the imagery of vision, and much Western scientific and philosophic discourse is organised in this way'. She offers an important theoretical observation which supports the approach taken in this thesis: 'I am arguing for politics and epistemologies of location, positioning, and situating, where partiality not universality is the condition of being heard to make rational knowledge claims' (Haraway 1988, p. 589).

Position and location are an essential feature of Indigenous ways of knowing and critical to research and teaching practice. They join other germinal concepts introduced in this section: embodiment; Aboriginal women's knowledge; situated knowledge; and race, partiality and privilege. They also anticipate discussion of Indigenous women's embodied, activist role in resisting historical and contemporary expressions of 'objective power' through 'self-justifying' appropriation of and damage to Country.

Indigenous resistance, embodiment and activism

I have, so far, proposed embodiment and relationality as important to all aspects of this thesis. These concepts are of relevance to Indigenous resistance and activism, as are expressions of praxis. I draw on Moreton-Robinson's (2013), Martin's (2008) and Wilson's (2008) analysis of the significance of Aboriginal ontology as embodied and relational connection and apply these concepts to an understanding of Indigenous activism as ontological as well as political practice. Indigenous and First Nations perspectives on relationality have relevance in 'the complex doing' of Indigenous Studies and Education by Indigenous scholars. That doing is influenced by historical and specific acts of resistance to the justifications of colonial appropriation. As outlined above, embodiment is informed by connection to Country and community, and the lived experiences of colonialism. Colonialism and resistance to its influences continue to shape Indigenous educational discourse – and everyday life in communities. In the articulation of this thesis, the connections made between embodiment, race and gender lead directly to anticolonial and postcolonial 'activist' practice in public and professional contexts. Therefore, I make use of two approaches to embodied activism. The first is instrumental and relates to educational praxis as in the work of Australian scholar Tracey Ollis (2012) in 'A Critical Pedagogy of Embodied Education, Learning to Become an Activist'. The second is historical and draws on opposition and resistance to occupation since 1788.

Activism: an embodied educational approach

Ollis (2012, p. 2) offers a 'pedagogy of activism' in which she refers to social and political and social/physical environments, neo-liberal policies and global financial crises as an impetus to social movements and activism. She outlines 'types of activists' – the 'lifelong activist', the 'circumstantial activist' and the 'accidental activist' – and acknowledges that activism is important, socially necessary and progressive 'work'. These profiles of activists differ in their alignment to political parties, non-for-profit and community-based organisations, other institutions or social movements. Whilst the characteristics of different types of activist are important in general terms,

her work contributes to my understanding of an activist Embodied Pedagogy from an Indigenous perspective. But an activist education praxis cannot be properly conducted without an understanding of historical context, and Ollis's 'pedagogy of activism' can only make sense, in Indigenous terms, if it is added to a historical understanding of resistance and confrontation, petitioning, long-term negotiation and political campaigning since invasion and occupation. This will be discussed in detail in Chapter 6 on the *Irati Wanti* campaign.

Indigenous activism: past and present expressions

There is a long history of Indigenous activism within colonial Australia. Protesting and active resistance against injustices towards Aboriginal and Torres Strait Islander people have occurred since invasion in 1788. There have been key moments, since then, that remain markers of Indigenous activism. Having knowledge of these is important and, I would argue, is necessary for all Australian citizens in their personal, professional and public lives. In teaching, this is certainly foundational and critical knowledge for all educators and students. Indigenous rights and self-determination remain as important today as they did in the past and activism continues to be necessary – through public display and protest – to achieve these goals.

Indigenous and non-Indigenous writing on resistance is extensive and appears in many discourses and expressions. As has already been seen, approaches to Indigenous methodology are 'resistive' to colonising discourses. Works of public intellectual practice (for example the Lowitja O'Donoghue Oration, the Elliott Johnston on Memorial Lecture or the Duguid Lectures delivered each year in South Australia) detail sequences of resistive historical events and stand alongside detailed Indigenous activist narratives in the genres of autobiography (for example, *Cicada Dreaming*) or biography (by my *Kamuru* Lester), fiction (by Anita Heiss), film ('*Sweet Country*' by Warwick Thornton), theatre (*The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman), music (by Archie Roach) and documented campaigns like *Irati Wanti*. These narratives are

supported by non-Indigenous researchers and writers like Professor Bain Attwood and Professor Henry Reynolds. Together they form a substantial educational resource.

Using historical discourse, John Maynard (2003, 2007) is one Indigenous scholar who brings activism, individual lives and major public events together. In his article 'Vision, Voice and Influence' (Maynard 2003, pp. 91-2), he documents the formation of the Aboriginal Progressive Association (AAPA) in the 1920s. In *Fight for Liberty and Freedom*: *The Origins of Australian Activism* (2007), he outlines the rise of activism and protest in the 1960s against the backdrop of civil rights movements and Black activism, nationally and globally. Similarly, in the South Australian context, interdisciplinary scholars Daryle Rigney, Steve Hemming and Sean Berg (2008) trace the history of the Letters Patent from point of origin to contemporary Native Title Claims. (Strathearn 2017).

Published or reported Indigenous intellectual activism has offered local-global perspectives: from the 1928 Petition (Maynard 2007) to the 2017 'Uluru Statement from the Heart' (National Constitutional Convention 2017); from the 'Freedom Rides' of the 1970s (Anderson 2007, p. 141; Maynard 2007) to the Gurindji strike around equal wages and Land Rights at Wave Hill (Harrison 2011); from the 1967 Referendum and Yes vote, which amended section 51 and removed section 127 from the constitution (Attwood & Markus 1998, pp. 267-70) to the formation of the Aboriginal Tent Embassy in Canberra in 1972 at Old Parliament House (Harrison 2011 & Jonas and Langton 1994, pp. 31-3) and (Jonas & Langton 1994, pp. 31-3); and from the first Sorry Day march in 2000 (SBS News 2017) to Michael Long's walk to Canberra in 2004.

McGregor (2009, p. 345) summaries his analysis of this activism by emphasising Aboriginal nationalism:

> From the beginnings of Aboriginal activism, that is to say, the quest for inclusion in the Australian nation was qualified by an insistence on the maintenance of Aboriginal identity and substantial control of their own affairs.

I consider that the insistence of Aboriginal identity and self-determination is still critical within Indigenous affairs. However, sovereignty and nation-building shape the discourse and actions in Indigenous rights today.

Kinnae (2015, pp. 14-5) also comments on political action and Aboriginal protest: 'What begins as protest can result in transformation'. This point is very pertinent to the ideas within this thesis on activism and its social justice objectives, particularly in relation to the role education can have in critical social transformation. Critical Pedagogy can support this social endeavour within educational praxis.

PART TWO

Critical Embodied Pedagogy: Turning the 'what and why' of theory into the 'how' of Critical Pedagogy – constructing meaningful educational narratives

> *Coming* to *know the past* has been part of the critical pedagogy of decolonization. To hold alternative histories is to hold alternative knowledges. The pedagogical implication of this access to alternative knowledges is that they can form the basis of alternative ways of doing things (Tuhiwai Smith 1999, p. 34).

Critical approaches to educational praxis are paramount to my ideas throughout the thesis. In particular, Critical Pedagogies shape theoretical approaches in the teaching of pre-service teachers discussed in the Chapter 7 exemplar. There are a number of critical scholars which I draw upon to illustrate different aspects of pedagogy.

For example, Freire's (1998) writings on praxis, problem posing as critical to socially just education, the importance of critical reflection of one's own pedagogy, and education for freedom, are foundational to concepts concerning the 'doing of education' and 'Becoming Knowledgeable'. Transformation is central to Freire's understanding of praxis, and the thesis considers transformation as aspiration and objective in teaching through Indigenous Studies.

McLaren's (2007) 'Critical Pedagogy' work on education as political is useful within Indigenous Education's broader critique of social structures and schooling. Ladson-Billings (1998) Critical Race Theory offers an important analysis of 'race' as normalised within education which contributes to the marginalisation of minority groups. I also draw on Giroux's (2007) approaches on socially just futures, critique and possibilities within education. Grande (2004, p. 21) refers to these aspects, as follows:

> Henry Giroux (2001, 3) emphasizes the emancipatory nature of critical pedagogy, asserting that, at best, critical pedagogy must be envisioned as "part of a broader ethical and political project wedded to furthering social and economic justice and making multicultural democracy operational".

This focus on education as emancipatory and ethical is relevant to Indigenous Education within Australia and to *Anangu ways* of pursuing Indigenous Education discussed in this thesis. It sits well beside Apple's (1995, 2003) analysis on the 'hidden curriculum'. McLaren's and Kincheloe's (2007) articulation of the importance of students' preparedness – as critical thinkers – to contribute to social change through action is relevant to Indigenous Knowledges, Indigenous perspectives within the curriculum and community views within education provision. These writers contribute to critical conversations within schooling in Australia, conversations that are mirrored in other 'occupied' educational jurisdictions. Grande's (2004) *Red Pedagogy* helps to make this point as it contributes to scholarship around American Indian education and colonisation within schooling. Grande (2004, p. 266) states, 'the basis of a Red Pedagogy remains distinctive, rooted in indigenous knowledges [*sic*] and praxis'. She argues that a Red Pedagogy requires critical reflexivity, shaped by critical and Indigenous scholarship and responding to changing community needs and desires (Grande 2004, p. 29):

> The hope is for a Red pedagogy that not only helps sustain the lifeways of indigenous [sic] peoples but also provides an explanatory framework that helps us understand the complex and intersecting vectors of power shaping the historical-material conditions of indigenous [sic] schools and communities.

These characteristics are relevant to Indigenous Education in Australia and will be discussed in that context.

Critical Race Theory

The Teaching for Resistance Model (Brougham 1994; Education for Social Justice Research Group 1994) is an important model that underpins the pedagogy of Indigenous Education in pre-service teacher studies outlined in Chapter 7. The work of the Education for Social Justice Research Group and Brougham, informed by the scholarship of Basil Moore's (1994) anti-racist education, outlines education for social justice through actively supporting students to engage in confronting issues of injustice. The approach through three phases – raising consciousness, making contact and taking action – encourages students to become agents for change and contribute to broader societal transformation. Critical reflexivity is important at each phase. The Teaching for Resistance Model aligns with Ladson-Billings's perspective that education should uncover race and make visible the voice of the marginalised. Ladson-Billings (1998, p. 9) reinforces the position that Critical Race Theory is:

> an important intellectual and social tool for deconstruction, reconstruction and construction of oppressive structures and discourses, reconstruction of human agency, and construction of equitable and socially just relations of power.

Critical Race Theory and education intersect in the 'common narrative' or 'the official school curriculum' (Ladson-Billings 1998, p. 18) of what it means to be a citizen. Both are informed by legislation, which includes the types of 'instructions' that are inscribed (be it moral, religious, or versions of history), through to notions of 'equal opportunity' and anti-racist educations strategies (Ladson-Billings 1998, pp. 16-17). In her analysis of postcolonial theory, Chilisa (2012, p. 65) also references Critical Race Theory which 'uses race as its tool of analysis' in six 'race-based methodologies':

1. A challenge to dominant ideologies; 2. Importance of interdisciplinary approaches; 3. Emphasis on experiential knowledge; 4. The centrality of race and racism and their intersectionality with other forms of subordination and commitment to social justice; 5. History as the foundation of knowledge, the body of experience, and voice from which to work; 6. Rethinking language as a source of knowledge.

All these Critical Pedagogies and strategies are important to working towards a transformed and transforming educational system, but the 'stories' that inform education praxis (and the circumstances and conditions in which those stories are disseminated and received) also deserve attention. They carry the meta-and micro-narratives of everyday experience.

Storytelling as decolonising praxis: Towards a common narrative

Storytelling is a liberating approach for marginalised voices to be heard and privileged. A critical feature in my overall thesis, and educational praxis in particular, is the role that storytelling plays in providing counter-narratives to dominant discourse. The works of hooks (1991, 1994) have relevance from two perspectives: first, though Black feminist theory; and second, through her writing on education. hooks's influence on this work includes her analysis and description of teaching as performative and education as liberatory, and as a practice of freedom. This connects to Freire's articulation of education as freedom and McLaren's education politics.

Ladson-Billings (1998, p. 8), outlines the role of storytelling as part of Critical Race Theory. The concept that storytelling is a valuable method to speak about and uncover how race as a social construct continues to impact on the lives of marginalised groups is significant to the way in which I can 'story' my thesis. She refers to the Critical Race theorist and Law Professor, Lani Guinier, who, through her legal writing on minority groups, proposed equitable solutions to disproportionate representation. In the context of this thesis, what is significant about Guinier and the development of critical legal studies is the use of storytelling in a move away from 'mainstream legal scholarship' (Ladson-Billings 2008, p. 11), by employing storytelling to provide accounts of racial minorities. Ladson-Billings furthers this analysis, citing legal scholars Patricia Williams (1995) and Derrick Bell

(1987; 1992), who employed 'their ability to tell compelling stories into which they embedded legal issues' (Ladson-Billings 1998, p. 13). She goes on to comment that this method of storytelling has gained interest amongst educators due to the use of narrative inquiry in the study of teaching. Ladson-Billings (1998, p. 13) argues that stories 'provide the necessary context for understanding, feeling and interpreting'.

Storytelling provides the marginalised the opportunity to offer counter-narratives to voice their own reality and accounts of the impact of racism on their lives which include their resistance stories. Ladson-Billings comments on the work of Critical Race scholar Richard Delago (1989 p. 13) which argues that there are three key reasons to be able to 'name one's own reality' within legal discourse. He states: "much of 'reality' is a social construct; stories are a way in which marginalised groups can engage in 'psychic self-preservation'"; and the sharing of stories from the storyteller to the listener can overcome ethnocentric views about understandings and interpretations of the world from only one perspective.

Embodied Pedagogy

I draw from key authors who offer diverse perspectives on embodiment which offer layers to my understanding and critique in developing an Indigenous Embodied Activist Pedagogy. I refer to the writing of Ollis (2012) on embodied and activist pedagogy, and this will be explored in Chapter 5 *Irati Wanti*. Wagner and Shahjahan (2015, p. 4) theorise embodied learning 'where bodies are agents of change'. Similarly, Lewis's (2011) work examines 'body as text' as a method of teaching within Black women's studies classrooms, as 'Black feminist pedagogy'. Perry and Medina (2011), outline their work in teaching drama students, drawing on ideas of embodiment, performance and the experience of learning. They refer to the work of Deleuze and Guattari (1987) on 'nomadic thought' (an idea borrowed from Massumi 1987) which rejects:

"the artificial division between the three domains of representation, subject, concept and being".

Perry and Medina (2011, p. 64) reflect on this rejection and state: 'In this way, it replaces analogical thought with that which is rhizomatic, and guided by sensation and affect'.

In their approach to an Indigenous Pedagogy within a university setting – Southern Cross University, a regional location in New South Wales on Bundjalung Country – Biermann and Townsend-Cross (2008) argue that, whilst there have been significant contributions to Indigenous Research Methodologies, there has been less focus on describing Indigenous Pedagogy or 'teaching methodologies'. Brown (2010), in '"Nurturing Relationships within a Space Created by Indigenous Ways of Knowing": a case study', offers specific examples based on research conducted with non-Indigenous and Indigenous tertiary students in the development of a unit of work 'Aboriginal Ways of Knowing' and insights of teaching Indigenous Studies within an Indigenous Australian context. Brown (2010, p. 15) states: 'It was found that this space, as Indigenised, offered students the opportunity to connect spiritually and personally with themselves, one another and their educators'.

In the article, 'Centering embodied learning in anti-oppressive pedagogy', Wagner and Shahjahan (2015) posit that the 'body' is a site of knowledge production within university teaching and that there is agency in centring oneself to offer alternative learning experiences. They state:

> unlike more traditional pedagogical approaches, embodied learning provides opportunities to explore "the shifting and contextual ways that they experience privilege [or oppression]: more precisely, how privileges [or oppressions] are afforded based primarily on race, gender, class, or sexuality are made manifest in relation to, and in conjunction with, other aspects of identity within contextually specific ways" (Zingsheim & Goltz 2011, p. 230 in Wagner & Shahjahan 2015, p. 250).

This analysis provides necessary insights when teaching Indigenous Studies through the theoretical lens of Embodied Pedagogy and critiques representations of Indigenous people within Australia through an analysis of 'race' and oppression. This informs and guides the praxis of teaching. When

teaching about 'race', there is an embodied relationship to the theories and ideas that have influenced the representation of Aboriginal and Torres Strait Islander people's 'bodies' and identities:

> …in embodied pedagogy our bodies are acknowledged as valid knowledge producers and elevated, having its own value for generating focus, stillness, and more importantly, anchoring us in the 'now' moment (Wagner & Shahjahan 2015, pp. 250-1).

I concur with the perspective that our bodies contribute to knowledge production and, from an Indigenous standpoint, are situated and located within Country. This perspective offers an alternative understanding of the relationship to Country, knowledge and the body. This is supported by Wilson (2008, p. 74), who considers relationality to knowledge as an important characteristic to embodied learning: 'Indigenous epistemology is our cultures, our worldviews, our times, our languages, our histories, our spiritualties and our places in their context, or in relationship'.

Wagner and Shahjahan (2015, p. 244) maintain that Embodied Pedagogy challenges neo-liberal epistemologies and mainstream teaching ideas which, they argue, relies 'solely on intellectualising the world'. They consider that centring the body offers possibilities for different types of learning particularly when teaching challenging content.

Wagner and Shahjahan (2015, p. 251) teach through multiple praxis, including the use of silence and meditation. They argue the need to develop pedagogical strategies that foster embodied ways of knowing' that are, citing Freiler (2008), "attentive to our bodies and its experiences as a way of knowing". Freire (1998, p. 106), offers an explanation of praxis where he states:

> But human activity consists of action and reflection: it is praxis; it is transformation of the world. And as praxis, it requires theory to illuminate it. Human activity is theory and practice; it is reflection and action.

I agree with this statement. I too argue that storytelling as an embodied praxis creates possibilities for un-anticipated learning within university teaching space. Through this praxis students are able

to connect to the lives of the lecturers and their lived realities as Indigenous people and also begin to reflect on their relationship with colonial Australia and race relations.

Wagner and Shahjahan (2015, p. 245) use the terms 'embodied learning', 'embodied theorizing' and 'embodied teaching' interchangeably to signify an epistemological and pedagogical shift, where their bodies are 'agents of knowledge production'. They consider this praxis a decolonising act, drawing on Tuhiwai Smith, with 'an emphasis to counter colonial oppressions' (Wagner & Shahjahan 2015, p. 246). This is a useful description of how Embodied Pedagogy can be decolonising and transformative. It is similar to Nakata's (2007) use of the 'Cultural Interface' and Moreton-Robinson's (2013) articulation of an Indigenous Women's Standpoint position. Embodied learning from the perspective of Indigenous sovereignty (Moreton-Robinson 2016), transformative and liberatory pedagogy, offers possibilities within universities and within the discipline of Indigenous Studies to decolonise such spaces.

Brown (2010), discusses the importance of relationships between educators and learners within tertiary education. Brown's research identifies that these relationships can have a significant effect on student experience (drawing from the work of Terenzini & Pascarella 1994, p.15). Similarly, Brown (2010, p. 15) refers to Nakata's 'Cultural Interface' as 'a productive tension', and she argues that it is this tension which offers learning possibilities. She analyses student interactions within her topic at the University of Western Australia where she teaches through Indigenous ways of knowing and philosophies. Brown (2010, p. 15) also reminds us to be cautious in theorising Indigenous ways of knowing, reminding us that Indigenous Knowledges are complex and dynamic, and therefore represent the diversity, local understandings and articulations of Indigenous people. Brown's focus on building relationships between the student and teacher as critical to an affective learning space connects to my understanding and experience of embodied learning. Brown (2010, p. 18) argues the need for 'Indigenised space' which 'which enables a further (de) colonisation of

mainstream education'. Brown (2010, p. 17) also calls for more research on 'Indigenous Pedagogy'

and teaching methodologies as an important contribution to student-teacher learning, the

teaching of Indigenous Knowledges and Indigenous Studies, and knowledge production within

higher education.

Mackinlay and Barney (2014)[10] put forward 'PEARL' (redefined from their approach using Problem

Based Learning) as a teaching and learning approach in teaching Indigenous Australian Studies

within tertiary education. They describe PEARL as a 'metaphor' likening the organic process of a

pearl being made, to teaching and learning in Indigenous Australian Studies:

> It is the way in which a pearl is made which perhaps best clarifies why the metaphor is
> appropriate for pedagogical processes in Indigenous Australian Studies. Like teaching
> and learning, a pearl is a gemstone that is created by a living creature—it is organic and
> grows in relationship to events and others around it (see Pearl-Guide, 2011) (Mackinlay
> and Barney 2014, p. 63).

The PEARL approach is described below and offers useful connections to the teaching of pre-

service teachers within the thesis:

> P (for political, performative, process, and place based) E (for embodied, experiential,
> explorative, engaged, emotion, empathic dialogue) A (for antiracist, anticolonial, and
> active); R (for relational, reflective, and reflexive) and L (for lifelong learning) (Mackinlay
> and Barney 2014, pp. 63-64).

Embodiment through the positioning of locatedness, relationality and sovereignty are important

characteristics that will be explored in Chapter 9.

Narrative: Indigenous Australian contexts

This importance of stories connects to Indigenous scholars within education and research who

privilege the role of storytelling as central to Indigenous epistemologies and argue that stories

have an important place within decolonising praxis.

For example, Quandamoopha scholar Karen Martin (2008, p. 9) articulates the importance of maintaining her communities stories – the '*Noonuccal* People of *Quandamoopha*' – through her Indigenist Research Paradigm. Martin (2008, pp. 20-1) says:

> In sharing Quandamoopah Stories in this way makes clear their essential place in this research ceremony, the research study and dissertation. These are Stories about what is known, what is to be known and what is yet to be known and thus they are grounding, defining, comforting and embracing.

Martin refers to the keeping of her traditions as a Noonuccal, Quandamoopha woman through the telling of stories as integral to the way in which her thesis is constructed. She outlines three precepts when presenting stories throughout her research process. The first precept is that stories expressing Noonuccal, Quandamooka lives, realities, knowledges and belief systems are placed at the beginning of discussions. The second precept concerns the use of first stories. Martin (2008, p. 20) states that the first stories are used to 'provide a clear and direct relatedness to the Creators and Ancestors and my essence as a Noonuccal, Quandamoopha Woman'. Martin positions the first stories as her own work interpreted through her own realities and experiences. The third precept is the use of 'visual stories' (Martin 2008, p. 20). Martin explains that these are not Law but rather a visual articulation of concepts and the development of the thesis. Martin's method of using stories within her research process demonstrates the privileging of Noonuccal, Quandamoopha knowledge systems as part of the research ceremony or process and a demonstration of sovereignty as an Indigenous woman and researcher. This is also about showing respect, obligation, ownership and responsibility to Indigenous generational ways of transmitting ontological and epistemological systems. Martin provides a transformative and reflexive research framework that positions Indigenous knowledge systems at the core. This approach provides critical insights into the way in which my thesis is constructed.

Lou Bennett's (2016 p. 6) PhD thesis 'Lotjpa Yorta Yorta! Retrieving, Reclaiming and Regenerating Language and Culture through the Arts' provides further understanding of relationality,

storytelling and song. Bennett offers conceptual tools which she used within her research to explore song and language revival. These elements are beneficial to my thesis framework and articulation of an Indigenous Embodied Pedagogy and will be added to Martin's and Archibald's/Q'um Q'um Xiiem's (2008) approaches (detailed below). I acknowledge Lou Bennett for her creative and cultural insights which contribute to my work. She articulates story, song and performance in the following way:

> *Storytelling*. It is the foundational transmission of our cultural knowledge. *Song*. It is a vehicle that drives the message of the story. *Performance*. It brings the knowledge and expression to the people. It is these elements that are inextricably linked and interwoven that I have used to create and explore the possibilities of language retrieval (Bennett 2016, p. 8).

Narrative: International First Nation examples

Martin quotes First Nations scholar Jo-Ann Archibald/Q'um Q'um Xiiem on the importance of stories:

> I also learned to appreciate how stories engage us as listeners and learners to think deeply and to reflect on our actions and reactions … I called this pedagogy storywork because the engagement of story, storyteller, and listener created a synergy for making meaning through story and making one work to obtain meaning and understanding (Archibald 2001, cited in Martin 2008, p. 20).

Archibald/Q'um Q'um Xiiem (2008) in her text *Indigenous Storywork, Educating The Heart, Mind, Body, and Spirit,* shares the knowledge that she learnt from story tellers from the Coast Salish Elders and Stó:lō Elders First Nation communities. In this powerful text, Archibald/Q'um Q'um Xiiem (2008, p. 3) offers seven principles that form the foundation of First Nation stories and storytelling, which she calls 'storywork pedagogy' and 'Continuation of the Stó:lō knowledge': respect, responsibility; reverence; reciprocity, holism; interrelatedness; and synergy (Archibald/Q'um Q'um Xiiem 2008, p. 140).

She further explains that each principle can stand alone, but also be interweaved to form an 'in-between space' – similar in many ways to the kind called 'Black space', in my work below. These

principles will be combined with Martin's and those of other scholars in a discussion of praxis in Chapter 7. Critical to her work is the role of Elders and their stories as crucial to ongoing knowledge transmission from generation to generation. She describes 'stories as living' and the importance of oral traditions in maintaining Indigenous ways of knowing. Archibald/Q'um Q'um Xiiem offers a definition of teaching from this perspective which also echoes the principles of storytelling described above: 'Some teachings from my nation, the Stó:lō, are about cultural respect, responsibility, and reciprocity' (Archibald/Q'um Q'um Xiiem 2008, p. 3). Her formulation almost directly mirrors the *Ngapartji-Ngapartji* aspect of this thesis.

Trinh T. Minh-Ha (1989) has synergies with Archibald's work. Minh-Ha writes on the gift of storytelling and describes the important role of Elders, their stories and storytelling. Minh-Ha discusses that conversations need to take time to 'unfold' (1989, p.1) as part of the storytelling process. I connect to Minh-Ha's work in relation to my Senior Knowledge Holders and late *Ngunytju* through my embodied connection to them and their presence in my personal, professional and public life. This is reflected in the shape and substance of the Conversations used in this thesis and has bearing on Chapter 4, On Country and Chapter 5 *Irati Wanti* Anti-Nuclear Campaign.

Chilisa (2012, p. 139) also describes stories in research as like 'the tools of data collection, analysis and interpretation'. She considers they offer another perspective and counter-narrative to representations of the *other,* that stories and storytelling allow both listeners and tellers to gain understandings. She states, 'Stories are central to the lives of the colonized Other' (Chilisa 2012, p. 138), and:

> Stories are also told in song, in dance, and in poetic form. Songs, dance and poems are an integral part of the oral literature that communicates historical information on events, public experiences, and practices, especially experiences of the formerly colonized (Chilisa 2012, p. 145).

Telling our own stories becomes a powerful way to insert and disrupt the dominant colonial archive, and research plays a significant role in how storied knowledge is privileged, reproduced and represented within Indigenous systems of knowledge. Indigenous people are engaging in discussions around decolonising methodologies drawn from Indigenous worldviews, realities and community desires. Tuhiwai Smith captures the essence and spirit of this, and the whole sub-section, when she writes: 'These counter-stories are powerful forms of resistance which are repeated and shared across diverse indigenous [sic] communities' (Tuhiwai Smith 1999, p. 2). She reminds us that storytelling is a method of communication and a methodological practice.

Shared Conversations with Elders: Privileged narratives

Elder knowledge is sustaining. *Anangu* ways of knowing (as in many Aboriginal communities) are taught through oral traditions and through the authority of Senior Knowledge Holders. The Conversations shared throughout this thesis are with Senior Women from the *Kupa Piti Kungka Tjuta*, my late Mother and other Senior Knowledge Holders. They are scholars who contribute to high-level knowledge production. I regard their authority alongside written 'westernised', peer-evaluated equals. Examples of some of the Conversations between my Mother and me, Senior Women from the *Kupa Piti Kungka Tjuta* and *Kami* Lucy *Waniwa* Lester are used in the body of the thesis. An edited Conversation with *Kami* Lucy is provided in the Appendices on pages 318 – 324. They offer accounts and memories of historical, located, gendered, spatial and linguistic educational practices on Country and beyond. They also reflect my experience of being taught *Anangu* way. The Conversations are carefully considered in terms of the knowledge shared. They are discussed within this Literature Review in the next section, as they have relevance to the methodology and method and formulation of praxis, described in Chapter 9, that links theory to practice, *Anangu way.*

Chilisa (2012), in Indigenous Research Methodologies, outlines the method of Indigenous focus-groups, interviews and talking circles. She says they are less directed and unfold in a more 'natural setting' (p. 212), and that '[t]alking circles are based on the idea of participants' respect for each other and are an example of a focus group method-based on postcolonial indigenous [sic] worldviews' (p. 213). Talking circles, or what I call shared Conversations, are central to my approach to learning from Elders and to group discussions of Indigenous matters in public and professional educational contexts.

Wilson (2008, p. 39) outlines what he terms the 'strategy of inquiry and methods' as a way or 'roadmap' to reach your research destination as part of the research journey, a tool that you use to gather data. He argues that relationships are integral to an Indigenous Research Paradigm and the development of the researcher's epistemological and ontological standpoint. He states that from an Indigenous methodology, an Indigenous axiology is built, the key concept being the importance of 'relational accountability' (p. 77) as part of the research ceremony. Similarly, Martin refers to the critical feature of relatedness as an ontological premise. The relational aspect to my Conversations has particular emphasis within my thesis because of my kinship connections and the seniority of Elders.

Wapar Munu Mantaku Nintiringanyi: Learning about the Dreaming and Land

The series of Conversations '*Wapar Munu Mantaku Nintiringanyi* – Learning About the Dreaming and Land', with my late Mother Mona *Ngitji Ngitji* Tur, the *Kupa Piti Kungka Tjuṯa* and *Kami* Lucy Lester, is a key critical reference point to my thesis. They model inter-generational learning; their philosophical and pedagogical approaches are discussed in detail in Chapter 4, On Country. I consider the following statement to reflect Mum's work, but it also sheds light on the sense of educational responsibility shared by the Senior Women:

Through an act of reconciliation *Ngitji Ngitji* provides an insight into such traditions in the hope that they begin to occupy a shared, recognised place in Australia ... I contemplate my own learning ... In the same spirit, I consider my education in two worlds (Tur & Tur 2006, p. 169).

Wapar Munu Mantaku Nintiringanyi shares the process of inter-generational transmission passed down from *Kami*, *Ngunytju* and *Kangku<u>r</u>u*. Mum outlines how, through inter-generational transmission of *Inma*, intensive training occurs. She explains the *Mayu*, the taste, the flavour of the song, and that this training was taught through repetition. The *Mayu* can only be achieved when someone becomes absolutely knowledgeable, *ninti ma pu<u>l</u>karinganyi*, and you get that when you are old, according to your ceremonial life and when the people say, *uwa nyuntu ninti pu<u>l</u>ka*, *nyuntu nintima*, you are now the teacher (Tur & Tur 2006, p. 176). Mum remembers and enacts inter-generational transmission where she shared how she was taught as learner and then how she became a teacher:

I am teaching exactly as I remember as I was taught *ninti tjukutjuku* that means just a little bit of knowledge and *ngula ma pu<u>l</u>karinganyi/*later on you will become bigger, and then I will assess you and I will assess you by your training and if you are ready to move on and become a teacher yourself, with the Elders and myself as well, I myself know when you will be ready to go to the next step (Tur & Tur 2006, p. 174).

The knowledge shared by Elders such as *Ngitji Ngitji* Tur offers a future for generations. Her teaching of women in Adelaide with the *Kupa Piti Kungka Tju<u>t</u>a* ensures that the same process can be transmitted by a new generation of daughters.

Writing forward, writing back, writing black

Ngitji Ngitji's autobiography *Cicada Dreaming* also contributes to this thesis – through a different way of practicing collaboration. She says:

It is amazing how the bridge that one forms in one's life is crossed over and over again by different people and how the circle of connection and belonging keeps expanding (Tur 2010, p. 147).

These ideas of 'bridging' and 'circle' of contact gave rise to a way of thinking about how Indigenous colleagues – and Indigenous and non-Indigenous colleagues - can work together, learn

from each other and create alternative educational and reconciliatory spaces within universities through collaboration and collectivity.

This collaborative article, 'Writing Forward, Writing Back, Writing Black – Working Process and Work-in-Progress' (Worby, Tur & Blanch 2014), provides a demonstration of how to consider the possibilities and gifts that can be generated from collaboration, as a complex educational practice that requires ongoing negotiations, shared and different understandings, silences and questions, and acts of reconciliation as part of university-level Indigenous Education praxis. This involves a re-balancing of power and a strong ethic of doing things 'proper way' (Arbon 2008) through a commitment to privileging shared stories and a performed 'sharing of voices' in acts of solidarity. We believe that '[t]he telling can offer a 'space' – we call it 'Black space' in which to imagine change, where stories are used to write and perform a way back to wholeness' (Worby, Tur & Blanch 2014, p. 1).

This article was originally written and performed as a script for three voices. As stated above, *Cicada Dreaming* situates the telling. We write through it, round it, from it, and to it. The text lives. We all find a meaning in speaking each other's words. At a crucial stage in telling the story of her 'Old People', Faye Blanch says, 'I am their text' (Worby, Tur & Blanch 2014, p. 11). This collaborative piece foreshadows the work by Aboriginal women's collective *Bound and Unbound* in Chapter 6.

Archibald/Q'um Q'um Xiiem (2008, p. 112) supports this concept of stories as 'living'. She refers to Stó:lō nation educator and leader Jeff McNeill-Bobb and his perspectives on teaching stories to children through what he names 'segments', as part of his process of storytelling. He refers to the ways in which stories were told to him by his grandfather, and demonstrates that different approaches to 'storywork' can also reflect contemporary practices of storytelling to 'suit a contemporary learning context' (Archibald/Q'um Q'um Xiiem 2008, pp. 111-2).

What is insightful about the meaning-making of stories which are taught through repetitive teaching is that the message may make sense at various stages of one's life and 'stories, then, have a way of 'living', of being perpetuated both by the listener/learner's way of making meaning and by the storyteller's' (Archibald/Q'um Q'um Xiiem 2008, p. 112). Through its connection to the autobiography *Cicada Dreaming*, the Black Words collaborative piece shows that stories remain 'living' to readers and listeners. Moreover, I would argue that stories offer possibilities including hope as part of educational practice: hope from long ago *and* hope as part of contemporary practice.

Ethnomusicology: Providing a context and problematic discourses

Earlier in this chapter I referred to the work of ethnomusicologist Catherine Ellis, citing Simpson's cautions on ethnographic analysis and the problematics of colonised binaries. The decision to include ethnomusicological analysis here required deep contemplation and discussion with my family, given the connection of my late Mother to Ellis's work, at Adelaide University in South Australia in the 1970s, and the 'knower' and 'informant' dilemma that faced 'trusted' Indigenous people, like my Mother, working with non-Indigenous academic 'experts'. It was at this time that my Mum was given Eldership by our community at the age of 46 in recognition of her cultural knowledge and her work. The tensions which arise between two sets of overlapping recognition, expectation, and responsibility have been documented on many occasions in many stories of colonisation and 'Assimilation'. The consequences can be overwhelming. They were, for a time, in my Mother's case. The study of Indigenous people and cultures by outsiders always was and continues to be complex, when negotiating the politics of acknowledging the non-Indigenous 'expert' and the value of their expertise to those they have researched. It speaks to the effects of colonisation on Indigenous knowledge ownership. Therefore, I cannot ignore these moments, but have come to understand the knowledge production relationship better – between Indigenous

knower and Knowledge Holder and the institutions and non-Indigenous agents of knowledge production – because of my Mother's experience, and her determination to advocate for Indigenous ways of being, knowing and doing above other ways of researching, teaching and learning, in all education spaces.

I have drawn on the work of Ellis (1964, 1966, 1985), and Mackinlay (1998, 1999, 2000) who both investigate song-cycle/ceremony as Indigenous Education within specific Aboriginal communities. This is background rather than foregrounded research: a cautious engagement with my Mother's knowledge and story through non-Indigenous sources as a way of addressing complexities in the 'historical record' and my family's experience of them.

The discipline of Ethnomusicology is very specific in how Aboriginal ceremonies or song-cycle is analysed. Generally, a technical analysis of song-cycles is critiqued which involves a study of sound, pitch, breath, time of song-line and so on. What is reflected in the work by Ellis and Mackinlay is the changing nature of how Indigenous communities were being researched and studied over a fifty-year period.

The work conducted between the 1960s and 1980s by Ellis, most significantly, *Aboriginal Music Making: a Study of Central Australian Music* (PhD thesis) (1964, 1998, 1999, 2000), *Aboriginal Music: Cross-Cultural Experiences from South Australia: Education for Living* (1985), provides valuable insights into music as communication, music as education and technical understandings of Aboriginal music. *Aboriginal Music Cross-Cultural Experiences from South Australia Education for Living* (1985) has important relevance to my thesis. Ellis moves beyond technical understandings of Aboriginal western desert (*Pitjantjatjara, Yankunytjatjara and Antikirinya*) song-cycle where an analysis of music as part of traditional Aboriginal Education is understood as 'stages of learning, each intended to develop the integrated growth of the whole person towards a state of knowledge and wisdom' (Ellis 1985, p. 21).

She continues:

> Tribal [sic] teachers maintain strict professional codes of behaviour, which are retained to ensure the accuracy of learning. Many of the Pitjantjatjara teachers have told me that no person will be taught until he [sic] shows his [sic] preparedness to learn (Ellis 1985, pp. 20-1).

This 'wholeness' is crucial to my proposed approach.

Ellis analyses song-cycle within a social anthropological and ethnomusicology context. At the time of Ellis's research her work is forward-thinking in terms of representing song-cycle *Inma* as education or what she terms 'traditional education'. She sees it as systematic and consisting of stages of learning, however there is a strong tone that reinforces 'the other' and the way in which traditional Aboriginal people are positioned reinforces the ideologies of the time that represent her ethnographic construction of the 'real Aborigine' as authentic. The work makes clear comments and distinctions about levels of Indigeneity (or what it means to be Aboriginal) which have been generated and perpetuated from academic 'investigations' of Aboriginal people and their culture.

As a current Indigenous academic and from the *Yankunytjatjara* community, I share mixed opinions about Ellis's work. First, there is acknowledgement of the forward-thinking way in which Ellis critiques song-cycle as an education process. Her approach was not common at the time of her writings (particularly her PhD in 1967) and members of my community recognised this. Second, there is a suspicion about the motivation of her work and the knowledge shared by my community in terms of the use of cultural and intellectual property and the mystification of Aboriginal people and culture. I also hold personal opinions about Ellis's work that I cannot easily qualify or articulate as part of my own academic endeavour.

This complex terrain reflects the debate on the 'Cultural Interface'. 'Objective' research would perceive an 'emotional response' to Ellis's work as subjective and lacking academic rigour. In contrast, Moreton-Robinson would have a contrasting perspective from an ontological position. The

effects on my work are inter-generational and they influence my ontological reality and this should be at the core of my scholarship. How do Indigenous scholars negotiate and address this terrain? One response is in the investigation and selection of Indigenous methodologies which 'write back' to western research practices and help protect Indigenous researchers. An adaption of those methodologies support the research proposition and framework of this thesis.

If I am to understand the context in which my community is investigated (which is both historical and personal) and their cultural boundaries and memories that inform and influence researcher's work, then we must engage in a disciplined reflexive intellectual process whilst recognising and protecting against its personal and collective physical and psychological dangers. Moreton-Robinson posits that we must engage with all the intersections of race, class and gender that inform our scholarship, where power and privilege must be addressed. In addressing Ellis's work on song-cycle, I choose to make that engagement, and put it to good Indigenous academic use.

Mackinlay's work is significant to my thesis in another way: it recognises some of the contestations and contradictions that earlier scholarship ignored. Her work signals a change in non-Indigenous scholarship that can be extended and improved by Indigenous scholarship.

In 'Maintaining Grandmothers' Law: Female Song Partners In Yanyuwa Culture', Mackinlay (2000) has explored the role and relationship of Grandmothers and granddaughters and of female song partners in the *Yanyuwa* culture as a process for the maintenance of Grandmothers' Law. This gives new perspective to Ellis's codification, especially with regard to gendered inter-generational practice, and further develops Ellis's analysis of song-cycle:

> A grandmother locates an individual in the life-stream of the generations, forming a web
> of tradition that leads back into the past and forward into the future. … [I]n the context
> of Indigenous Australian culture, it is these women's networks based on kinship that
> facilitate the transmission and continuation of Grandmothers' Law (Mackinlay 2000, p.
> 76).

Mackinlay's (2000) analysis focuses specifically on *Yanyuwa* song partners, which inform social identities and kinship structure(s) of the *Yanyuwa* women. The song process is identified as significant in the transmission and continuation of traditional knowledge. It is outlined as the song composition; the role of song partners; and musical relationships and social interaction amongst *Yanyuwa* women (p. 76 & pp. 81–85). Mackinlay provides insight, as informed by the *Yanyuwa* women, of the kinship structure and its influence on the song-partner's culture. Mackinlay explains Indigenous Professor Marcia Langton's understanding of 'Grandmothers' Law' (1997), who writes:

> Grandmothers' Law refers to the knowledge that senior women have regarding social relationships and inter-action, relations between people and place, ceremonial repertoires and roles, and extensive knowledge of practical and spiritual rituals and rights that are gender exclusive (Mackinlay 2000, p. 78).

This understanding has specific relevance to my analysis of song-cycle pedagogy as performed and taught from senior *Yankunytjatjara* women which will be explored in greater depth in Chapter 4. Composition, partnership and social interaction are important to 'new' theory discussed in this chapter and elsewhere in the thesis. *Ngapartji-Ngapartji* is the essential philosophical practice in *Anangu* circumstances that brings all of these elements together: composition; partnership; social interaction; engagement with *Anangu* Education practices in school and community – on and off Country; and activist involvement in public education campaigns. Their approaches are methodologically sound, historically informed, communicated according to relational criteria, and designed to accommodate change without abandoning the 'responsible' fundamentals of Law.

Mackinlay (2000) reflects on the role of Indigenous and non-Indigenous ethnographers commenting that ethnographic descriptions have been in the main patriarchal. Female ethnographers have sought more recently to redress gender imbalance. In her article *Towards Reconciliation: Teaching Gender and Music in the Context of Indigenous Australian Women's Performance* (1998), she engages in a reflexive process where she critiques the role of a non-Indigenous person researching and teaching Indigenous Studies. Mackinlay (1998, p.24)

acknowledges that *knowledge i*s always *based on relationships of power* as responsible practice. Such contributions are an opportunity for Indigenous researchers, academics and communities to draw from the scholarly record and refine and re-represent contemporary understandings of song-cycle knowledge: in seeing thesis as 'song', for example. Song-cycle knowledge process and pedagogy demonstrates the (re)shaping and development of knowledge in response to a changing society. In this thesis, it informs the shape, conduct and content of Conversations in the On Country chapter. Song-cycle has always been an educational process for knowledge acquisition and composition and dissemination. Song-cycle knowledge is embodied. Song-cycle pedagogy engages in rigorous maintenance of knowledge (informed by *Wapar*-Dreaming) and through constant development in response to contemporary society. Ellis in *Aboriginal Music Making* (Ellis 1964), analyses traditional music within a contemporary context and critiques the teaching of Aboriginal music by Elders from the *Anangu Pitjantjatjara Yankunytjatjara* lands (APY Lands) to students at Adelaide University in the Centre of Aboriginal Studies in Music. She refers to learning music as individuals coming into their uppermost intellectual and spiritual growth (Ellis 1964).

My research recognises this intellectual privileging and status of Elder knowledge but does so only when 'music' is read in the context of broader social and cultural relationships and not as a separate, 'disciplinised' specialisation. This will be discussed in Chapter 6, *Bound and Unbound*.

PART THREE

Indigenous education: An overview

An understanding of contemporary Aboriginal Education is necessary to explore the process of 'Becoming Knowledgeable' in the teaching of pre-service teacher education students within Indigenous Education. I will therefore highlight significant stages in the development of Indigenous Education and discuss national and state-based initiatives that provide an educational context to enable an understanding of the effective knowledge teachers need to teach Aboriginal and Torres

Strait Islander students and Indigenous Studies in university context. Colonisation continues to have influence on how western educational structures teach Aboriginal children and contribute to their educational success. In *Education: The Search for Relevance*, Groome (1994) provides a starting point for examining the way in which schools as institutions have contributed to and facilitated the colonisation of Indigenous people by excluding Indigenous social structures and knowledge systems:

> Schools have always been key elements in the relationships between Aboriginal and non-Aboriginal Australians. It is possible to see schools as arenas in which the original negative encounters between the two parties are regularly re-played in the experience of individual Aboriginal children (Groome 1994, p. 161).

He discusses the provision of schooling to Indigenous people from the 1830s and 1840s, Aboriginal schooling 1850 to 1960 and 'the new wave' in Aboriginal Education from 1960 onwards. In the 1830s and 1840s, schools were mainly government-run with the teacher being a Christian minister. The provision of education aim was to 'Christianise' and 'civilise', with the intention to assimilate Indigenous people into Australian society. In the 1850s to 1960s, missions and reserves were established to 'safeguard' Indigenous people with schooling as a tool to develop a cheap obedient labour force to the benefit of non-Indigenous people. Similarly, the early 1900s provided an education system where the intent was 'to civilise', in essence removing any 'remnants' of Indigenous ways of life, cultural and spiritual practices.

The 1960s could be considered a time of 'awakening' from over a century of ignorance and neglect, aligned with heightened Indigenous rights activism discussed earlier in this chapter. This activism also filtered down to schools where Indigenous people were voicing their opinion and strategic vision on the type of education that Aboriginal children were receiving. Aboriginal people's involvement in their children's education and their experience within schools became a critical approach to improved educational provision. Central to this argument was that this provision should not be at the cost of one's own cultural knowledge and ways of being.

Price (2012) and Groome (1994) outline significant educational initiatives related to the schooling of Aboriginal and Torres Strait Islanders students. This includes the development of the National Aboriginal Education Committee (NAEC) and the National Aboriginal and Torres Strait Islander Education Policy (known as the AEP 1989) outlining 21 national goals for Aboriginal Education. These goals related to four key areas: '1. Involvement of Aboriginal and Torres Strait Islander people in educational decision-making; 2. Equality of access to education services; 3. Equality of educational participation; 4. Equitable and appropriate educational outcomes' (Price 2012, p. 10). The AEP has authority in policy-making and strategic directions for schools in relation to Aboriginal Education and continues to frame and inform Indigenous Education. This led to increased scholarship on culturally inclusive and responsive schooling and Aboriginal pedagogies, ways of learning, and two-way learning (Hughes 1984, 1998, Harris 1990).

In relation to the focus of this thesis on contexts in which *Anangu* perspectives are of importance, research by Hughes and Andrews (1988), Hughes and More (1997), and Hughes, More and Williams (2004) into Aboriginal learning styles proposed that Indigenous people have culturally specific ways of learning. In particular, Hughes's work *A Call for Anangu Pedagogy* (1984) and Hughes and Andrews's (1988) *Toward a Theoretical Framework for the Development of an Aboriginal Pedagogy* has been influential within Aboriginal Education. Whilst learning styles pedagogy has been debated amongst academics (see Harrison 2005), these critical works have contributed to developing scholarship on Aboriginal Pedagogies. Further, a 'call' from Hughes (in Hughes, More and Williams 2004, p. 15) led the Aboriginal Ways of Learning project (AbWol) on 'Aboriginal Ways of Learning' and tested 'learning styles', acknowledging the 'problematics' of generalisation which can be applied to Indigenous students, exploring Aboriginal student learning strengths, and 'effective teaching practice'.

Buckskin (2012) (see also *The Long Campaign* 2016) offers additional critique to Aboriginal and Torres Strait Islander Education. He comments on the failure of 'mainstream' education to fully meet the needs of Indigenous students within schooling. He refers to four main areas where educational reform has been implemented by national and state bodies: Australian Institute for Teaching and School leadership (AITSL) (addressed in Chapter 7 of this thesis); Australian Curriculum, Assessment and Reporting Authority ACARA; the Stronger and Smarter Institute; and the More Aboriginal and Torres Strait Islander Teacher Initiative (MATSITI), a federally funded program (2011–2015). The aim of this last-mentioned program was to build the capacity of teachers and community. The MATISTI Evaluations Report (2016, p. i) reflects this intent to:

> increase the number of Aboriginal and Torres Strait Islander people in teaching positions in schools; build the capacity of Aboriginal and Torres Strait Islander teachers; and the retention of Aboriginal and Torres Strait Islander teachers in teaching positions in schools.

Buckskin offers a strong analysis of the importance of developing and training culturally competent teachers and acknowledges that there is not a clear conceptualisation of what it means to be culturally competent. It is evident, however, that the identities of Aboriginal and Torres Strait Islander children need to be valued and reflected within their schooling experiences: 'Teachers must have an understanding of this as a foundation for building effective learning relationships with learners' (2012, p. 168).

He refers to two-way schooling in the Northern Territory which brought community ways of knowing and increased decision-making into schools as a step forward. Harris's work in *Two-Way Aboriginal Schooling: Education and Cultural Survival* (1990) and *Culture and Learning* (1984) also outlined the benefits of two-way learning as being able to support Aboriginal cultural maintenance and foster academic success within school settings. Harris writes of:

> a two-way school to provide for the skills and knowledge from both cultures to be learned; all involving a source of knowledge, a style of doing things, and learning contexts which authentically match each body of learning (Harris 1990, p. 14).

Buckskin reflects on the lack of Commonwealth and territory support of two-way-learning, and the lack of funding, resources and support for educators. He calls for 'a mainstream "education revolution" based on an understanding of the trauma and respect for cultures that nurture Aboriginal and Torres Strait Islander children' (Buckskin 2012, p. 177).

Aboriginal Pedagogies

The Aboriginal Pedagogies project responds to the historical and contemporary impacts of successive approaches to Indigenous Education (outlined above), building on some and questioning others, but always keeping the effects of education in mind. The investigation stemmed from the Deakin-Batchelor Teacher Education Program (D-BATE), and the Aboriginal and Torres Strait Islander Pedagogy Project in the Northern Territory. The D-BATE program was 'designed to raise the level of students' own educational achievement, and to help Aboriginal teachers to improve their teaching of western components of curriculum' (Wei et al. 1991, p. 9).

The fundamental aim was to assist Indigenous communities to include cultural expression into school curriculum. Its approach was to reach into the Aboriginal communities for the heritage of Aboriginal Education to inform, infuse and invigorate emerging Aboriginal Pedagogies (Wei et al. 1991, pp. 15-6). Emerging from the D-BATE program was the 'Pedagogy Project'. The project was conducted through an action research methodology into Aboriginal Pedagogy involving 13 research projects with Aboriginal teachers and researchers. The research team defined pedagogy to include 'classroom teaching practices … considerations of the institutional practices of the school and the associated community-based educative practices [that] are embedded' (Wei et al. 1991, p. 14).

Derived from the investigation is the articulation of distinct and diverse Indigenous pedagogical approaches by Indigenous teachers and communities. For example, an Indigenous teacher from the research action team considers the framing of Tiwi pedagogy important:

> The development of a Tiwi pedagogy will mean that the school is no longer an agent of cultural oppression and that Tiwi culture remains ours, for me and my Tiwi people. Education was once an integral part of Tiwi life and utilising Tiwi teaching and learning styles will help us to hold onto our culture (Wei et al. 1991, pp. 41-2).

Teaching, learning, and research through Indigenous ontologies clearly offer possibilities and transformative, agentic opportunities within educational spaces.

A more recent text, *Strong Voices* (Blitner et al. 2000), is an exploration of Aboriginal Pedagogy by advanced diploma and graduate diploma Aboriginal educators from the Batchelor Institute of Indigenous Tertiary Education. Eleven principles were identified in the exploration of Aboriginal Pedagogy from the perspective of emerging community educators and community Elders. They are identified as follows:

> Principle 1: Relationships drive teaching/learning
> Principle 2: Continuous teaching, learning and assessment
> Principle 3: A community of learners
> Principle 4: Independence and respect
> Principle 5: Use of real-life experiences
> Principle 6: Exploring, play and informal learning experiences
> Principle 7: High expectations of achievement for all children
> Principle 8: Teachers modelling behaviour for children
> Principle 9: Ability to be flexible and adaptable
> Principle 10: Integrating all learning
> Principle 11: Teaching through many forms and texts.
> (Blitner et al. 2000, pp. 28-49)

These key principles offer educational insights for responsive educational practitioners which bring community educational knowledges and perspectives into western curriculum. In particular, they provide a beneficial model to the training of pre-service teachers – as they do within schools. There are synergies in this approach to *Anangu* strategies proposed in this thesis. For example, the significance of relational teaching connects to relationality as discussed in the *Ngapartji-Ngapartji* sections of the thesis. Principle 3: a community of learners – connects to the ideas of collectivity demonstrated by the *Bound and Unbound* collective and team-teaching through scholarly collaboration in Indigenous Studies. Storytelling allows for Indigenous Knowledges to enter the

teaching and learning space through the use of real-life experiences. It also fosters a community of learners through Elder and community involvement in knowledge transmission.

Teachers modelling behaviour is demonstrated in this thesis through the use of song and story and reciprocating relationships. Respectful engagement, with Elders and Senior Knowledge Holders, model culturally appropriate and responsible behaviours, in and out of school. Embodying Indigenous ways of using epistemologies and ontologies (also outlined in the D-BATE schema) within educational spaces supports successful engagement in knowledge acquisition. Principle 11, teaching through many forms and texts, is reflected in the Black Words article/performance script where 'play' – of ideas and concepts – is performed, and spatiality takes on diverse meanings and applications.

'Black space' becomes possible. 'Black space' then becomes activist space within educational walls and also beyond institutional boundaries. The scholarship of Price (2012), Groome (1994), (Hughes 1984, 2016; Hughes & Andrews 1988; Hughes & More 1997; Hughes, More & Williams 2004), Buckskin (2012, 2013a, 2013b, 2016), Harris (1984, 1990), Wei et al. (1991) and the Strong Voices, 11 principles (Blitner et al. 2000), also connects to Yunkaporta's (2009) 8 Ways of Learning thesis.

8 Ways of Learning

In his PhD thesis, *Aboriginal Pedagogies at the Cultural Interface*, Yunkaporta (2009) researched how Aboriginal perspectives can be taught in classrooms, drawing from Nakata's Cultural Interface and Indigenous standpoint theory. Yunkaporta's Aboriginal Pedagogical Framework, the 8 Ways of Learning, offers a valuable approach to incorporating Indigenous Knowledges and perspectives within schools. Yunkaporta (2009, pp. 35-8), uses eight symbols to describe the eight ways:

> The first is Story Sharing. This is about teaching and learning though narrative.
>
> The second way is learning through maps. This is about making learning pathways and processes explicitly visual.

The third way is non-verbal. This is about hands-on learning and critical reflection and least intrusive management strategies. Ancestral/Spiritual Learning Knowledge also comes through in this way of learning.

The fourth way is symbols and images.

The fifth way is land links.

The sixth is non-linear concepts. This is about indirect management strategies, lateral thinking, comparing and synthesising diverse cultural viewpoints, innovating, adapting, working with cycles and working with holistic knowledge.

The seventh way is reconstruct/deconstruct. This is about modelling and scaffolding, balancing teacher instruction with independent learning and working from wholes to parts.

The eighth way is community links. This is about grounding learning content and values in community knowledge, working on community knowledge, working on community projects and using or displaying knowledge products publicly for local benefit.

Yunkaporta's 8 Ways does provide beneficial pedagogical approaches to teaching pre-service teachers in Indigenous Education and sits usefully beside the D-BATE template.

Story sharing is pivotal to this thesis narrative as a whole. It brings educational ideas and concepts to life. It is also relevant to the specifics of praxis in Indigenous Studies and Education, outlined in Chapter 7 of the thesis. Learning through maps connects to the significance of learning on Country in Chapter 5, and extends to an understanding of historical boundaries to knowledge transmission, Indigenous policies past and present, and structural boundaries informed by understanding of race and privilege. In addition, mapping allows connections to people, places and spaces. It begins with acknowledgement to *Country*. Non-verbal education in this context requires the deep thinking and critical reflection mentioned previously. This pertains to how my role as an Aboriginal community member and educator is constructed and perceived, the responsibility of pre-service teachers in their choice of pedagogies, and the significance of responding astutely to Indigenous ways of knowing. Symbols and images are very important when engaging in decolonising praxis – this can extend to public recognition and celebration of Indigenous leadership in racialised academic institutions, to inclusive educational practices and recognition and inclusion in the teaching and learning process of Indigenous people within the local area. Land links ground relationality and

connection to Country as a fundamental way of knowing. This is discussed in the On Country and *Irati Wanti* Anti-Nuclear Campaign chapters.

In these respects, Yunkaporta's 8 Ways (2009) also has synergies with *Aṉangu*-influenced aspects of core teacher education topic planning and delivery, considered in detail in Chapter 7.

Aṉangu Pitjantjatjara Yankunytjatjara (APY)

As outlined in the previous sections of this chapter, some of the research in this thesis is based on Conversations with Senior Knowledge Holders living at Coober Pedy and residing in Umoona Aged Care. The Senior Knowledge Holders are all *Aṉangu*. The specific significance of the APY Lands, therefore, needs to be understood within the context of this research.

The APY Lands are located in the far north-west of South Australia, and are defined and protected under the Pitjantjatjara *Lands Rights* (PLR) Act (SA) 1981 (Government of South Australia 1981). The APY Lands are governed under the *Aṉangu Pitjantjatjara* Council, an incorporated body under the PLR. The APY Lands covers approximately 350,000 square kilometres in South Australia, Western Australia and the Northern Territory. The AP Lands are part of a much larger Country, Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara (NYP) (Government of South Australia 1981, p. 2). There is estimated to be over 2600 *Aṉangu* who live on the lands in South Australia.

Aṉangu education today

Understanding of education provision within the APY Lands and the relationship of the AP Council to *Aṉangu* Education is equally important for this thesis and the everyday personal, public, and professional practices that underpin it. *Aṉangu* Education is a service provision within the Aboriginal Lands District of the Department of Education and Children Services (DECS) (Government of South Australia 2007). This service covers the APY Lands, *Maralinga Tjarutjuta* and Yalata Lands:

> In line with a request from Anangu people and with the Department of Education, and Children's Services (DECS) policy on community involvement in schools, this movement was formalised for the APY Lands in an agreement between the Minister of Education, Anangu Education and Pitjantjatjara/Yankunytjatjara Education Committee (PYEC), giving PYEC Policy and Operational control of education on the APY Lands (Government of South Australia 2007, p. 2).

Anangu insights into the role and the way in which Senior Knowledge Holders teach children builds on previous community practices. This is intended to influence the next stage of *Anangu* Education, inform current educational practices including curriculum, and shape school structures, governance, community partnerships and outcomes for *Anangu* children within the APY Lands and surrounding Aboriginal Schools (Coober Pedy, Oodnadatta).

It is the community's intention that parallel understandings of *Anangu* and western pedagogy should send a powerful message of the validity and 'science' of *Anangu* knowledge systems and (re)shape the provision of education to *Anangu* students to include that 'science'. Essentially, schools will be encouraged to move towards more culturally responsive teaching practices that see the value of involving Senior Knowledge Holders and their pedagogical practices as sound bases for *Anangu* students' learning. These pedagogical practices can be incorporated into current western schooling structures. This process has begun with the *Kamiku* and *Tjamuku* project explored in Chapter 5, On Country.

Red Dirt Curriculum

A new project is also pursuing these objectives. Red Dirt Curriculum research is located within a rural and remote context, and provides an introduction to the ways in which remote schools can work with Aboriginal communities and their educational aspirations. The 2013 annual Sidney Myer Rural Lecture, promoted through the Sidney Myer Chair of Rural Education and Communities based at Flinders University, posed critical questions by community leaders and educators:

> "What knowledge matters for young people in the remote APY (Anangu Pitjantjatjara Yankunytjatjara) lands of the remote north-west corner of South Australia?" and, "What

would a contextualised, 'red dirt' curriculum look like if we were to re-imagine the core elements of a remote education?" (Lester et al. 2013, p. 2).

These are pertinent questions when re-imaging schooling for Indigenous children within their community context and taking constructive approaches to preparing teachers for training in circumstances where Indigenous children from this or similar backgrounds might be encountered. The idea of a Red Dirt Curriculum (Guenther, Disbray & Osborne 2016, p. 68) is:

> …a way of describing teaching and learning content that is fit for the context of a school in a remote community.
>
> …speaks to the aspirations of remote community educators.
>
> …does not preclude application of the Australian Curriculum.

Osborne and Guenther (2013) make reference to Indigenous academics Nakata (2007), Arbon (2008) and Ford (2010) when considering the importance of local remote community educational contexts:

> Local people retain epistemologies, ontologies, axiologies and cosmologies that differ vastly from western neo-liberal norms that inform mainstream education and the broader community (Osborne & Guenther 2013, p. 90).

They cite Moll et al (1992), on student's 'funds of knowledges', and consider recognising students' world views and experiences as beneficial to student educational experiences:

> Acknowledging and incorporating student's funds of knowledge provides a platform to support Nakata's (2007), Arbon's (2008) and Fords' (2010) statements on the importance of Aboriginal and Torres Strait Islander epistemologies, ontologies, and axiologies being both acknowledged and present in the education experience for Indigenous students (Osborne & Guenther 2013, p. 90).

The connections with literature discussed at the beginning of this chapter will be obvious. Osborne and Guenther (2013, p. 91) refer to the value of establishing relationships with remote Aboriginal students. In developing these relationships, students can express the significance of their connection to Country and community, and in turn, teachers can share their social and cultural connections within the community. This allows for genuine dialogue and mutually beneficial social

relationships in order to 'place' each other. This is further emphasised by Osborne and Guenther who cite Master (2013, p. 91) on the importance of reinforcing, valuing and building identity in schools as a critical element to a successful education, and to also recognise the challenge of this in remote communities, particularly in relation to language diversity, translation and interpretation. They argue that a critique of western understandings and norms of the value of education and the connection of community views and aspirations of education is necessary. This revalued education may look epistemologically and ontologically different from what has gone on before. The Red Dirt Curriculum approach takes in many of the scholarly views expressed so far in this education section and adds a reflective dimension.

Katrina Tjitayi 'stories' how she has been taught:

> In the past we learnt from all our family as we listened to their stories over and over again and camped together and went hunting … In the past they learnt by watching, listening and practicing what their family taught them. Their families were very knowledgeable about the Anangu way (Lester et al. 2013, p. 10).

This is a brief but powerful summary of ways and means of *Anangu* Education. It resonates in all sections of the thesis.

I argue that inter-generational teaching and learning for Aboriginal children – whether it be through the teaching of *Inma* or historical, activist knowledge, or an understanding of how colonialism continues to be intimately connected to our lives – should be recognised as educationally significant to Aboriginal children. This is supported by Buckskin (2012) and others and drives the pedagogical substance of my professional praxis. Teachers, pre-service teachers, principals and (more broadly) sites of institutionalised education of all kinds, need to recognise the value and significance of the Elder and community involvement and leadership within school contexts on their terms.

Makinti Minutukur (Lester et al. 2013, p. 8) reflects on teaching *Anangu* way and western education when she states:

> Our culture, our language and our stories; we must hold onto tightly and not let go because these give us strength … we don't want to leave behind all our strengths and our power in order to receive this new knowledge.

It is clear from the literature that educational sites need to work with communities to determine how these different systems of knowing have validity within the school space and through a process of negotiated understanding. Consideration on whether education systems are capable of respecting and caring (MacGill 2016) for Indigenous inter-generational teaching and learning – on Indigenous terms and without appropriation and harm – is part of this process. Recognising how educational institutions and instrumentalities form collaborative partnerships with Aboriginal communities is an essential feature of an education that does not require Aboriginal children to leave their worldview at the door.

In her presentation on 'Red Dirt Curriculum' at the 2013 Australian Association for Research in Education conference, Karina Lester asked, 'What might be possible?' She said:

> We need to aspire to providing a balanced and achievable education that is both grounded and aspiring; an education that privileges Anangu language, knowledge, community members and our collective identity in the education process (Lester et al. 2013, p. 16).

A parallel approach to teaching in urban areas involves asking these questions: What knowledge matters for young people in an urban environment? What would an 'asphalt curriculum' look like if we were to re-imagine the core elements of an urban education? This thesis considers both questions in its approach to knowledge transmission from Country to classroom, in public and professional discourses, through embodied pedagogical praxis.

Community insights pave re-imagined ways forward on how community teachings can support teachers to teach 'our' children better. We need to consider what they mean within communities,

and how to apply them to students in all communities. Well-trained teachers – and especially, Indigenous teachers – need to be competent in forming relationships, accepting of responsibility and capable of re-imagining the ways of their profession. These ideas will be explored further in Chapter 7.

Conclusion

In summary, this chapter has outlined broad and specific key concepts from bodies of literature that contribute to the thesis' interdisciplinary approach to praxis in education – *Anangu* Education in particular. It has addressed key questions about relational and embodied knowledge situated within community, universities, schools and public spaces, framed the significance of Indigenous women's standpoint within this thesis, and examined Indigenous research methodologies and decolonising praxis grounded from the overarching question of becoming knowledgeable as an *Anangu* woman academic and what knowledge should be known by pre-service teachers within Indigenous education.

Scholarship on Indigenous Research Methodologies nationally and internationally has informed my understanding and application of decolonising methodologies, from the privileging of Indigenous ways of knowing, being and doing to the significance of embodiment in educational praxis. The literature locates Indigenous ways of knowing and being in each of the three domains identified in the thesis – personal, public and professional – and encourages the inclusion of these ways in educational spaces and Indigenous educational discourse. What is critical to an understanding of this review is an appreciation of how respectful and reciprocating relationships are formed and advanced within Indigenous communities and between those communities, Indigenous educators and the contexts and intellectual landscapes in which they operate: *Ngapartji-Ngapartji*.

CHAPTER 3
INDIGENOUS RESEARCH METHODOLOGIES

Introduction

Much of the discussion to be had on the relevant methodological approaches in this thesis has been undertaken in the Literature Review. Part One considers the 'what and why' of decolonising methodologies and their many contributing discourses (gender, race, culture, Country, knowledgeability). Part Two considers the 'how' of Critical Pedagogy methodology (performativity, embodiment, activism, narrative). Part Three addresses methodological and methodical approaches to formal Indigenous Education and *Anangu*-aware education (standpoint, two-way learning, red dirt learning, 8-ways learning, etc.). The three parts of this chapter address the structural and methodological question identified in the Summary, Introduction and Preface about knowledgeability from an *Anangu* standpoint and translatability (possibilities and boundaries) within western education, like universities and schools.

Denzin and Lincoln (2008, p. 22) centre Indigenous ways of knowing within research inquiry:

> Indigenous methodology thus is defined as a theory of inquiry. Indigenous methods – including poetry, drama, storytelling, and critical personal narratives – are performative practices that represent and make indigenous [sic] life visible.

They also refer to Swadener and Mutua's explanation of Indigenous methods, Denzin and Lincoln (2008, p. 22) state: 'decolonization is about the process, in both research and performance, of valuing, reclaiming, and foregrounding indigenous [sic] voices and epistemologies'. These approaches provide markers for the construction and use of methodology and methods in this thesis. These markers are decolonisation, theory of inquiry, method of representation, performative practice, visibility, and voice. They also signal the performative methods of enquiry and expression used in this thesis: poetry, drama, storytelling and critical personal narratives.

Phillips and Bunda (2018, p. 7) state:

> It is our position that stories are alive and in constant fluidity as we story with them. In research, we see storying as sitting and making emergent meaning in data slowly over time through stories.

Most chapters address one or more of the lived experience of personal, public and professional processes of 'Becoming Knowledgeable'. This differentiation of 'domains' assists in 'managing' the central Indigenous, *Anangu* 'reality' of writing the work. That historicised reality involves the 'making' of an *Anangu* Woman academic (this academic and scholar), as she writes about teaching and learning experiences of 'Becoming Knowledgeable' and 'Being Knowledgeable' in two, overlapping epistemological and ontological realms – on Country and beyond Country. Dimensions, domains and spaces are, therefore, important aids to conceptualisation and realisation used in this thesis. They are held in place and directed in purpose - by 'standpoint'.

To arrive at its own methodology, however, this thesis is interpreted through two extensive sets of methodological practices: postcolonial (decolonising) methodology and critiques of post-structuralism (Tuhiwai Smith 2012, p. 30); and the *Anangu* way of 'Becoming Knowledgeable' – *Puḻkara Nintiringanyi.* These methodologies and interrelated bodies of ideas are combined to address and deconstruct imperialism, concepts of 'truth' as universal and absolute, epistemic violence, 'western' history as objective discourse and the effects of unequally distributed power on Indigenous Countries, bodies and epistemologies.

Decolonising Methodologies

> Decolonization … is a process of conducting research in such a way that the worldviewsof those who have suffered a long history of oppression and marginalization are given space to communicate from their frames of reference (Chilisa 2012, p. 14).

I add Chilisa's and Jodi Byrd's voices to those of Denzin and Lincoln, Swadener and Mutua, Tuhiwai Smith, Moreton-Robinson, Nakata and others earlier in this work. In her analysis of post-structuralism, Byrd (2011, p. xxvi) reminds her readers that colonialism is still present today. She critiques post-structuralism's negation of Indigenous voices and scholarship and the consequential

reproduction of dominant power relations. She states, 'Our contemporary challenge is to theorise alternative methodologies to address the problems imperialism continues to create' (Byrd 2011, p. xxvi). Indigenous Decolonising Methodologies, therefore, become important to privilege Indigenous epistemologies as part of my research processes. More specifically, under the wide-ranging category of 'Decolonising Methodologies', I draw on Indigenous critical theory, feminist studies, Critical Race Theory, Critical and Embodied Pedagogy. These approaches are all relevant to the ideas within all the chapters of the thesis, though they appear with different emphasis according to the content and focus of each chapter. I call them 'intersecting methodologies'.

Arising from them are certain key concepts, conceptual tools and practices: standpoint; sovereignty; Indigenous ontologies (ways of knowing, being and doing); relationality; embodiment; critical reflexivity; collectivism; activism; performativity; and storytelling. These concepts are considered through the exemplars outlined in the Summary and elsewhere in the body of the thesis.

In various combinations, these enabling and adaptable concepts assist an interdisciplinary approach to constructing a method of praxis within Indigenous Studies and one suited to pre-service teacher education. For example, Indigenous ontologies, relationality, embodiment and sovereignty are central to Chapter 4 and its discussion of learning on Country. Chapter 5, dealing with *the Irati Wanti* Anti-Nuclear Campaign, foregrounds relationality, activism and collectivity. Activism, collectivism and performativity are crucial to Chapter 6, in the discussion of the *Bound and Unbound* collective's work. Critical reflexivity and performativity anchor analysis of a transformative approach to pre-service teacher education in Chapter 7. Each of these exemplary sections responds to questions of 'how' to become knowledgeable and 'why' - as the literature chapter outlined the 'what must (and must not) be known' aspects of the thesis.

Performativity and activism as expressions of embodied practice are prominent approaches used in all the chapters in this work. What are called the 'Exemplar' chapters are structured so that each includes a 'lived' story that exemplifies the theory advanced to explain it. This follows the work of Minh-Ha and Archibald/Q'um Q'um Xiiem, as well as Swadener and Mutua (2008, p.33), who argue that 'decolonizing research is performative – it is enmeshed in activism'.

Maori scholar Tuhiwai Smith's (2012, p. xii) critique of imperialism and colonisation leads this project's overarching approach to methodology:

> *Decolonizing Methodologies* is not a method for a revolution in a political sense but provokes some revolutionary thinking about the roles that knowledge, knowledge production, knowledge hierarchies and knowledge institutions play in decolonization and social transformation.

This description supports my engagement and praxis through critiques of knowledge production and representation in universities within the fields of Indigenous Studies and Education. Understanding and analysing knowledge hierarchies allows alternative conversations about the inclusion of Indigenous perspectives within institutions, as well as other more 'accessible' spaces – classrooms, galleries, streets – where public educational performance can occur. An exploration of how educational praxis interplays with Aboriginal community desires about what knowledge is relevant to our lives – informed by Indigenous epistemologies (especially *Anangu*) – is part of decolonising western educational institutions such as universities. Harney and Moten (2013, p. 26) state, 'The university needs what she bears but cannot bear what she brings'. It is this dialectic relationship that offers possibilities through Indigenous Research Methodologies, as Tuhiwai Smith (cited in Baker 2018, p. 3) says:

> So the challenge is to use rhetoric, in other words, to use public talk, really for two separate audiences. That is our challenge. How do we 'speak', if you like, to the academy, how do we speak to power, how do we speak to ourselves, how do we speak to our own communities, and how do we convince them that we are actually useful.

This work's approach to decolonising sites of colonial reproduction and representation (see for example, Stuart Hall (1997) on representation, culture, language and power) draws support from Tuhiwai Smith's research on 'rewriting' and 'rerighting' colonial history. Jodi Byrd (2011, p. xxx) adds weight to this argument when she reflects on the possibilities within Indigenous inquiry: 'Indigenous critical theory might, then, provide a diagnostic way of reading and interpreting the colonial logics that underpin cultural, intellectual, and political discourses'.

Understanding the colonial logics, and finding 'diagnostic' ways of dismantling them, is a critical feature to decolonising in order to understand ongoing colonialism within Australia today. The penultimate chapter of this work will offer a diagnostic aid to re-reading and re-writing dominant discourses. Interpreting these logics embedded in educational structures through critical inquiry and Indigenous Decolonising Methodologies is not always easy. This chapter will extend methodology in an attempt to address that difficulty, using critical reflexivity as described within critical theory and its pedagogies.

Chilisa (2012, p. 23) takes a further, useful step in defining methodology in the following way: 'A postcolonial indigenous [sic] paradigm is driven by decolonizing methodologies as well as third space methodologies'. She argues that this spatially identified methodology challenges dominant representations of what it means to be Indigenous. Colonialism is, after all, a spatial as well as ideological construct. She explains that Indigenous approaches to inquiry support alternative ways of coming to know, such as through talking circles, or, in my context, shared and 'performed' Conversations on Country. Chilisa's (2012, p. 25) reference to third space methodologies acknowledges Homi Bhabha's concept of the 'space in-between'. This description is explored throughout the thesis as 'Black space'. The idea of 'Black space', which can also be called 'Black performative space', supports and locates the translation and action of ideas and analysis that

extend from classroom to a range of public education 'platforms'. The *Irati Wanti* and *Bound and Unbound* chapters demonstrate this.

Puḻkara Nintiringanyi 'Becoming Knowledgeable': An *Aṉangu* methodology

This thesis is positioned within and privileges *Yankunytjatjara* ways of knowing. As an *Aṉangu* Woman and educator within the academy and beyond, I explain my way of learning, being and doing in the world in terms of stages of knowing – as outlined in the Preface Conversation. They are deeply and philosophically reasoned and expertly articulated. I see them guided by the ethical practice of *Ngapartji-Ngapartji* – give-and-give-in-return. The intersection of Indigenous Knowledges – *Aṉangu* way – and formal, written 'decolonising' scholarship within my thesis is culturally appropriate and is ethically important to the way in which my thesis unfolds within on its ontological grounding.

Puḻkara Nintiringanyi offers a lifelong approach to understanding and activating methodology as praxis. It is one part of a learning process, as described by Mona *Ngitji Ngitji* Tur in the Preface. This extensive way of knowing is informed by inter-generational teachings by my Senior Knowledge Holders from the *Kupa Piti Kungka Tjuṯa*, including my late *Ngunytju* (who was my cultural broker for my thesis), and my *Kamis*. These teachings are located on Country and situated (Haraway 1988) within relational context of Country, Knowledge Holders, Indigenous epistemologies and ontologies. My Senior Knowledge Holders have taught me and continue to teach me about 'Becoming Knowledgeable' – which is embodied and relational – from an *Aṉangu* perspective.

The process of 'Becoming Knowledgeable' within my cultural context is shared through Conversation with my *Ngunytju* about teaching, and around processes of teaching and learning *Inma*. 'Becoming Knowledgeable' as applied in *Inma* is located within *Aṉangu* community and is the cultural property of the community which should not be appropriated. Elders and Senior

Knowledge Holders within community have their own cultural teachings and assessments which are determined by relationships with the learner. This reflects my cultural training and lived experience. It respects and brings together Country, Law and Culture, over time and according to skilled acts of judgement and consultation. Archibald/Q'um Q'um Xiiem (2008, p. 24) describes the role of Senior Knowledge Holders in such a process:

> Elders will direct the learning process of those who ask, often doing so in a traditional way. They seem to know what the learner is capable of absorbing. They connect the learner with the teacher who is most appropriate for the learner or for the type of knowledge being sought. The learner needs to have faith and trust in the Elders who are directing the learning process and needs to follow their lead.

'Becoming Knowledgeable' and *Ngapartji-Ngapartji* enact respectful, reciprocating and mutually beneficial relationships and offer fundamental insights into educational praxis as 'connection' within an Aboriginal community. *Ngapartji-Ngapartji* and the stage of teaching and learning – in this case *Puḻkara Nintiringanyi* 'Becoming Knowledgeable' – is relevant to broader educational engagement within my own learning and teaching narrative and, I argue, can be considered as instructive within Indigenous Studies and Education in pre-service teacher education.

'Becoming Knowledgeable' is clearly different within a pre-service teacher education context than when enacted on Country. In the formal education setting, many of the non-Indigenous students are challenged to acquire the skills and knowledge to be culturally appropriate, reflexive and ethical practitioners within Indigenous Education, broadly defined. 'Becoming Knowledgeable' in this institutional context needs to be understood and applied according to the specifics of a 'community of learners': a community of professional educators. Nevertheless, cultural paradigms and locations, social, cultural and political contexts, and issues of cultural appropriation must be understood, and respected.

Indigenous research and decolonising methodologies make visible and privilege Aboriginal ways of knowing, being and doing about issues that matter – in this research, from an *Aṉangu* Woman's

perspective, and for Indigenous people more broadly. The thesis also seeks to express inter-generational ways of knowing through *Kami's*, *Ngunytju's* and *Kamuru's* stories, acts of self-determination and activism, within an interdisciplinary approach through performativity in educational pedagogies. It aspires to a more 'holistic', 'healthy' educational approach than is currently in place.

Archibald /Q'um Q'um Xiiem (2008, p. 11) puts it in this way:

> An Indigenous philosophical concept of holism refers to interrelated-ness between the intellectual, spiritual (metaphysical values and beliefs and the Creator), emotional, and physical (body, behaviour/action) realms to form a whole healthy person.

Critical methodologies, intersecting approaches

In this work, decolonising methodologies and *Anangu* methodologies intersect and support each other. One deconstructs colonial ideology and practice; the other articulates and reinforces methodologically conceptualised Indigenous Knowledges and ways of being in the world, despite colonisation. Both of these approaches position and privilege Indigenous ways of knowing. *Pulkara Nintiringanyi* in this context requires an articulation of one's standpoint within research position (Moreton-Robinson 2013; Nakata 2007), grounded in a knowing and understanding of one's Country, community and relationality to all Entities (Martin 2008), lived experiences and colonisation. Positioning oneself within one's research allows for the articulation of the community in which one is located and grounds the lived experiences and realities from that perspective.

Inquiry through Indigenous Decolonising Methodologies allows for creative expression – a 'performed' and staged analysis of colonisation, power and representation – in order to transform this knowledge into something tangible in the interests of two communities of knowers and learners. The intersection of methodologies, respectfully handled, contributes to transformation within teaching and learning.

'Becoming Knowledgeable' through my standpoint in relation to methodological positioning means taking part in the following interactions: being guided by Senior Knowledge Holders; attaining knowledge and skills that contribute to the broader community's wellbeing; and taking responsibility to keep strong Aboriginal ways of knowing, being and doing and lived experiences that are both affirmative and life-giving in the present and for future generations. This is supported by Archibald /Q'um Q'um Xiiem's concept of 'holism' and the education of 'a whole healthy person' described above.

But intersections are also points of tension and competing interests. Ladson-Billings's and Donnor's (2008, p. 24) viewpoints are helpful in showing how these tensions and interests can be recognised and approached within my research. They argue in favour of moving 'critical race theory directly into the field of politics and indigenous [sic] inquiry'. Similarly, Driskill et al (2011, p. 2) inform my work on Queer Theory's relationship to Indigenous Studies. This 'subjectless approach' centres Indigenous Knowledges and critically investigates settler colonialism. Its perspective is powerful. It positions Indigenous Studies within disciplines as the lens through which a clear view of analysis occurs. It decentres dominant ideologies. This act of decentring is both risky and transformative. Driskill et al.(2011), however, also draw on Warrior and Tuhiwai Smith's decolonising methodologies to 'create distinctive knowledge', drawn from our own community's lived experiences and ways of knowing. This is reassuring and affirming.

Politicising Indigenous inquiry in this way, through critiques of race and articulations of the marginalisation of people and communities, reinforces the need to challenge 'normalised' or 'dominant discourse' representations and power relations within the state and its allied social structures – like education. Critical Race Theory as an intersecting methodology is a relevant lens through which the core pre-service Indigenous Education topic discussed in Chapter 7 is viewed. An analysis of race within an educational context supports a complex analysis of systems of power

and knowledge production. It is fundamental to this thesis and the applied praxis of 'Becoming [professionally] Knowledgeable' described in detail in that chapter.

Methods

Methodologies generate their own best methods of implementation. This chapter began with Denzin and Lincoln's (2008, p. 22) observation that 'Indigenous methods – including poetry, drama, storytelling, and critical personal narratives – are performative practices that represent and make indigenous [sic] life visible'. Each of these 'creative', 'communicative' methods is used in this thesis. Performance within this context has various meanings based on situation, purpose and intent.

Performance as an Indigenous method of embodied, symbolic, established communication is significant for community interaction and wellbeing. It needs to be, to match complex stages of 'Becoming Knowledgeable' discussed so far. This approach to performance shapes the ebb and flow of this thesis. There is an intended rhythm in its structure – in the deliberate juxtaposition of formal academic language, *Anangu* language and informal spoken 'Aboriginal English' language, for example, within chapters and sometimes sub-sections of chapters. Byrd conveys something of the effect of such an approach when she writes:

> The reader learns along with the narrator how to traverse the past and future worlds
> that begin to bleed into the present through a rebuilding of kinship networks as an
> interpretive strategy (Byrd 2011, p. xxviii).

Poetry and personal narrative ground most of the thesis chapters. The thesis is introduced through the Composition Song and a pattern of spoken interaction is established for the work as a whole. Conversations – narratives of identification and instruction – follow in three of the remaining chapters and a diary narrative enacting self-critical reflexivity is employed in Chapter 7.

Song and singing have important teaching and learning components, within educational praxis. This is revealed through the Preface Conversation on *inma* and its discussions of stages of teaching

and learning and in Chapter 4, On Country, demonstrating Indigenous ways of knowing and embodied connection to Country *as* Country.

Contemporary song is also relevant to the way this thesis's story unfolds. The adaption of my *Ngunytju*'s poems to song, from her autobiography *Cicada Dreaming*, expressed in Act I and ACT II of *Bound and Unbound Sovereign Acts*, demonstrates contemporary practice. This connects to how Bennett (2016, p. 8) describes song: 'as a vehicle that drives the message of the story'. This idea was introduced in the Literature Review and will be explored later, in the Chapter 6, *Bound and Unbound*. Bennett outlines story, song and performance as conceptual tools. I use them in that way.

Bound and Unbound offers a further example of Indigenous methods in action through performance of poetry, public exhibition, staged (acted) performance, projections, song and storytelling with Aboriginal women: Sistas who theorise, disrupt and perform agency through 'unbound' acts of resistance to colonisation and its western institutions (like museums and colonial archives) as sites of powerful public discourse, both subtle and overt.

Other related methods

Other performance-like methods offer multifaceted approaches that can be grounded, strategic, dynamic, and creative – to privilege Indigenous embodied presence. For example, travelling to and on Country to sit and talk with Elders is a community-binding, ethical method of knowledge exchange. It is a culturally significant 'way of doing' and relevant to the whole story of the thesis (as in Chapter 4, On Country). *Ngapartji-Ngapartji* applies in this exchange, which is similar to, but not the same as, 'field work' or 'case study' methods. The on Country approach requires observing cultural protocols as a method of acknowledging Country or speaking about living community members and kin, as well as members of family/community who have passed on (see Preface, Introduction, On Country, *Irati Wanti*). There are also performed methodical ways of creating and

pursuing strategies to deal with 'racialised-unequal' sites of power and privilege in public institutions (like museums) and the state apparatus of government (see *Irati Wanti* campaign and *Bound and Unbound*). These methods can be theatrical or cinematic in their use of communicative conventions. Political position, in this case, is expressed performatively and each performance has its methods of persuasion. *Irati Wanti*, in a sense, is performed activist/resistant/strategic campaigning and representation. The Senior Women, for example, knew how to maximise power and claim their space and presence in predominantly 'white', unequal contexts.

The story of the *Irati Wanti* campaign against high-level nuclear waste storage demonstrates the importance of speaking strong and acting out. These are principled acts but they are also calculated methods of contemporary representation. The *Kupa Piti Kungka Tjuṯa's* enactment of caring for Country through *inma* and public education on 'Leave the Poison' is grounded in deep cultural knowing (*Aṉangu* ontology) and strategic public performance. Similarly, my participation in the Citizens' Jury part of The Nuclear Fuel Cycle Royal Commission by the South Australian Government in 2015 also demonstrates a method of gathering data and constructing strategic arguments that are 'fit for purpose' – in this case, fighting for Aboriginal rights to protect Country, and the responsible public education of non-Indigenous jury members. These intersecting Indigenous methods and decolonising methodologies contribute to extensive qualitative analysis and offer opportunity for embodied and communal research exchange.

Conclusion

In summary, Indigenous Decolonising Methodologies and critical theories are fundamental to this thesis in its attempt to address questions of knowledgeability, knowledge transfer in more than one mode and system of education. Indigenous inquiry and method locate and ground Indigenous ways of knowing, being and doing within research practice. Knowledge as 'relational' offers alternative epistemologies, ontologies and axiologies to explain the world from an Indigenous

standpoint and how methodology can be 'actualised' in a respectful method of transferability and

responsible sharing in a number of teaching and learning contexts.

CHAPTER 4
ON COUNTRY

Cultural Warning: Names of members of the community are referred to in this chapter. Following *Anangu* protocol as a substitute name for someone recently deceased, I have used the cultural term *Kunmanara* (Goddard 1997, p. 34).

Introduction

This chapter employs the use of two narrative forms to encapsulate the rhetorical and everyday aspects of learning on Country from Senior Women. They are considered, formal responses to Elder advice and learning priorities, to honour and position ways of progressing inter-generational learning in contemporary circumstances. This first part of the chapter offers a largely personal and ontological positioning to address the 'making of an *Anangu* scholar' aspects of the thesis. The second part of the chapter draws on detailed Conversations with *Anangu* Elders – *Kami* Lucy *Waniwa* Lester in particular – to explore the 'doing' aspects of *Anangu* pedagogy and 'learning on Country', and to bring everyday experience of those circumstances to the broad vision offered by the Seven Sisters Dreaming.

Both these approaches are important to understanding the power of Country as a source and site of personal definition *and* as a constant point of everyday public and professional reference. This explanation is important to understand in terms of Aboriginal identity formation. The relationalities learnt and the teachings inherent in being 'on' one's own Country become critical in 'off' Country contexts to survive and thrive through the forces of settler colonialism. They connect to Heath Justice's (2016) description of place, colonialism and time and space, and affirm Aboriginal and academic moments of always 'becoming'.

I consider, here, the following questions: How does Country inform an embodied connection to land, family, history, and the everyday in the processes of the 'becoming' of an Aboriginal academic and the 'performing' praxis? and, What part does Country play in the inter-generational transmission of knowledge and encouragement of knowledgeability through Indigenous Studies and Indigenous Education, more broadly defined, informed by the power of Country as ontological reality, space, place and concept?

Beginning with *Wapar*

How, then, does Country inform an embodied connection to land, family, history, and the everyday process of the 'becoming' of an Aboriginal academic and the 'performing' of praxis? The answer lies, first of all, in the *Wapar*:

Tjukurpa Kungka Tjuta – **Seven Sisters' Dreaming**

"They are in the stars reminding us."

It is the Dreaming from long, long ago.

The seven sisters travelled all over the Country.

Western Australia, New South Wales, South Australia, everywhere.

One *wati*-man was always following behind while the sisters were

travelling along. He was always trying to get one of the Seven

Sisters, but the women were tricky, always looking out for the

wati, travel all over, look in every tree, always on the lookout.

Women are always on the lookout. Lookout for kids, for the

Country, for anything that might be wrong. Women come to be

Strong because of the Seven Sisters story, the strongest to

learn and teach. We are the ones willing to teach the young ones.

The *wati* caught one sister the youngest with the boomerang,

and the other sisters flew up into the sky after her.

You can look into the sky and see the Seven Sisters still today.

They are there in the stars, reminding us to be strong.

We are always looking to the future, and this story is remembering.

We are strong today based on the *Tjukur*-Dreaming.

We learnt it from the grandmothers, always following their footsteps.

We sing *Inma*, just as they sang in the beginning.

The Seven Sisters puts everything in the *manta*-earth in the

beginning, the *Kungkas*-women's sacred *manta*.

(Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 8)

The story of the *Tjukurpa Kungka Tjuta* – Seven Sisters' Dreaming shared by the *Kungkas* (Kupa Piti

Kungka Tjuṯa Editorial Committee et al. 2005, p. 8), also referred to as *Kungka Ukaralya*

(Conversation with Karina Lester, *Aṉangu* Interpreter & Translator, 4 October 2017), demonstrates

the significance of the ontological connection to Country through relationality. As described by

Indigenous scholars (Arbon 2008; Martin 2008; Moreton-Robinson 2000, 2013, 2015), one's

ontological connection is always embodied and present. The processes of 'becoming' an Aboriginal

academic, and teaching, learning and researching engagement in this thesis, are informed by an

embodied connection to Country and community.

This connection is described in the Introduction and Methodology chapters, through the

articulation and theorisation of my standpoint position. Moreton-Robinson (2013, p. 340) states

that 'Indigenous women's ontology is derived from our relations to Country'. This is how I

approach being and 'becoming' in the personal and professional dimensions of everyday life, and,

therefore, significance of connection to Country will be described through what I understand as

key, 'transportable', 'affirming' teachings of the *Kupa Piti Kungka Tjuṯa* identified in the Seven

Sisters' Dreaming quotation to this chapter. These are:

> *The importance to remember and be reminded; to stay strong; to stay together; to learn from Country; travel all over to follow Kami's footsteps; and to look to the future.*

This sequence of instructions also forms a cycle that can be expressed in this way: 'We are always looking to the future, and this story is remembering' (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 8).

The idea of 'remembering' the 'future' is a way of uniting two constructions of better times through the *Wapar*. This chapter is a structured privileging of the voices of Elders and Senior Women, a blending – in two Parts – of approaches and connections to being and learning through Country and being and learning on Country. This occurs first, through a response to Senior Women's advice in their account of the Seven Sisters' Dreaming.[11] Then, a further discussion of the connection between Dreaming and being is given, by Conversation with an educator and Elder, *Kami* Lucy Lester, who considers how these proper ways are built into the lives of children from their earliest moments of instruction.

Part one: Connections to Country: Remembering and reminding

Part one considers what should be done and is a response to the importance to remember and be reminded, in order to stay strong; to stay together; to learn from county; to follow *Kami's* footsteps; and to look to the future. The first part recognises the authority, wisdom and instruction of Senior Women and follows their instruction by expanding key objectives into teaching and living imperatives, strategies and priorities.

Remembering

In the personal dimensions of 'Becoming Knowledgeable', A_nangu_ Women, *Kungka Ukaralya* (Seven Sisters) teach me that remembering is important and that I need to remember how the *manta* came to be. Caring for Country – *as* Country (Hemming & Rigney 2016) – is life-giving and is always present within the *manta*. When I look up to the sky at the *Kungka Ukaralya*, I remember when my *Kamis* and senior *Kungkas* taught me on Country about the importance of the Seven Sisters. And in the process and act of looking and deep listening, I remember that my relationship to Country is grounded and that 'grounding' is part of the voicing of my Aboriginal woman's standpoint and my professional practice.

I remember, as a matter of inter-generational obligation, special times with my late *Ngunytju*, *Kamis* and Aboriginal women who were part of the *Kungka Kakararatjaku* – Women from the East program, when we were taught the Seven Sisters *inma* song, story and dance in Country and in Adelaide. I remember these special times with the *Kungkas* camping at Ten Mile on the outskirts of Coober Pedy. This is not just reminiscence. In remembering, I honour the teaching of language, learning of our kinship system, basket weaving, learning and performing *Inma*, cooking together, travelling Country, bush medicine, making clap sticks. I remember setting up the camp and the fire and making sure that the billy was always filled with *kapi*, for the many cups of tea we had. These everyday acts speak of care but also of protocol, knowledge and awareness of place, status and respect in community. Travelling through Country, remembered in these ways, is important and life-giving because the knowledge affirmed and shared is both grounding and embodied in 'doing'. Moreton-Robinson (2013, p. 341) states, 'As an Indigenous woman my ontological relation to Country informs my epistemology. My coming to know and knowing is constituted through what I have termed "relationality"'.

My epistemology is also and first of all informed by the *Kungka Ukaralya* and relationality to

Country. Country affirms sovereignty within settler-colonialism. It fuses and binds place, space and

self. It infuses doing with being and vice versa. Heath Justice (2016, p. 21) reflects these

connections when he states:

> Yet whether literal or symbolic, representational or physical, place always matters, and
> for Indigenous peoples – and the forces of imperialism and settler colonialism – it
> matters profoundly. Perhaps nothing matters more: Indigenous peoples' complex and
> overlapping sets of relationships, obligations, legacies, loyalties, and languages that
> deepen as they extend outward in time and space are intimately tied to and dependent
> on specific place and their meaningful histories.

'Remembering' and 'reminding' are embodied skills and obligations that shape learning for

Anangu life and learning as a dimension of pedagogical professional practice. They connect

ontology to pedagogy through relationality.

The concept of epistemology, embodiment, (Chilisa 2012; Martin 2008, 2003; Wilson 2008) and

relationality are important in the 'becoming' of an Aboriginal academic. Indigenous people's

connection to Country within Australia remains the core expression of sovereignty (Birch 2007;

Moreton-Robinson 2015). Moreton-Robinson (2017) explains this sovereignty-in-being in the

following ways: 'The ontological relationship occurs through the inter-substantiation of ancestral

beings, humans and land – it is a form of embodiment', and:

> Indigenous people's sense of belonging is derived from an *ontological relationship* to
> Country derived from the Dreaming which provides the precedents for what is believed
> to have occurred in the beginning in the original form of social living created by
> ancestral beings. During the Dreaming ancestral beings created the land and life and
> they are tied to particular tracks of Country. Knowledge and beliefs tied to the Dreaming
> inform the present and future. Within this system of beliefs there is scope for
> interpretation and change by individuals through dreams and their lived experiences
> (Moreton-Robinson 2017).

Therefore, everything belongs to the *manta*. I must be respectful of the *manta* as life-giving and

sustaining. Remembering and reminding as practices of embodiment are necessary to axiology,

ontology and epistemology in the personal, professional and public enactments of everyday _Aṉangu_ life and, therefore, _Aṉangu_ academic life.

Stories of Country: keeping strong and staying together

> Women come to be Strong because of the Seven Sisters story, the strongest to learn and teach (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 8).

Being with the _Kungkas_ gave me strength. Being with Aboriginal women keeps me strong. Being 'strong' has many, layered meanings according to context. It applies equally to personal, professional and public domains. Aboriginal women keeping each other strong is also reflected in my participation in Aboriginal academic women's activist collective _Bound and Unbound_ through the sharing and honouring of our Grandmothers' and Mothers' stories.

The Seven Sisters have taught me that we must continue to be strong. Being strong is necessary when working within Indigenous Higher Education and in the process of particular knowledge production (Moreton-Robinson 2013). Remembering is integral to being strong and, I posit, guides, grounds, informs and prepares me not only to 'Become Knowledgeable' but to act knowledgeably. These are preconditions of learning and an imperative in teaching on and beyond Country.

This strength of connection between remembering, reminding, and keeping and talking strong is perfectly demonstrated by the conduct of the activist Senior Women in the _Irati Wanti_ campaign discussed in the next chapter, which continues to demonstrate the contemporary strength of the _Kupa Piti Kungka Tjuṯa_ Talking Straight Out against poison (nuclear waste) in the _manta_. In the _Irati Wanti_ campaign, the _Kungkas_ voiced their position: _Us Kungkas, we are always talking strong_ (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 3 & front cover).

I have always been taught the importance of strength through 'staying together'. Since I was a child, my sister and I were taught by my late _Ngunytju_ and _Kami Inawantji_ about the significance

of kinship systems and extended family. I have always known I am a member of the *Yankunytjatjara* community and more broadly the South Australian Aboriginal community. The articulation of my standpoint position locates and connects me to community in and out of Country. The responsibility to stay together is underpinned by the philosophy of *Ngapartji-Ngapartji*, of reciprocity and responsibility expressed through kinship but also through formation of other relationships as mutually sustaining. It guides my epistemology, my way of knowing and my doing in the everyday. These 'other' relationships flow from the personal domain to shape public and professional practice: with Sistas, colleagues and students, community and civic and political leaders, as later chapters on the work of the *Bound and Unbound* collective, *Irati Wanti* campaign and pre-service teacher education will show.

The philosophy of *Ngapartji-Ngapartji* influences the way I choose to 'be' within the university and the mutually supportive, strength-affirming community Indigenous colleagues and others have created there in physical place and intellectual space. Moreton-Robinson (2013, p. 324) states, 'Our communities, other Indigenous contexts and the academy contribute to our knowledge production for which we are accountable. We do things on the basis of our relationality'. I agree with the statement and also argue that this way of being-in-doing also characterises the work within the university space and the shared practice of 'Becoming Knowledgeable'. Being part of my community through the formation of a collective (Baker et al. 2015), with Aboriginal Sistas, has also shaped both my personal and professional life, to give creative dimension to strength, togetherness, remembrance and the reminders that come with observance of *Ngapartji-Ngapartji*.

Learning on Country: travel all over

Travelling, as described by the Senior Women, has many meanings. It can signify *Wapar*, individual and collective cultural obligation, legal right and political necessity (such as the *Irati Wanti*

campaign), means of family connection, or pragmatic recognition of the *Anangu* diaspora. It is used in all of these contemporary ways in what follows.

I was born out of Country in Kaurna Country of the Adelaide Plains (City of Adelaide n.d.) but my *Ngunytju* was born in the north-west of South Australia, 100 kilometres from Oodnadatta at a place called Hamilton Station, at Fifteen Mile in the 1930s (Tur 2010, p. 2). My *Kami Inawantji* is buried at Coober Pedy (approximately 850 kilometres from Adelaide, South Australia). She passed away on 9 December 1978. These maternal connections to Country are very important to me. Although I have not lived on Country there is a profound sense of belonging, connection and yearning for Country because of them. Therefore, I have travelled back and forth throughout my lifetime to maintain inter-generational connection to family through Country and Country through family.

As part of my Conversations with the Senior Women from the *Kupa Piti Kungka Tjuṯa*, I travelled to Coober Pedy with the women who participated in the *Kungka Kakararatjaku* – Women from the East program*.* The *Kungkas* shared the importance of *Kami's* knowledge, the significance of teaching on Country. The *Kungkas* also travelled to Port Augusta and Adelaide to teach us. Sometimes Country as embodied, needs to travel as well: to come to us. It is a mobile concept, when it has to be.

My *Kami's* and Senior Women's sharing of the Seven Sisters' Dreaming through *inma* in Adelaide and at Coober Pedy connects me to Country. They travelled to where I was and to where they saw the need for teaching *Wapar* and culture. This is itself a lesson and a permission – one to be remembered in my professional life. It reminds me to be strong and to look into the future, to look to and prepare for future needs. That future is also likely to involve travel. This can be physical, or through published, mediated discourse for the dissemination of ideas and for the maintenance of connection to Country. I am reminded again of hook's approach to theory as healing (hooks 1991).

In these many ways, I have come to understand the significance of my connection to land, community and family and the teachings by my late *Ngunytju*, my *Kami* and members of the *Kupa Piti Kungka Tjuta* through travel: from Country, to Country and on Country; for participation in family, cultural and community events; to undertake approved research practices such as Conversations with Knowledge Holders; or to participate in meetings such as Native Title. This complex set of travel practices locates and deepens my contribution to knowledge production and dissemination. Moreton-Robinson (2013, p. 342), citing Harding, describes this as 'strong objectivity', where our subject position offers 'unique' insights into ways of knowing, being and doing, including our experiences of colonisation. Strong objectivity, talking strong and staying strong together in travel, is defined and experienced in these various ways.

'Off' Country realities do not provide the same opportunities to be embraced by large numbers of *Anangu* and whilst times for Sorry Business are devastatingly sad, the opportunity to be connected to *Anangu* family and community is opportunity for remembering realities.

I often attend Sorry Business, up North. I recently (24 August 2017) attended the State funeral of my *Kamuru*, *Kunmanara* Lester. Out of respect I will refer to *Kunmanara* Lester as my *Kamuru*. I share and acknowledge my *Kamuru's* story in Chapter 4. His campaigning for *Anangu* land rights brings his story to the world about the impact of the 1950s British nuclear bomb tests at Emu Field, and his life and the lives of many *Anangu* people, then and now. *Kamuru's* final campaigning was as the anti-nuclear Ambassador for 'No Dump Alliance', in response to current waste storage proposals by state and federal governments. *Kamuru's* lifelong work was to always protect Country. This campaign and its story, respect for Sorry Business, the state funeral and the power of Country to draw community, family and senior non-Indigenous political leaders together on Country, are examples (in various dimensions) of the ontological significance of the *Wapar* as the Senior Women present it.

Travelling back and forth to Country is, therefore, grounding, inspiring and liberating – as the beginning of the 'thesis *inma*' which forms the Preface to this work suggests.

Following footsteps: teaching future generations

Having the Senior *Kungkas* come to Adelaide to teach us the Seven Sisters *Wapar* was a special time in my connection to Country. I also felt a strong sense of responsibility – *Ngapartji-Ngapartji* – for the *kungka wampa* when they came to Adelaide to teach us women or to undertake cultural events. Therefore, the first response to 'following their footsteps' was reciprocal. It meant going back to Country to be supported through my thesis. This was integral to its grounding, even though I have always been taught by my *Kamis*, *Ngunytjus*, *Ku<u>n</u>tilis* and *Kangku<u>r</u>us*.

The Conversations that started the research process occurred at Coober Pedy at Umoona Aged Care, at the Mud Hut Hotel in Coober Pedy and at Port Augusta. Umoona Aged Care *Tjilpi Tjuta Kanyini* – Caring for our Elders is an aged care facility (Kelly et al. 2015, p. 5) that supports Elders' continuing responsibility to Country and future generations. As part of promoting Elders' traditional role in teaching future generations, Umoona Aged Care runs a *Kamiku Tjamuku* program:

> Throughout the Elders' lives, their ancestors have taught them how to survive on the land through traditional practices of hunting and gathering of native wildlife and bush tucker. Today they continue to share this knowledge with the next generation by travelling to Country and teaching these skills and amazing stories.

This program recognises the inter-generational responsibilities of *Kamis* and *Tjamus* teaching their grandchildren traditional knowledge. Part of the Elder program is to have grandparents teach in schools:

> As the Grandparents and Great-Grandparents of many students attending the school, the Elders explained Anangu [sic] way that grandparents have a role of educating their grandchildren. The Elders facilitate a program '*Tjamuku Kamiku Ara Nintitjaku*' … The program draws on knowledge and wisdom of the Elders to assert their traditional knowledge (Coober Pedy Regional Times 2014, p. 9).

This was, therefore, an appropriate place to begin reflecting on teaching *Anangu* way and its relationship with teaching, more broadly, in Indigenous Studies and pre-service teacher education.

What is demonstrated in the above quote is how important the education of young people by community, on Country, continues to be, as an essential inter-generational responsibility to keep knowledge strong for future generations. Learning from *Kamis* is life-giving but the statement offers another perspective – one that foreshadows the *Irati Wanti* campaign. It quite specifically refers to the 'assertion' of traditional knowledge: the teachers' ways of talking strong and looking into the future.

Part two: Doing what should be done 'proper way'

Looking to the future: Conversations with Mona *Ngitji Ngitji* Tur, *Kami* Lucy *Waniwa* Lester and Senior Knowledge Holders from the *Kupa Piti Kungka Tjuṯa*

This section of the chapter addresses the second question raised above: How does Country play its part in the inter-generational transmission of knowledge and encouragement of knowledgeability through Indigenous Studies? And: How does the power of Country inform ontological reality, space, place and concept?

It does this through reflection on Conversations with my Mother, *Ngitji Ngitji* Tur, *Kami* Lucy Lester and the Senior Women – *Kupa Piti Kungka Tjuṯa*, which revisit the teaching priorities discussed in Part One and give them specific *Anangu* insights and application which can be brought to hand and put to use (readily) in Indigenous Studies approaches to pre-service teacher education. This reflects part of the ongoing process of 'Becoming Knowledgeable', making a knowledgeable Indigenous academic and transferring knowledge appropriately. This second part engages with the detail behind the imperatives and adds a discussion of 'how teaching is done on Country' to the question, 'What must be done to teach according to tried and respected protocol and practice?'

Cultural protocols and their influences

The Conversations should be seen as part of my responsibility and process of 'Becoming Knowledgeable'. This involves seeking cultural advice in relation to the knowledge and information shared. It is enacting respectful and necessary cultural protocol. My late *Ngunytju* was my cultural broker and guided me throughout the thesis; senior members of the *Kupa Piti Kungka Tjuṯa* and *Kami* Lucy *Waniwa* Lester and *Kangkuṟu* Karina Lester have also guided me. This has extended within my personal, professional and public enactment. This is always a process of grounding, guiding, learning and teaching: *Kamiku ara kanyiku – Keep and teach Grandmother's [way of knowledge] for generations* (*Kupa Piti Kungka Tjuṯa* 2006).

The structure of Conversations

The pattern of the Conversations show *Aṉangu* ways of teaching, testing, guiding and communicating information in community and on Country. Like *Inma*, they also show the rhythms, repetitions and reassurances of Elder teaching. This is what children and others learn to 'listen for' and need to hear in order to locate their learning. They understand what is taking place as 'embodied' (without the use of that term) because it comes from the mouths and experiences of those who have been entrusted with the tasks of teaching, by the community, and it takes place where and when it is deemed appropriate.

The Conversations used in the thesis are therefore both a record of respectful interaction between an Elder and a granddaughter and a nuanced exchange between experienced educators about how and when education is effective. The balance of 'freedoms' and 'constraints' needs to be understood by those who read the Conversations, here, in the same way that the balance is understood by those engaged in the Conversations themselves. Those freedoms and constraints are born of respect for the knowledge itself and for the respective Elder's level of knowledgeability, as identified by *Ngitji Ngitji* in the Preface.

But the tone and ordering of discussions also reflect patterns of teaching and learning that operate throughout *Anangu* systems of knowledge exchange. They are shaped by privileged judgements about who is told what, when, how and why on the understanding that the telling will not be wrongly or thoughtlessly employed – in primary or secondary schools or in the teaching of pre-service teachers in higher education, for example. In fact, the ways of teaching are shared on the understanding that they are brought to the attention of those who would be teachers of Indigenous children (and in Indigenous Studies).

Reading the Conversations, in this way, prepares for the next chapter on activism and how, when, where and why that should be pursued as an educative as well as a political practice. The Senior Women want those who have been taught and who have learnt 'proper way' (Arbon 2008) to represent the community.

Learning through Conversation: protocols and practices

The Conversation with my *Ngunytju* in the Preface represents and demonstrates a process of knowledge that is considered important; it also outlines teaching and learning approaches, from an *Anangu* Elder. Privileged throughout the Conversations is the location of individual and collective community experiences of colonisation and the standpoint position of maintaining inter-generational knowledge, in which responsibility to knowledge is paramount. *Ngapartji-Ngapartji* is also expressed and shown between teacher and learner and learner and teacher. Additionally, the Conversation demonstrates when Eldership is given to an individual within the community, referred to as '*ninti puḻka alatjika*' – 'you're absolutely knowledgeable'. This is where an Elder has achieved their *mayu* – the full essence of that knowledge.

Ngunytju explains the levels of teaching *Inma* (Tur & Tur in Worby & Rigney 2006, pp. 160-170). These begin in early childhood and progress through to Eldership. Not every member of the

community becomes an Elder. The levels of teaching and learning begin at '*Inma ngunytji*' – *not a true song* with young children, moving through progressive levels of attainment to adult life:

> *Ninti tjukutjuku* – that means just a little bit of knowledge; *ngula ma puḻkaringanyi*later on you will become bigger and more knowledgeable; *ninti tjukutjuku* – that means just a little bit of knowledge; *ngula ma puḻkaringanyi* – later Becoming Knowledgeable; and *Inma puḻkaringanyi, nintiringanyi, puḻkara, nintiringanyi* – becoming greatly knowledgeable, to *ninti puḻka alatjika*.

Ngunytju's teachings highlight learning as a lifelong process of 'Becoming Knowledgeable'. The role of Elders/Senior Knowledge Holders are important here, through their training and assessment of knowledge learnt and skills attained. *Ngunytju's* Conversation connects strongly to *Kami* Lucy's Conversation of the importance of *Kami's* knowledge and early childhood education. Both Conversations reinforce the role of *Aṉangu* ways of knowing, being and doing within community and how this might be considered within western schooling.

Conversations with and pronouncements of the Senior Women come from a very 'deep' place: they derive from and on Country. This knowledge grounds and positions me in the teaching of future educators of Indigenous students, to point out what I must take into my theorised practice – to develop a credible, sustainable *Aṉangu* Woman's praxis.

A Conversation with Mona *Ngitji Ngitji* Tur

The *Preface Conversation* grounds and shapes the thesis. It contains important information about processes of knowledge exchange and the protocols that govern that exchange. It tells of levels and stages of attainment and the place of epistemological status in Culture and community. In that sense it indicates what should be done, by whom and when – and therefore what should not be done by those who are not qualified, *Aṉangu* way. These are crucial lessons for anyone working in *Aṉangu* Education or those who will be working more broadly in that area.

Conversations with the *Kupa Piti Kungka Tjuṯa*[12]

The following is a summary of the key teachings shared with members of the *Kupa Piti Kungka Tjuṯa*. They were arranged on Country to enact relational knowledge exchange with Senior Knowledge Holders. They were conducted *Yankunytjatjara* to privilege Aboriginal language and shift focus and understanding from western translation and interpretations of meaning. The process of gathering the material was undertaken on Country, through shared Conversations, with family in language, sharing of stories and remembering. We also sang together.

The beginning of the Conversations with Senior Women starts with myself, my *Ngunytju* and the *Kungkas*. *Ngunytju* begins by talking about her *Ngunytju,* my *Kami Inawantji. Kami* was a song woman. We remember together. The knowledge shared is cultural knowledge of the *Kupa Piti Kungka Tjuṯa* and the *Yankunytjatjara* community.

The *Kungkas* share the following: *Kami tjuṯa* and *Tjamu tjuṯa*:

> Teaching is continuous and there is ongoing assessment and observations by *Kami tjuṯa* on how (we) are learning the *inmas* and knowledge about the *Country*.
>
> New knowledge is passed on by the *Kami tjuṯa* and through a process of teaching and learning (they) see if you have attained the current knowledge.
>
> The role that *Kami tjuṯa* have in teaching children's *inma* (like *Inma Nyii-Nyii* – Zebra Finch) and teaching children to light the fire through song. *Kami* teaches everything, everyday the *Kamis* teach everyday over and over again. Teaches about the right skin groups, *Tjamu tjuṯa* teach boys. *Kamis* teach through their right moiety.

The *Kami tjuṯa* share the importance of *Aṉangu* cultural knowledge being taught through the correct kinship system. Karina Lester (pers. comm. 2017) describes kinship further:

> Teaching by kinship and repetitious teaching; *Tjanamilytjan* parents' and children's side; 'Nganaṉtarka we – one' your own generation – all grandparents and all your grandchildren's side and; 'Inyurpa – one' your own generation all grandparents and all your grandchildren's side – those you can't marry.[13]

Kamis spoke to the necessity for schools to be 'Listening to the *Aṉangu* way of teaching and also learn the white way parallel teaching'. They also made a clear distinction that '*Aṉangu way*' should

always be first and 'white way separately', and 'then there is a point where you come later'. This strong stance offers an alternative position on education; and challenges western dominant ideas of being strong in knowledge. This requires an altered conversation with community and educational sites. The *Kungkas* stated the importance of 'No crooked teaching *kali kali* and teaching by doing, teach Slowly – *pu̱ri̱ny*' (*Kupa Piti Kungka Tju̱ta* 2006).

Kami tju̱ta and *Tjamu tju̱ta* have important roles. This responsibility of grandparents is further reflected in the *Maralinga Story* (Yalata and Oak Valley Communities with Christobel Mattingley 2009, p. 1):

> There was a lot to learn. Nyi̱tayira tjuta (boys) learned what boys had to learn. Kungka tjuta (girls) learned what girls had to learn. As tjitji tjuta (children) grew up into adults, they went on learning … And tji̱lpi (the old people) passed on their knowledge and wisdom to the next generations...A̱nangu were a people rich in stories, songs, tradition and knowledge. That is the Tjukurpa, the Dreaming, which kept their spirits strong.

The Emu Field and Maralinga Atomic tests will be referred to in the following chapter on anti-nuclear campaigning.

What is evident from the Conversations with the *Kungkas* is the reinforcement of the important role of *Kamis* and *Tjamus* teaching within contemporary education (in this context *A̱nangu*) to support future generations in maintaining Aboriginal ways of knowing and engagement in western schooling. Clearly these knowledges are gender and community-specific and schools need to establish a genuine relationship based on mutual respect, including acknowledging the authority of Senior Knowledge Holders like those involved in the *Tjamuku* and *Kamiku* program, and thinking more deeply about how *A̱nangu* knowledge and relationalities are enacted in schools and classrooms for liberatory effect for the children.

This acknowledgement of authority may assist in 'closing the gap' (Buckskin 2012; Rigney & Hemming 2014) between Aboriginal communities and the schooling environment and contribute to improved educational outcomes and remaining strong in culture and identity.

A Conversation with *Kami* Lucy *Waniwa* Lester

The following Conversation of a strong vision for schooling for *A̲nangu* children (in remote context) with one of my *Kamis* – *Kami* Lucy *Waniwa* Lester – assumes the stages, protocols, priorities and practices identified in previous Conversations. These previous Conversations have provided a context for what is said and what is assumed knowledge, below.

Kami Waniwa is a Senior *Yankunytjatjara A̲nangu* Woman, interpreter, cultural teacher and artist. I see *Kami* as one of my cultural professors, alongside my other scholars.

This Conversation is placed within our kinship system. I refer to *Kami* Lucy *Waniwa* Lester as my Grandmother. I acknowledge and honour *Kami* who is a Senior *A̲nangu* Woman. I thank *Kami* for her generosity of sharing and teaching me about the important role Aboriginal Elders play in schools.

Kami offers insights of two-way teaching (Harris 1990) and learning. She shares the value of teaching *A̲nangu* children, *A̲nangu* way, in schools, and also the importance of receiving western education at the right time and in the right order. *Kami* Lucy voices the importance of Aboriginal community members', particularly Elders', involvement in teaching knowledge on Country. More specifically, *Kami* discusses the significance of local cultural knowledge in relation to key historical events in Aboriginal history such as the Pitjantjatjara Land Rights movement and knowledge of Ernabella Mission. *Kami's* words of wisdom are important messages for schools with Aboriginal children and universities that teach teachers.

I acknowledge, again, members of the *Kupa Piti Kungka Tju̲ta,* and many of my key cultural teachers – *Kamis*, and *Ngunytjus* who have passed on, with whom I was unable to speak and follow up on the beautiful Conversations that they shared.

In honouring and validating their words, I have worked closely with *Kangkuṟu* Karina Lester (who undertook the role of translator and interpreter when my Mum was unwell and then passed away) to assist in ensuring the messages, as shared, are accurately recorded. Many of their available insights are reflected in this piece and also in the *Irati Wanti* chapter.

The shared Conversations with *Kami* Lucy Lester were held at Port Augusta, South Australia, on 19 October 2006[14] and 18 February 2011 (Appendix 1 & Appendix 2). Follow-up Conversations with *Kami* Lucy also occurred in Adelaide, 2017. *Kami* chose not to be anonymous and requested her name to be identified with her Conversation. The complete transcript of *Kami* Lucy's Conversation can be found in Appendices 1 and 2 to this thesis. In it, *Kami* Lucy *Waniwa* offers her perspective of the knowledge she considers important for *Aṉangu* children to know as part of their education in schools. This Conversation focused on the early years of schooling, as *Kami* had spent time in kindergartens and pre-schools sharing her cultural knowledge – *ninti tjukutjuku* stage of learning – as identified in *Ngitji Ngitji's* Conversation. Key themes have been taken from the Conversation and discussed in the context of the 'learning on Country' focus of this chapter. These are learning through songs; knowing kinship; learning about your Country; teaching *inma;* entering western schooling; two-way education; *Kamiku* and *Tjamuku* teachings: looking to the future; the importance of relationships; and *Ngapartji-Ngapartji*.

Kami Lucy *Waniwa's* story: a thematic approach

> They've got ears, and eyes to see, mouths to speak. You know, everything is there (Lester, 2011).

Kami *Lucy:*   I was born on Tieyon Station, that's where we used to live. I went to Ernabella when I was eight or nine, and I lived there in the school. It's a mission.

SUT: Ok *uwa*, so I can write a little bit about the APY Lands as well, just so the readers understand the location.

After this necessary location of self and Country, the shared Conversation outlines the importance of *Kamiku* and *Tjamuku*, and the role of Senior Knowledge Holders in teaching children within the

family and within schools. Here *Yankunytjatjara* knowledge and ways of teaching are

demonstrated and made clear. It makes clear the patterns and processes of everyday learning

from a very early age. I have selected sections of the Conversation between *Kami* and me, to

highlight key teachings.

Kami shares the way of teaching young children *inma tjukutjuku*, little songs and stories, where

knowledge is introduced about Country and bush life. *Kami* explains that learning songs can come

from the environment around you. Some songs can come from little stories. Understanding your

local environment is important knowledge to be able to care for Country and keep safe.

Learning through songs

Kami Lucy: When they see a bird sitting on the tree and they'll make up a song, flying away, where that bird is going. And that bird always goes to that special tree or something, you know, to get something – like a little *Nyii-Nyii* (zebra) finches, you know, and they go to a certain tree to collect what they need and, they can see about the Country … in the creek. And then they make up little songs and, *kaanka* (crow) songs and cockies – a lot of birds, yes.

SUT: I remember the song the *tjitjitku inma* song. (SUT sings song with *Kami Waniwa*). I remember Mum teaching me that.

Kami Lucy: Yes, that kind of story. And then … because we used to walk around in summer time, very hot days and Mum used to say *come on go sit down in the shade, it's too hot for you to walk around*. We didn't have anything to do you know, because we didn't have toys to play with so we usually would go for a walk. Not far, just walk around and come back and they say *come and sit down we'll start singing something,* you know, *and we'll put on a little dance for you*. They used to sit us down and we would be sitting down in the shade, but we really wanted to go walking. But they'd just start singing and Grandmother would get up and do dance and they'd invite them to join her, you know, and get up and dance. Do the same dance, and the others would sing a song.

SUT: So that's one thing that I've learnt that's new today. When you're sitting on Country *Kamis* or the Mummies might make a song up, they might see a bird fly and from that make up little songs, that may not be from the *Wapar* but are learning songs.

Knowing kinship

In the early years (ages three to four), children start to be taught about the kinship system. *Kami*

states it is important for children to know their close relations first. Then, as children become

older, they begin to be taught about their relationship to extended family and community members.

Kami Lucy discussed that children need to know how they relate to members within their community, particularly with *A̲nangu* moving to different areas of the state and beyond:

> They could think *I don't know*. Today a lot of our people live in towns like here, or other towns. They don't know, you know. They say *that's your Mama*, *Kami*. But one man told me, *you know this old lady is telling me it's my boy, that's not your Nana that's your un̲tal*. Because of moving, in some areas, they are losing kinship knowledge.

Knowing your kinship is an important part of caring for family and extended family. This also teaches respect and responsibility to each other, and an understanding of which family member guides and nurtures you, as part of your inter-generational transmission of knowing.

Learning about your Country

Being taught also means you are able to be safe on Country. Knowledge of what bush tucker is safe to eat, and what foods you should avoid, is vital when in Country. This extends to being taught about how to recognise signs like following the Zebra Finch to locate water. *Kami* reinforces this point the following way:

At the age two and three years:

Kami Lucy: Long time ago they'd *say you can't eat this, you will get stomach ache, you'll be vomiting*. It looks good, you know, it looks edible. *We're telling you, we know. But you can eat this, that and that and up there. You climb (and get) those apples and bananas, that's the one you eat*. That's our bush tucker.

On finding water:

Kami Lucy: They might be four or five upward. *Yes, there's a special bird. A little grey one again, a Finch, you call it Nyii-Nyii. That's the one that leads you to the water* and they'll tell the children that. You know those little *Nyii-Nyii* will tell you where the water is. You just follow them and they might fly away in that direction. You follow the bird and you will come to the place and when you look, *Oh there's a pool of water here*.

On finding water and bush tucker through knowing the Country:

Kami Lucy: You look at the landscape. If it's a little bit low, we call that *karu-karu*. It's not gum trees, but it's where a lot of bush tucker grows. That kind of land, they look over. Oh*, that's the Country what this kampurar (desert raisin) and all the bush tucker grows in that kind of Country. We'll go over and have a look.* And then they take the children and they find a lot of things, it's like a creek, you know …

Kami Lucy: Sand hills, you know there are a lot of sand hills. On the sandhills, there are a lot of mushrooms that grow there, white ones. We call it *witita* like a cauliflower. You'll see the crack where it comes out, land you know, the sand and sand hills. You put that dirt away and pull it out and as soon as they see the sand, they'll go *that's where we did it*, *where we grow it* and we'll have a look …

Kami Lucy: And it's white like a cauliflower. It's a big one that comes up and there's a little bit of juice there or water or something that comes out from it. You get a little stick and poke it and let the juice run out, that bit might give you a stomach ache or something, you just squeeze it or make a hole and the water runs out and then you cook it and eat it.

'Becoming Knowledgeable' about how to locate food and learn what is safe to eat on Country, is important knowledge taught by Elders. Being taught through songs as described in the Conversation with *Ngitji Ngitji* enacts *Anangu* ways of knowing, being and doing. *Kami* also shares the transition of *tjitji tjapu*, from *inma ngunytji* (not true songs) to teaching real songs. Knowledge, skills and acquisition are important here. *Kami* considers this knowledge as being important today, reflecting the knowledge as relational to Country and kinship. This way of knowing is articulated by Indigenous scholars such as Martin Booran Mirraboopha (2003, 2008) and Moreton-Robinson (2013). It is reflected in the following way by *Kami*.

Teaching *inma*

SUT*:*   Learning songs about the environment … is there still *inma ngunytji* happening at that age from two to three, where they're making up songs?

Kami Lucy: No, they teach them the real one then.

SUT: Real one, real songs.

Kami Lucy: Yeah, real songs.

SUT: Like *Tjitjiku inma* – Children's song and dance?

Kami Lucy: *Tjitjiku inma*, *tjitjiku inma*, yes.

SUT: Would many children today know the *'puluka inma'*?

Kami Lucy: No, isn't it a bit sad. Because we're coming into school you know, European school. The old people should tell them about their stories but they're going away from that and learning about other things in the big schools you know, that's a good thing but they are sort of not interested. You gotta call him over and say, *sit here I want to tell you a story … I want to sing a song to you*. And they say, *oh I want to go over there*, you know and they'll go.

Entering Western schooling

Kami shares and reflects on the shift of being taught and nurtured by family in early childhood and then entering into western schooling. She refers to the role she had at *Wiltja* Kindergarten at Port Augusta, South Australia, and reinforces the importance of *Kamiku/Tjamuku* role in education and the localised Aboriginal knowledge within educational spaces, determined and led by community. This community-based perspective and position is further reflected in Chapter 7. Children and young people being taught by their Senior Knowledge Holders supports the process of 'Becoming Knowledgeable' within one's own community ways of knowing. This message cannot be ignored by western educational systems. Consideration of how western education responds to community aspirations was highlighted in the Literature Review on Indigenous Education, in particular in reviewing the Red Dirt Curriculum (2013, 2016), Aboriginal Pedagogies (1984, 1991, 1997, 2005, 2009) and the D-Bate (Wei et al. 1991) and Strong Voices (Blitner et al. 2000) educational initiatives. *Kami* shares her knowledge of this process:

> Yes, there's a school here called *Wiltja Kindergarten*, a beautiful one. I worked there, and I used to teach them about bush tucker and drew a picture about *maku* grub. I am a *Yankunytjatjara* person and I used to teach them in *Yankunytjatjara*. They speak *Yankunytjatjara* too, taught by their Grandmothers, and they said '*huh yeah, uwa maku*'.

Kami Lucy: Also, some little ones coming to kindergarten all speak *Pitjantjatjara* and learning *Pitjantjatjara* and then later on, I suppose when they are a little bit older, they go to the big school. Like at five to six years old, school age …

Kami Lucy: I notice with my own ears and eyes, their *kata* is going round and round, they thinking what language they want to speak. They should be able speak their own language in early childhood, that's good …

SUT: So, if I was to tell in the story about the importance of language in kindy, would that be an important message to say?

Kami Lucy: Yes, you could have your Auntie and Grandmothers, they might be an *Anangu* teacher. Their Grandmother and Auntie could teach them other things (in Language) like: come and sit down, *kulila*, *nyawa* and *kulila*. And they'll tell them to sit and might sing a little *inma*. They teach the children you clap your hands this way, (clapping hands) and we all do it. All in *wangka*. And teach little songs. We all sing this song, and they will sing, those little people.

Two-Way education

Kami considers the change from being taught by your family in your early years, in particular by

Kamis and *Tjamus*, to entering early childhood education with the need for two-way education

(1984, 1990, 1998). *Kami* reinforces the significance of being taught within your first language and

then introducing English. This perspective also supports the literature on maintaining children's

proficiency in their first languages and community desires to keep language strong. *Kami* does not

discount the importance of learning English but considers a two-way approach (1998, 1990, 1984)

as culturally responsive:

SUT: Is two-way education the way to go? Should *Anangu* knowledge be taught in schools or should it happen separately? And what I'm hearing you say, particularly for the little *tjitji tjapu* (small child).

Kami Lucy: Yes, small ones you know. Because when I was at school at the mission, we were taught our Aboriginal language first. Then to read and write, and later on when we were speaking that language, we learn to read and write in our language. Then we start learning English. That's our second language.

SUT: Generally, they say learn English when at school and don't necessarily worry about the literacy of your own language.

Kami Lucy: That's right.

SUT: But Aboriginal languages don't seem to be given any value in schools.

Kami Lucy: Yes, [in the mission] we had to really learn properly how to read and write (in English).

Kamiku/Tjamuku teaching: looking to the future

Kami reinforces the role of *Kamis* and *Tjamus* in supporting *Anangu* children in 'Becoming

Knowledgeable', grounded from *Anangu* epistemologies, recognising that children are being taught

within a western educational framework. *Kami* offers a deep-felt perspective:

But you know, a lot of our young people, they're in different areas now. They are learning about the European education and we might lose it and they might not be interested to learn *Kami's* rules. If we go, no one will be learning from us …

Young people need to keep learning from our older people. That's the only way we can learn. But if they're not interested and the old people pass on, we'll have nothing. But if we can continue learning from them and then we can pass it on to other younger ones and keep going.

The importance of relationships

It is widely recognised and theorised that relationships between teachers and learners are important (Rahman 2010; Buckskin 1998, 2012). This is reinforced by *Kami* Lucy and my *Ngunytju* based on their experiences as children, and then as Elders informed by *Aṉangu* ways of teaching and learning. Both Conversations emphasise 'being strong' in one's own knowledge as essential to relationships, and authority, in order to support and strengthen young people towards 'Becoming Knowledgeable'. These perspectives cannot be dismissed and they are reinforced by educational theoretical literature on the importance of relationships between teachers and Aboriginal learners (Rahman 2010; Buckskin 2012; see also Journal Response Week 8, in Chapter 7). *Kami* Lucy reflects on this:

> Yes, that's very important [teacher and student relationships], you know, because our young people should be taught by a very good teacher. They can, he can, or she can, make that relationship work and make that little person get to know the teacher.

SUT: *Uwa*, to know the teacher, that's important. It needs to be two-way. The teacher should get to know the student and the student should get to know the teacher. That's important.

Kami Lucy: It's a two-way thing. If it's just one way the teacher is not interested and that's one way.

SUT: It's gotta be two-way?

Kami Lucy: It's gotta be two-way. Get to know each other and make a good relationship for teaching and that little one might learn quicker.

SUT: I absolutely agree with you *Kami.* I can just see how important the relationship between like a *Kami* and *puḻiri*, then that teaching and learning relationship. So, if the teacher and the student had a better relationship the child will feel more confident.

The impact of not building strong relationships

Kami Lucy stresses that *Anangu* children have all the intellectual and physical abilities to learn. This

is reflected in the last two quotes below. However, if relationships between the teacher and *Anangu*

children in schools are not genuine and built on two-way learning, then it can lead to children leaving

school:

> That's why they don't want to come, you know. *I'm not going to school, that teacher's no good to me, he's not really teaching me, helping me*.

SUT: I think what you said is so important, that it can't be one way, it can't just be the teacher teaching. There's got to be a relationship so the student can begin to learn. Building teacher and learner relationships is part of my own teaching philosophy. I believe absolutely in that. I believe that you have got to have a strong relationship. You have got to establish a strong relationship with the child, that you've also got to show that you're willing to learn from the child. Because they have knowledge, they are not just this blank piece of paper that has nothing to offer.

Kami Lucy: They've got ears, and eyes to see, mouth to speak. You know, everything is there.

SUT: They have eyes to see, mouth to speak, *uwa*, and ears to hear. I think that's beautiful. Eyes to see, mouth to speak and ears to hear, they are ready.

Kami Lucy: They are ready.

Ngapartji-Ngapartji: a better way

SUT: The last thing I want to ask you *Kami* is, do you think there is a process of *Ngapartji-Ngapartji* in the student and teacher relationship? Is that a demonstration, a way of showing *Ngapartji-Ngapartji*, or have I got the wrong *Ngapartji-Ngapartji* in my head?

Kami Lucy: No. That's *Ngapartji-Ngapartji.* Learn from each other. That's *Ngapartji-Ngapartji*. Not one way, *kutju* way.

SUT: I mean, that's how I'm seeing what you're doing to me as my Grandmother.

Kami Lucy: Yes.

SUT: Learn from each other. Not *kutju* way.

Kami Lucy: Not one way. Gotta be two ways!

SUT: Gotta be two ways!

Kami Lucy: *Ngapartji-Ngapartji*, learn from each other.

Kami Lucy: It's important that our young people should learn with a very good teacher. They need to make that relationship work and make that little person get to know the

teacher. They should get to know the student and the student should get to know the teacher, that's important. It's a two-way thing. If it's just one way, the teacher's not interested. It is so important, that it can't be one way, it can't just be the teacher teaching, there's got to be a relationship so the student can begin to learn.

SUT: Learn from each other, that's *palya Kami.* What I've learnt about sharing knowledge, particularly, when teaching occurs between a Grandmother and Granddaughter and Mother and Daughter is that you must show you are willing to learn, and that your teachers will teach you. But also, you have a responsibility as the learner to keep that knowledge going.

Kami Lucy: Yes.

SUT: It's about exchange.

Kami Lucy: Willing to learn from them, and listen hard. Willing to learn!

Kami Lucy Lester does an *inma* for Simone Ulalka Tur.

Doing what should be done: Key insights and ideas

Kami Lucy's Conversation provides important and valuable educational insights to the ways

schools can consider and work with Aboriginal communities to create educational spaces which

foster success without negating Indigenous ways of knowing, being and doing (Arbon 2008; Martin

2003, 2008; Moreton-Robinson 2013). *Kami's* message of 'two-way' education needs to be

considered and heard. An important aspect to this is for schools to understand the significance of

localised and contextual knowledge which will be different within each school and community

setting. Understanding the significance of this is connected to analysis and cross-referenced in

Chapter 7. Therefore, building relationships with families and schools can assist in understanding

the diversity, specifics and nuances of each community whether urban, rural or regional. Keeping

language strong is a clear and strong message from *Kami* Lucy, as well as *Anangu* children's

knowledge and understanding of their kinship system. Evident from *Kami's* words is that *Kamiku's*

and *Tjamuku's* knowledge is important. They are Senior Knowledge Holders who have critical roles

in teaching young people within the community. *Kami* Lucy (2011) states that there should be

'Learning from our older people before they pass on because we might lose *Kami's* rules'. *Kami*

(2011) also reflects a concern by Senior Leaders, like Senior Knowledge Holders, about the western

education and *Anangu* ways of knowing: 'Young people (may) not be interested in *Kami's* ways because they are learning about the European education'. This is where the connection between schools, families and community becomes important.

Demonstrated through the shared Conversations with *Kami* Lucy are community perspectives on how Aboriginal children's ways of knowing from their family and community are significant to their schooling experience. At all times community involvement in schools should be a negotiated and collaborative partnership that is specific to local context; attentive to community desires; subject to availability of Knowledge Holders; both respectful and reciprocal; and mindful of Country. Looking to the future from a secure place and space is important.

Conclusion

Following our Grandmother's footsteps on and beyond Country, to be able to look to the future and vision inter-generational ways of knowing into the future is essential.

A recent ABC article (Mashman 2017) shared the story of five Aboriginal women from the remote community of Wingellina (bordering South Australia, Western Australia and Northern Territory), whose car broke down. The story tells how the women knew that, by following the *ngi ngi* [sic] 'small desert finches with red beaks', they would find water. Due to knowing, from early childhood, where to catch native wildlife and finding water by observing the *ngi ngi* [sic], the women were found and survived.

> They had a strong connection to the Country: they knew the rock formations and the hills. They knew where the waterholes were. And they also knew that in January, those waterholes would be dry (Mashman 2017).

What is powerful about this contemporary story is that knowledge of *Country* saved them:

> The women survived thanks to the oral tradition of *tjukurpa*, the stories and songs that impart knowledge of the land, of culture and place. But the women's story of survival and the journey also became a contemporary *tjurkurpa*, known as *Kapi Ungkupayi*, to teach younger people of how to share and how to search for water (Mashman 2017).

This contemporary *Tjukurpa* demonstrates the importance of Country, which informs our belonging and connection. The sharing of the *Kungka Ukaralya* – Seven Sisters' Dreaming – by the *Kupa Piti Kungka Tjuṯa*, the knowledge offered by the *Kungkas*, and *Kami* Lucy demonstrates the significance of being connected to Country. This knowledge locates me to particular land, family and community. I therefore carry and embody this connection and my relationship to the land (my Mother's Country) Hamilton Bore, and my relationships through the kinship system and my extended family system. I am also mindful of the diverse expressions of connection to *Country* and my sense of belonging. There is not a homogenous experience for Indigenous people and the experiences of colonial policies and removal from Country needs to be considered with care and sensitivity, when considering Country's role in 'everyday' life.

In the 'becoming' of an Aboriginal academic, sometimes the professional and personal come together and at other times the knowledge shared by my Senior Knowledge Holders is only for myself, family or members within the community based on kinship relationships and ontological relatedness (Martin 2008; Moreton-Robinson 2013). Learning to differentiate knowledge is at the core of 'becoming'.

Experience and understanding of this ontological reality draws one to the conclusion that 'Becoming Knowledgeable' (through an understanding of the importance of Country to a sense of self, responsibility and wellbeing) is something to be translated from personal, to the public and then to professional practice. This ontological reality enables/liberates/releases capacity for public and professional performance and praxis. The 'creation of a contemporary *tjurkurpa*, *Kapi Ungkupayi*,' is just one indication of this release. This has its educational implications and benefits as will be seen in the following Chapter – *Bound Unbound*.

> *Manta Winki* – it's the whole Country that's got the *Tjukur*-Law: North, East, South, West (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 28).

CHAPTER 5
IRATI WANTI ANTI-NUCLEAR CAMPAIGN

Cultural Warning: References are made to members of my community who have passed away. Out of cultural respect, when I refer to family and community members who have passed away, I will use the cultural term *Kunmaṉara*.

IRATI WANTI – *Kupa Piti Kungka Tjuta*

The poison, leave it

'We Said NO straight away'

1998: The federal government announced a plan to build a national radioactive waste dump in South Australia. Identified site Billa Kalina region, central north South Australia (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 10).

Introduction

Illustrated in the Literature Review, Indigenous activism within Australia is associated with the fight for recognition of Indigenous people's rights, connection to Country and sovereignty. The *Irati Wanti* Anti-Nuclear Campaign is such an example of Senior Aboriginal Women fighting to protect their Country as a sovereign right. The following story reflects these struggles and successes and addresses questions of: What does it mean to become knowledgeable from an *Aṉangu woman's c*ommunity standpoint and as an Indigenous academic within a university? Do the personal, professional and public domains of an Indigenous academic's life inform educational praxis within the university, community and public educational spaces? Does activism inform Indigenous decolonising praxis within university programs?

In this chapter I acknowledge the *Kupa Piti Kungka Tjuṯa* and particularly my Senior Knowledge Holders, many of whom have now passed away: *Kunmaṉara* Crombie, *Kunmaṉara* Brown, *Kunmaṉara* Watson, *Kunmaṉara* Wonga, *Kunmaṉara* Stuart, and members who are still campaigning, *Ngunytju* Emily Munyungka Austin and *Kami* Lallie Lennon. I also acknowledge all the *Kungkas* and their activism who have passed and those who continue to protect their Country: my late Mother Mona *Ngitji Ngitji* Tur, *Kamuṟu* Lester, *Kami* Lucy Lester, Rose Lester and Karina Lester and the *Yankunytjatjara* Native Title Corporation. I also acknowledge Umoona Aged Care at Coober Pedy for their ongoing support in my research when I spent time with my *Walatjapiti* at the aged care centre.

> We are the Aboriginal women. Yankunytjatjara,
> Antikarinya and Kokatha … We know the country
> (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 12).

Learning by example

This chapter is the second exemplar of four that offer what I see to be necessary inclusions in contemporary, constructive Indigenous Embodied Pedagogy from an *Aṉangu* Woman's standpoint and perspective. It honours, outlines, and follows in the footsteps of the *Kupa Piti Kungka Tjuṯa*, *Irati Wanti* campaign, and the Senior *Aṉangu* Women's acitivism. I will critically reflect on the significance of inter-generational transmission of knowledge activism as part of an embodied activist pedagogy. I will discuss how the ontology of *Ngapartji-Ngapartji* grounded my participation in the The Nuclear Fuel Cycle Royal Commission authorized by the South Australian Government in 2016, as a responsibility within my community context, which honoured the teaching of the Senior Women and their campaign.

The previous chapter explored personal aspects and expressions of embodiment derived from being on Country. This chapter will build on that foundation and consider public implications and expectations of Senior Knowledge Holders and those who are 'Becoming Knowledgeable' under

the guidance of Elders. More specifically, this exemplar will outline how activism as Embodied Pedagogy informs my praxis, explained through the narrative of the campaign and my role – with other young *Aṉangu* Women educators – in that narrative as a chosen community representative in public forums and discussions. The chapter draws attention to the fact that the Senior Women looked to my generation (with its skill set and professional experience) to share the burden of responsibility for representing *Aṉangu* sovereignty.

I will focus on the *Irati Wanti* campaign to provide context and reason why the *Kungkas* have shaped and continue to shape my theoretical and cultural understandings, and my way of teaching and researching within a university space and my extension of that space into broader realms of community interaction and inter-community action. Teaching and researching offer direct sites of social, cultural and political engagement which can be demonstrated in and practiced through Indigenous Studies. In exploring the concept of the 'Becoming' of an Indigenous academic, I am able to test and critically reflect on teaching and research through Indigenous epistemology and ideas of embodiment, activism, collectivity, storytelling, song and creative performance.

Each of these is grounded and formed through the *Aṉangu* philosophy of *Ngapartji-Ngapartji*, reciprocity and mutual exchange. This supports the development of 'Black' or 'Indigenised' teaching, learning and research space within universities as articulated by Nakata (2007a) & Nakata et al. 2012) and Brown (2010) and others identified in the Literature Review: interconnected, networked space which extends beyond the institution into the community; sovereign space in which moral and ethical authority, efficacy and importance reside with Indigenous people.

What follows is a collective story: whilst I write my analysis, these words are embedded with memories, and knowledge past and present which is ethical – as it should be – and embodied in my telling, through word and action. This story is not possible without the knowledge, guidance,

wisdom and activism of those acknowledges above and the many others who share and contribute their stories.

Activism and embodied pedagogy: Theory, protocol and priority

In *Breaking the boundaries: Australian activists tell their stories*, Allen and Noble (2016, p. 1) ask, 'What makes an activist?' This is an important question for this thesis. It is articulated through discussions of Embodied Pedagogy and especially Freire's (1998) approach to the concept of 'action' and 'reflection'. It is a question connected to practices of transformation and connects to Aboriginal activism, which, I argue, can provide critical insights to what it means to be Indigenous and especially an engaged Indigenous academic in contemporary Australian education. This chapter considers and supports the proposition that scholarly activism contributes to necessary knowledge production from an Indigenous perspective.

As outlined previously, stories and counter-narratives become an important way to embody experiences of colonial Australia. Allen and Noble (2016, p. 1) demonstrate activism through 46 stories. They are South Australian based and offer diverse accounts of activism through the perspectives of different cultures, ages, genders and contexts of activism. The stories range from individual to collective 'acts', from school students to unions.

The authors describe the qualities which underpin activism within all the stories. These include 'thoughtfulness, courage and creativity, all underpinned by the values and beliefs of social justice, human rights and sustainability' (Allen & Noble 2016, p. 1). They offer a definition of activism and argue that activism takes many forms:

- Raising public awareness and focusing attention by speaking out;
- Setting directions for new or improved policy, and legislation and services;
- Initiating or joining action groups, protests, boycotts and campaigns to bring about change;

- Sending ideas, petitions or pleas to the media, people in authority and those who have influence in public opinion; and

- Establishing ventures which build stronger communities (Allen & Noble 2016, p. 2).

What is common amongst all activists, say Allen and Noble, is the commitment for change:

> We want to encourage people to do something when they see a need for change. The first step is often the hardest; but ordinary people can do extraordinary things, and working together we can make a difference (Allen & Noble 2016, p .3).

These features and the overall purpose outlined here are certainly true, but Indigenous activism requires one step more.

Allen and Noble's descriptions of activism are a beneficial reference point in analysing the *Irati Wanti* campaign. However, for Indigenous activists within their Country, I would argue that sovereignty through connection to and 'caring *as* Country' (Rigney & Hemming 2014) is a critical characteristic to add to their definitions. Aboriginal accounts of activism as 'Indigenous sovereign acts' performed as part of complex and obligatory caring practices within Australia are important to the broader intellectual contribution made by Indigenous people to civil discourse. Allen and Noble (2016) and Ollis (2012) offer beneficial critiques, however, analysis of activism through 'race', racialisation and white race privilege within Australia (Moreton-Robinson 2000; Nicoll 2007; Tannoch-Bland 1998) – as identified discourses of social justice and human rights critique – is needed to understand activism as necessary Indigenous sovereign practice. Its connection to the concept of caring 'as' Country takes readings of activism into what has been referred to elsewhere as Black space.

The *Irati Wanti* campaign, for example, has contributed to bridging the gap between generic activist practices and methods and Indigenous-specific activist objectives of putting First Peoples first. In doing so, it has been influential state-wide, nationally and internationally in shaping the

expression and what I call the 'performance' of public policy – in this case, around disposal of nuclear waste as a matter of infringement of _Anangu_ and therefore Indigenous sovereignty.

Performativity, 'eventness' and 'locatedness'

Introduced in previous chapters were the key concepts of embodiment, relationality, locatedness, and sovereignty. This chapter gives focus to activist expressions of sovereignty through 'performativity', 'eventness' and telling (whilst acting in) real-life and real-time stories of significance to _Anangu_ and a wider society.

In a shared conversation between Butler and Athanasiou (2013, p. 140), Athanasiou reflects on Butler's 'political promise of performativity' this way:

> Performativity is about a differential and differentiating process of materializing and mattering, which remains uninsured and unanticipated, persistently and interminably susceptible to the spectral forces of 'eventness'. The political challenge is thus to engage with points of contestation that have the potential to hold intelligibility open to what you have called "the political promise of performativity".

'Eventness' is further articulated by Scarafile (2014, p. 11), who cites Morin. According to Morin, the event is framed within a 'temporal ontology, since time is a "coefficient time of eventness" of everything'. Scarafile (2014, p. 11) continues: 'The most developed systems are _structures of acceptance_ more and more open to the event, and the structures more and more sensitive to the event'.

The ideas of 'eventness' and 'locatedness' I consider are connected to understandings of Indigenous relationality to Country and knowledge (Moreton-Robinson 2013, 2015; Wilson 2008) and settler-colonial relationships with Indigenous peoples locally and globally. Haraway's and Chilisa's (2012, p. xx) perspectives on 'situated knowledges' outlined previously, also contribute to the ideas of 'eventness', 'locatedness' and 'situated knowledge' in Indigenous contexts and how

one 'acts' and 'performs' intuitively, culturally, spiritually and strategically within systems of knowing. This is further explained by Ollis (2012, p. 14):

> Drawing on Lave and Wenger's (1991) theory of situated learning or "communities of practice" and Bourdieu's (1977) theory of habitus, this sub-question seeks to examine the situated learning of activists as they commune and socialize with one another on the job of activism.

Butler and Athanasiou's analysis of the 'the political promise of performativity' offers complex insights into activism and resistance by members of the society who are and have been dispossessed, and 'perform' or 'act' against the nation-state in very public ways. Butler and Athanasiou (2013, pp. 141-2) offer examples such as the 'antimilitaristic movement Women in Black in the former Yugoslavia', whose 'silent street actions' represent 'the other who no longer speaks', as 'performative catachresis'.

Butler also provides examples where individuals give up their lives for their struggle in their efforts to challenge their social, cultural and political conditions.

Whilst the *Irati Wanti* campaign is not antimilitaristic in the 'former-Yugoslavian' sense, the campaign is about human rights globally, uranium mining and nuclear waste storage, beginning from the position of 'locatedness' and extending its influence beyond one, to many, locations. This is at once a local and an international matter and its activism 'a performative catachresis' of a similar kind to the one offered by Butler. They too 'care as Country', for the 'other who no longer speaks'. In their resistance, they show that the local must meet global world issues in relation to nuclear energy, mining and storage. Whether through 'silent' activism, protests, public discourse on injustices, film, or creative praxis activism, such 'acts' are always political. Performing activism is not without its risks, or its losses, but activism can change lives and be life-changing. The *Kupa Piti Kungka Tjuṯa* demonstrate this grounded commitment to their community and their conceptualisation of nation and nations. In the *Kungkas'* words:

> We lost our friends. Never mind we lost our loved ones. We never give up. Been
> through too much. Too much hard business and still keep going. Sorry business all the
> time. Fought through every hard thing along the way. People trying to scare us from
> fighting, it was hard work, but we never stopped. When we were going to Sydney
> people say, "You Kungka's cranky, they might bomb you", but we kept going (Kupa Piti
> Kungka Tju_ta 2005, p. 116).

A group of Senior Aboriginal Women can make change. Here is their story: it is the act of raising

awareness as a sovereign, located, embodied, and 'performed' pedagogy.

Raising public awareness and focusing attention by speaking out strong

Is it just 'focusing attention' or can you go as far as to call it 'performing catachresis' – forcing

changes on the use and meaning of language – through Indigenous activism and 'counter-

narratives'? This is the question that shaped my response to the *Irati Wanti* campaign. Margaret

Meade wrote, "Never doubt that a small group of thoughtful, committed, citizens can change the

world, indeed, it is the only thing that ever has" (Mead cited in Ollis 2012, p. 2). For the *Kungkas*,

there is no doubt. The world must be changed if Country – and its people – are to continue living.

In 1998 the Australian Federal Govenement, under Prime Minister John Howard, made an

annoucement about the 'plan to build a national radioactive dump waste dump in South Australia'

(Kupa Piti Kungka Tju_ta Editorial Committee et al. 2005, p. 10). The proposed location was Billa

Kalina which spans:

> most of central-north South Australia … [and] includes the Woomera Prohibited Area,
> the townships of Roxby Downs, Andamooka and Woomera, and an extensive network of
> salt lakes. The region is very close to the Great Artesian Basin and Coober Pedy.

From the start of the announcement, the *Kupa Piti Kungka Tju_ta* said '*NO*'. *Irati Wanti* – 'Leave the

poison'. This was grounded in the Senior Women's knowledge and responsibility to and 'as'

Country and a result of direct family effects from the Maralinga atomic bomb tests (1950-60s)

(Kupa Piti Kungka Tju_ta Editorial Committee et al. 2005, p. 78) on their *waltjapiti* (family), Country,

physical and spiritual wellbeing.

The *Kungkas* spoke out and did not stop telling their stories. They said:

> We take our responsibilities very seriously toward: the land, the Country, some of the special places, we know them the *Tjukur* – the important stories of the land the songs that prove how the land is the *Inma*-song and dance of the culture, all part of the land as well the bush tucker that we know and do our best to teach the grandchildren, and even tourists when we have the chance preserving the traditional crafts; the *wira*-wooden bowl, *wana*-digging stick, *punu*-music sticks, and even *kali*-boomerang, that our grandmothers have passed down to us through generations the language the family, that members have respect for one another. 'All this is law'(Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 6).

These strong words, almost like a manifesto, make clear to the listener the responsibility and deep knowledge of Country, and the importance of inter-generational knowledge transmission as 'embodied' and enacted sovereignty.

Allen and Noble (2016) suggest that the process of 'raising awareness' and 'speaking out' should be conducted at all levels within the Australian and international community. The *Kungkas* took their message of 'Leave the poison' to each of those levels. Audre Lorde (1980)[15] says:

> I have come to believe over and over again that what is most important to me must be spoken, made verbal and shared, even at the risk of having it bruised or misunderstood. That the speaking profits me, beyond any other effect.

The *Kungkas* understood this and knew the importance of making their *worries* about uranium known to the world: 'We bring our worry, the waste dump, here for support' (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 72), they said. It was not a time to be silent. It was a time to be strong and strategic. The connection of 'worry' and 'support' is important. The *Kungkas* wanted change but they needed allies to open *Aṉangu* histories and logic.

Vincent (2007b) reflects on the *Kupa Piti Kungka Tjuṯa's* activism and cultural responsibility. She discusses the strategic approach the Senior Women undertook to fight the federal and South Australian governments and says that the women never faltered in what I would call 'Aboriginal women's sovereign standpoint position' (Moreton-Robinson 2013) in relation to the proposed sites. Vincent says the sharing of 'counter-narratives' transcended 'cultural boundaries'. I agree

with this and consider the *Kungkas'* activism was grounded in humanity as a struggle that was not only important for *Aṉangu* but for all Australians. Vincent writes:

> The Kungka Tjuta did not accept they were powerless to change the course of the waste repository project 'the government' planned to impose on them. Talking and travelling became methods of articulating counter-narratives, which radically disrupted the federal government's unconvincing story. The counter-narratives resonated with many non-Indigenous Australians and forced an epistemological contest between different ways of knowing the Country (Vincent 2007a, p. 164).

Articulating the counter-narrative: *Inma*

The *Kupa Piti Kungka Tjuṯa* didn't just tell their story, they sang their story through *inma*, at public meetings such as the Australian Conservation Foundation at the Adelaide Town Hall and Olympic Dam in 1999 (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 22). The *Inma* words below demonstrate knowledge and understanding of Country and the responsibility to leave uranium in the ground: 'Eileen Brown and Lucy Wilton sing Inma. "That's exactly what the song says; I left it [irati-poison] in the ground, you leave it in the ground"' (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 25). My *Kangkuṟu*, Karina Lester explains for *Kunmaṉara* Brown her Grandmother, the significance of *Inma*: 'They know singing for the land and doing the dance for the land is healing the land' (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 86).

The *Kungkas* took their message online through the development of the *Irati Wanti* website and short documentary '*Irati Wanti*' (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, pp. 39-40), with support of key people, as part of their campaign of raising public awareness about their fight against the government. These were just some of their initiatives to get their message into the public domain. The *Kupa Piti Kungka Tjuṯa* also connected with other Aboriginal communities in Australia who were having to deal with the prospects of uranium exploration within their Country. The following letter shares their concern and support:

> Dear Jawoyn People, Hello. We are the Kupa Piti Kungka Tjuta. We are the Senior Aboriginal Cultural Women in Coober Pedy, South Australia. We are dropping you a line to let you know about our struggle against the uranium and how we are standing up

strong for our Country. We are writing to let you know that uranium is dangerous and not to give them the right of way (Kupa Piti Kungka Tju̱ta Editorial Committee et al. 2005, p. 44).

From International peace walks (Kupa Piti Kungka Tju̱ta Editorial Committee et al. 2005, p. 98) and road trips, to festivals, postcards and posters, to letters to politicians, the *Kungkas* were 'talking straight out': 'initiating or joining action groups, protests, boycotts and campaigns to bring about change' (Allen & Noble 2016, p. 2).

Echoing Vincent's words, the *Kungka Tju̱ta* weren't powerless. In fact, the *Kungkas* became strategic lobbyists who formed many important relationships, connections and networks with communities of like-minded individuals and groups who held and supported their perspective on caring for Country and anti-nuclear philosophy and action. The *Kungkas* understood the importance of collective views. The *Kungkas* called on Sister Michele Madigan to support the administration of the *Kupa Piti Kungka Tju̱ta* as an incorporated body (Kupa Piti Kungka Tju̱ta Editorial Committee et al. 2005, p. 6). They were able to voice and promote their concerns to local politicians (such as the 'greenies' as the *Kungkas* called them) and organisations such as Friends of the Earth (p. 16). They spoke at public events and conferences, such as the 1998 Global Survival and Indigenous Rights conference in Melbourne and, following from this conference, formed a strong alliance with a group of 'young non-Aboriginal women' from whom the *Kungkas* sought support. They came to be known as the 'Melbourne Kungkas' (Kupa Piti Kungka Tju̱ta Editorial Committee et al. 2005, p. 20). The *Kupa Piti Kungka Tju̱ta* could bring people with them:

> What the Kungkas set out to do throughout the *Irati Wanti* campaign – through their prolific output of letters, statements and testimonies – is disable that image. They successfully countered this non-indigenous [sic] way of 'knowing' the Country – or ignorance of Country – with their knowledge of a Country criss-crossed with stories, histories and routes. They insist that, as incredible as it seems, the desert is somewhere that supports life, if only you *know* it well enough (Vincent 2007b, p. 107).

At the Global Survival and Indigenous Rights Conferences in Melbourne, the Senior Aboriginal

Representative, Rebecca Bear-Wingfield, made the following statement on behalf of the *Kupa Piti*

Kungka Tjuṯa:

> This is a problem for everyone Aboriginal and non-Aboriginal. We should join together
> to say no to the waste dump. Please join in with us Arabunna, Kokatha, Atin Karinya
> [sic], Yan kun tjatjara [sic]. Kunga's [sic] who are speaking strongly to say: NO WASTE IN
> OUR NGURA (PLACE)! (Friends of the Earth 1999, pp. 3-6)

The outcome of the *Irati Wanti* campaign was successful. In July 2004, the government abandoned

their plans, and this resulted in legislation being introduced in South Australia to prohibit the

construction, operation and importation of nuclear facilities, storage and waste. The *Irati Wanti*

campaign was fundamentally about Indigenous and human rights, and politicians and the public

recognised that (Allen & Noble 2016, p. 2). The success of the *Irati Wanti* campaign led to changes

in state legislation. Sections from the South Australian *Nuclear Waste Storage Facility (Prohibition)*

Act 2000, Acts 8, 9 and 13 of the legislation listed below shows this:

> 8 – Prohibition against construction or operation of nuclear waste storage facility;
>
> 9 – Prohibition against importation or transportation of nuclear waste for delivery to
> nuclear waste storage facility;
>
> 13 – No public money to be used to encourage or finance construction or operation of
> nuclear waste storage facility (Government of South Australia 2000, p. 3).

Media reported the government's new legislation after the Federal Court ruling of 2004:

> [T]he federal government abandoned the plan to build a radioactive dump in SA. The
> decision reflected the strength and persistence of the campaign against the dump. The
> victory was also helped by the ruling of the full bench of the Federal Court in June 2004
> that the government had illegally used the urgency provision of the Land Acquisition Act
> (Australian Map of Nuclear and Uranium Sites 2017).

The *Kungkas'* response expressed the truth: 'We are winners because of what's in our hearts'

(Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 12).

The *Irati Wanti* campaign and an embodied activist pedagogy

How does activism like the *Irati Wanti* campaign inform and shape an embodied activist pedagogy? An answer lies in being able to bring together lived experience and theoretical understanding as educationl practices and pedagogies through mentoring, responsibility, ethics and care – and having the opportunity to put all to the test in highly-charged, contested public circumstances.

In my case, I joined the campaign and was mentored by members of the *Kungkas*. I was privileged to attend some of the campaign events including at the Adelaide Town Hall and an afternoon tea at the South Australian Parliament House with members of the Labor, Liberal and Democrat parties. I acknowledge my kinship relationships to the *Kungkas* and their teachings which shape me today. Kinship is important to activism – but it means different things in different contexts.

Ollis (2012, p. 6) describes activist learning as an embodied ontological practice in which, she states, the 'emotions' are 'central to an activist pedagogy'. I agree with this statement and consider the *Kungkas'* concern for their Country and future generations was grounded in emotions of responsibility, ethics and care. I posit this as important to the development and 'becoming' of an Indigenous scholar – a useful 'public intellectual' in Indigenous terms – where the work of teaching, learning and research within a university is the 'Interface' (Nakata 2007, 2007a, 2006) with Aboriginal community ways of knowing, being and doing, where the everyday, celebrations, Sorry times, struggles and activism connect.

In the Literature Review, I referred to Ollis's (2012) insights into the 'pedagogy of activism'. This is useful in considering the translation of activist experience into formal and informal teaching and learning spaces and will be discussed further in Chapter 7. Her research focuses on three groups of activists: the 'lifelong activist', the 'circumstantial activist' and 'the accidental activist' (Ollis 2012, p. 2). Ollis (2012, p. 27) outlines the 'typology' of these activists and posits activists' learning as a

'legitimate way of knowing'. I will focus on 'lifelong activists' from an Indigenous perspective. I agree with the above statement about activism as learning, and consider this through the analysis of the *Irati Wanti* campaign.

Ollis describes lifelong activists as those 'who have been involved in activism for many years, often since adolescence', and observes that '[f]or some of these activists, family, religion, or politics provided a starting point for an activist identity' (Ollis 2012, p. 57). This applies in this case.

As an Indigenous person, I grew up understanding the importance of survival, resistance and activism in response to 'race' relations in Australia, imposed policies of Protection and Assimilation and land rights. These were and continue to be part of the 'Indigenous everyday'. I may have not always understood the significance of these experiences, however with age, family and professional experience, community grounding, and also through profound loss, coming to understand and voice the story of these experiences has become part of my 'being', my pedagogy (drawn from ontology) and standpoint. As is evident in *Kamuru* Lester's story on the Emu Field tests, recounted below, Aboriginal people understand the complex relationship with the state and its underpinning institutions and pervasive, often oppressive cultural practices. Lifelong activism and resistance are therefore relevant to the lives and education of Indigenous people and their communities, locally, nationally and internationally. They are ways of survival. In this respect they are affirmation practices.

Ollis considers that there is limited understanding of the 'pedagogy of activism' within an Australian context. This extends to Indigenous activism. Through case studies, Ollis (2012, p. 9) shares the perspective of activists which she states will contribute to 'the epistemology of adult education'. Stories in this thesis serve the same purpose from Indigenous, *Anangu* perspectives. Ollis writes:

> Most of the lifelong activists believe they have learned a great deal of their skill development and knowledge through being involved with other activists or learning through practice (Ollis 2012, p. 69).

She also makes the point that activist learning can also occur through acquiring a theoretical understanding of that practice. From bell hooks to the experiences and life story of *Kerry* – one of Ollis's case study participants – the importance of the theory/practice connection is made evident. In this respect, like Ollis, I am interested in exploring ideas which inform the daily practices and observances involved in Indigenous sovereignty, connection to Country and self-determination as human rights-based activism responses to colonialism, racism, and hegemony: the dominance of one advantaged group over another. Ollis explains the value of theory in addressing hegemonic imbalance. Drawing from Gramsci's (1971) description of hegemony, Ollis (2012, p. 9) suggests, 'In effect, theory can help you find your voice; it can help you understand inequality and hegemony'.

hooks (1991, p. 1) offers this more nuanced explanation:

> Let me begin by saying that I came to theory because I was hurting – the pain within me was so intense that I could not go on living. I came to theory desperate, wanting to comprehend – to grasp what was happening around and within me. Most importantly, I wanted to make the hurt go away. I saw in theory then a location for healing.

The combination of mentoring, ethics, care, a 'found' voice and the need for a protective and healing location come together in activist pedagogy as everyday practice – personal, public and professional.

Activism, embodiment and healing

hooks's perspective of 'healing' offers an extension of Ollis's work, which, I argue, supports the development and 'Becoming' of Aboriginal scholarship when drawn from a 'pedagogy of activism' which is grounded – from an Indigenous standpoint and perspectives– within settled, colonial Australia. I argue that activism or resistance for many Aboriginal and Torres Strait Islander people is part of the everyday within racialised societies in Australia: an unavoidable way of being in the

world. If it is part of the everyday, then healing is necessary. Telling your story and *talking straight out* become healing acts of activism.

Following hooks's experience and logic, theoretical and practical research on Indigenous Australian activism and resistance in relation to Indigenous land rights and sovereignty, in the context of the dispossession of Aboriginal and Torres Strait Islander people and the 'white possessive logic' (Moreton-Robinson 2015) within settler-colonial Australia, is necessary – for those who are oppressed, but also for those for whom hegemony has been 'naturalised'.

The *Irati Wanti* campaign demonstrates the lived, inter-generational experience of that necessity: that knowledge of and being in Country are important; that nuclear waste storage is unhealthy; that harming the *manta* means that 'our' ancestral, spiritual and physical wellbeing is affected; that telling your story is important in the praxis of activism; that an Indigenous Embodied Activist Pedagogy does offers counter knowledges (through counter-narratives) to those preferred by dominant systems; and that Indigenous epistemologies are an important intellectual contribution to decolonising education and methodologies within the institutionalised, formal education system – primary, secondary and tertiary.

Activist principles applied to Indigenous purposes: Lessons, examples and contexts

Ollis 'locates' her critique of activism using a community development paradigm, where those who engage in activism "strive continually to understand where the strategic opportunities for action lie" (Kenny cited in Ollis 2012, p. 3). In particular, her reference to activism and peace and anti-nuclear movements aligns with this chapter's principal exemplar, the *Irati Wanti* campaign. It is here that connections to Ollis's work and the development of an Indigenous Embodied Pedagogy within higher education becomes a significant theoretical reference to my work. What I find beneficial from Ollis's schematic is how she articulates activist pedagogy as an embodied learning which can operate within adult education for social justice and transformation. These

characteristics are very much a part of the concept of Indigenous sovereignty outlined earlier in

the chapter. Ollis refers to Alinsky's (1971) work, explaining that his 'activism was always a project

of education'. This objective and the intended action/s of activism are beneficial within this

context. They align to the university space – and specifically Indigenous Studies in that space –

where privileging knowledge through Indigenous experiences and critiques in educational

institutions can be grounded in a well-reasoned and well-explained activist standpoint,

theoretically reinforced by analyses such as Gramsci's (Forgacs & Nowell 1985, pp. 22-23) and

Freire's (1998) approaches to potentially transformative theory and praxis.

Enactment, 'situatedness' and 'really useful knowledge'

Teaching from an Indigenous standpoint and privileging Indigenous Knowledges and perspectives

is a form of activism and offers a site of learning and political action. Ollis (2012) argues that

resistance comes in all forms:

> activism that is informed by even the smallest acts of resistance in the everyday work of
> community workers is just as significant as the mass mobilization of thousands of
> people in direct protest … All activism, in fact all politicization, is an invitation to
> learning. To politicize is to learn (Ollis 2012, pp. 5-8).

These statements are critical to what I consider to be the principal 'work' of many Indigenous

scholars nationally and internationally within universities: relational, embodied, decolonising,

counter-narrative, transformative and activist practice. Freire (1998, p. 90) states:

> People, as beings "in a situation", find themselves rooted in temporal-spatial conditions
> which mark them and which they also mark. They will tend to reflect on their own
> "situationality" to the extent that they are challenged by it to act upon it.

'Situationality' connects to Butler's ideas on 'eventness', where circumstances lead to action. In

the case of *Aṉangu*, proposals to build radioactive waste dumps within Aboriginal land compel a

reaction. The *Kungkas* knew this. According to Vincent (2007a), the skill to communicate the

importance of Country through voicing their message was grounded from an *Aṉangu*

epistemology, central to their campaign: its situatedness and eventness.

A key focus of Ollis's research – which offers insights into the development of Indigenous Embodied Pedagogy – is what she calls a 'legitimate way of knowing' or, citing Johnson (1988), "really useful knowledge" (Ollis 2012, p. 7). Research on 'legitimate' and 'really useful' Indigenous ways of knowing, being and doing is ongoing, and a theoretical and discipline-based body of critique and analysis in Indigenous Studies and Indigenous Research Methodologies within Australia and internationally is contributing to activist approaches in an increasing range of discourses. Harney and Moten (2013) use a pertinent metaphor – given the *Irati Wanti* campaign – for this research action and reaction: 'Critique lets us know that politics is radioactive, but politics is the radiation of critique' (Harney & Moten 2013, p. 26).

I have argued that teaching and engaging in decolonising research within Indigenous Studies and Education in a university as an Aboriginal academic is political (Tur, Blanch & Wilson 2010 p. X). My experience with the *Kungkas* and *Irati Wanti* has taught me what this 'politics of radiation' might be. It involves the 'radiation' of 'charged' ideas fuelled by motivations for change and transformation discussed so far – focused emotion, embodied presence, speaking position, gender, situationality and locatedness – alongside considered and well-theorised anti-racist discourse and an understanding of the complexities and particularities of Indigenous epistemologies in relation to kinship groups, community and Country. Further analysis of activism and Indigenous resistance needs to be understood from these multiple perspectives, but the *Irati Wanti* experience provides a real-world example of inter-generational effective and affective resistance from which to work and on which to build.

I do see distinctions and nuances between meanings of activism and resistance within Indigenous Australia arising from and based on a spectrum of relationships between the colonised and the coloniser. For many Indigenous peoples – and this is reflected within my own family, personal and community stories – resistance to colonialism is more than 'just a way of life', as described by Ollis

in her characterisation of a 'lifelong activist' (Ollis 2012, p. 57). Activism from an Indigenous perspective needs to be understood through inter-generational, resistive, assertive, sovereign responses to colonialism and dispossession of Indigenous peoples from our lands in general *and* in particular. We never have ceded our connection to Country, sky and waters. I consider that resistance, as general and Country-specific practice, informs activism as a significant characteristic when constructing an Indigenous Embodied Pedagogy and an Indigenous Studies teaching strategy, from a lived as well as theorised decolonising foundation of 'race' and racialisation.

Activism, embodiment and inter-generational practice: The Royal Commission, 2015

The need to talk strong continues, both for the Senior Women and for my generation. In February 2015, the South Australian Government announced a Nuclear Fuel Cycle Royal Commission to investigate the 'Exploration, Extraction and Milling, Further Processing and Manufacture, Electricity Generation, and Management, Storage and Disposal of Waste' (Government of South Australia 2015).

In the same year, a public exhibition was being held at the Adelaide Festival Centre honouring and remembering Maralinga atomic bomb tests and the *Kupa Piti Kungka Tju̱ta, Irati Wanti* campaign, titled *Talking Straight Out: Images and Insights from the Campaign that Stopped South Australia from Becoming a Nuclear Waste Dump*.

The Women sent out their message:

> *Dear Friend of the Irati Wanti campaign,*
>
> *Emily Munyungka Austin, Kupa Piti Kungka Tju̱ta, and Karina Lester, granddaughter of Eileen Kampakuta Brown, invite you to attend a special event:*
>
> *October 15, 2015 marks 62 years since the first atomic bomb test at Emu Junction, South Australia. The Kungka Tju̱ta remember, "All of us were living when the Government used the Country for the bomb. Everybody got sick … They thought they knew what they were doing then …"*

In February 1998 the federal government announced its plan to build a national radioactive waste dump in the South Australian desert. In March a council of senior Aboriginal women from Coober Pedy, the Kupa Piti Kungka Tju̱ta, made an announcement of their own. "We say no radioactive waste dump in our ngura – in our Country."

For six years the women travelled the Country, talking straight out. They called their campaign Irati Wanti. "We all say enough is enough. Irati wanti – the poison leave it."

They explained, they demanded, they marched and sang. They told of extraordinary personal histories. They worked with greenies and wrote passionate letters to politicians.

They won.

They published a book to share these stories with you. Now we are sharing them again.

There is talk again about radioactive waste dumps in South Australia. When word got to Coober Pedy, women again got together to talk, "We know the stories from the bomb. We know the history. We know the Country. And it is crying for us. We will talk over and over and we won't stop. For the kids and the land and for all the Kungkas that aren't here. Everyone has to say no. Irati Wanti – the poison leave it".

We hope that you can join us. (Friends of the Earth 2015)

I received a call from *Kangku̱ru* Karina Lester prior to the exhibition to assist in providing *Inma* outfits for the women. *Inma* was to be part of the opening of the exhibition. Members of the community had come down from Coober Pedy to Adelaide. I was honoured to support *Waltjapiti* and community and, with the help of my sister Renee *Amari* Tur, we found the *Inma* outfits packed away at our family home. We had made them when we were taught *Inma* by members of the *Kupa Piti Kungka Tju̱ta* about the *Seven Sister's Dreaming* (Kupa Piti Kungka Tju̱ta Editorial Committee et al. 2005, p. 8) with Aboriginal Women who lived in Adelaide many years before, with my late Mother as the cultural broker. I attended the exhibition which was very emotional, to see the images of the campaign and a video honouring the *Kungkas*.

My *Ku̱ntili* Jeanie, *Ngunytju* Emily, and *Kangku̱ru* Eadie were down. *Kangku̱ru* Eadie said to me to be part of the *Inma*. She said: '*Nyuntu ninti*': 'You know'. So, I performed *Inma* with my family, the *Irati Wanti* song. I felt grounded, strong and happy in my knowledge. I remembered my *Kamis*, my *Ku̱ntilis*, my *Kangku̱rus*, my *Ngunytju*.

I remembered the *Irati Wanti* campaign.

At the time of the announcement of the Royal Commission, the Federal Government was also

pursuing low-level and intermediate-level nuclear waste disposal within Australia. One of the six

sites shortlisted by the government included Barndioota Station in the Flinders Ranges South

Australia, located in Adnyamathanha Country (Dulaney 2016). The focus of South Australia as a

'nuclear state' was clearly on the planning trajectory of state and federal governments. The Royal

Commission was led by the Former Governor of South Australia, Rear Admiral the Honourable

Kevin Scarce. It included expert advisory committees and expert witnesses and involved a series of

'public sessions' within the metropolitan, regional and remote locations, to raise public awareness

of the Royal Commission's terms of reference and areas of investigation as part of a rolling

consultation program. A final report of the expert witnesses, public sessions and community

consultation was to be delivered to the Governor of South Australia, his Excellency the Honourable

Hieu Van Le AC, on 6 May 2016 (Government House of South Australia n.d.).

A tentative report was released in 2016 with one of four areas investigated being met favourably:

Management, Storage and Disposal of Waste (Nuclear Fuel Cycle Royal Commission 2016, p. 3).

The findings stated:

> Long-term political decision-making, with bipartisan support at both state and federal
> government levels, would be a prerequisite to achieving progress.
>
> Any development would require sophisticated planning and consent-based decision-
> making, acknowledging the particular interests and experiences of regional, remote and
> Aboriginal communities.
>
> The storage and disposal of used nuclear fuel in South Australia is likely to deliver
> substantial economic benefits to the South Australian community. An integrated storage
> and disposal facility would be commercially viable and the storage facility could be
> operational in the late 2020s. To deliver long-term benefits to future generations of
> South Australians, a special arrangement such as a state wealth fund should be
> established to accumulate and equitably share the profits from the storage and disposal
> of waste (Nuclear Fuel Cycle Royal Commission 2016, p. 2).

The final report (Honourable Rear Admiral Scarce 2016, p. 18) reinforced this tentative report, and pursued further discussions around:

> the opportunity to establish used nuclear fuel and intermediate level waste storage and disposal facilities in South Australia consistent with the process and principles outlined in Chapter 10 of this report. This includes suggested immediate steps, and those that may arise in the future. The immediate steps are for the government to: a. make public the Commission's report in full b. define a concept, in broad terms, for the storage and disposal of international used fuel and intermediate level waste in South Australia, on which the views of the South Australian community be sought c. establish a dedicated agency to undertake community engagement to assess whether there is social consent to proceed (Honourable Rear Admiral Scare 2016, p. xvi) and;

> …Therefore, the Commission recommends that the South Australian Government remove the legislative constraint in section 13 of the Nuclear Waste Storage Facility (Prohibition) Act 2000 that would preclude an orderly, detailed and thorough analysis and discussion of the opportunity to establish such facilities in South Australia (Honourable Rear Admiral Scarce 2016, p. xvi).

The outcome of the final report was no real surprise to many members of the Aboriginal community and South Australian community, particularly in the area in which the potential sites within South Australia would be considered 'suitable' for intermediate and high-level storage from international countries. The fight against nuclear waste storage and mining of uranium is not new, as evidenced by the *Irati Wanti* campaign but also other Aboriginal activism to uranium mining including that of the *Mirrar* traditional owners (Katona 2016). Once again, the need to campaign for a 'nuclear free' state was on the agenda.

So how does the State Government determine community views and 'social consent' to support continued discussions of a permanent waste dump in South Australia? What are the legislative implications to build such a repository? The government's approach to facilitate conversations were through a series of community consultations in metropolitan, regional and remote locations and to form a Citizens' Jury to engage all the information around the proposed dump and determine, in its view, whether the State Government should proceed with discussions around the establishment of nuclear waste storage and disposal facilities in South Australia.

'Deliberative democracy' and the power of 'story' in public discourse

On 10 May 2016, the South Australian Premier Jay Weatherill announced, through a media conference following the release of the Royal Commission's final report, that South Australian community awareness, opinion and deliberation on 'the opportunity to establish used nuclear fuel and intermediate-level waste storage and disposal facilities in South Australia' would be undertaken through the formation of a Citizens' Jury (ABC News 2016); Honourable Rear Admiral Scarce (2016, p. 18).

The community consultation was to include consideration of the following areas:

- Community consent – and the importance of an informed opinion
- Economics – including the benefits and risks to the state
- Safety – including key issues around storage, health and transport
- Trust – noting that accountability and transparency must be built into any regulatory systems (Weatherill 2016).

The Citizens' Jury would be made up of two parts: Jury (1) and Jury (2). The state-wide public consultation program, through a Citizens' Jury, would be led by South Australian facilitating organisation democracyCo. The specific question to be addressed was, 'Under what circumstances if any, should SA purpose the opportunity to store or dispose of nuclear waste from other countries?' (Nuclear Citizens' Jury 2016).

Mr Weatherill stressed the importance of:

> the fullest and most mature debate that we can possibly organise … It is a deliberately extensive process because we believe there couldn't be a more important question that faces the South Australian community … Ultimately it's a matter for government about what it chooses to do (ABC News 2016).

The announcement of the Royal Commission and the process to undertake consultation through a Citizens' Jury once again opened up fear and pain for Aboriginal and non-Aboriginal people whose

lives were changed as a result of the British testing of nuclear tests at Maralinga and Emu Field two generations ago. In brief:

> Between 1952 and 1963 the British Government, with the agreement and support of the Australian Government, carried out nuclear tests at three sites in Australia – the Monte Bello Islands off the Western Australian coast, and at Emu Field and Maralinga in South Australia. An official history of the tests (JL Symonds, *A History of British Atomic Tests in Australia*, AGPS, Canberra) was published by the Department of Resources and Energy in 1985 (Commonwealth of Australia 2017a).

A Royal Commission into the nuclear test was undertaken in 1985 and led by Mr JR Clelland, resulting in the publication of *The Report of The Royal Commission into British Nuclear Tests in Australia,* Volumes 1, 2 and 3, recommendations and conclusion (Commonwealth of Australia 1985, pp. 1-4). The report is extensive and an important record in Australia's history around the impact of the nuclear tests on the lives and on Country. In Volume 1 of the report, Chapter 6: 'Operation Totem' (Commonwealth of Australia 1985, pp. x, 190-4) provides witness accounts of the tests. *Kamuru* Lester of Wallatina, South Australia, tells his story. It is really hard to go to these records. I have a similar feeling of injustice, sadness, fear and anger when I access the *Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families* (Commonwealth of Australia 1997).

In facing the call to be involved in the Citizens' Jury process, I wonder how many royal commissions I will read in my lifetime in relation to the injustices suffered by Aboriginal and Torres Strait Islander people within Australia. How many injustices and breaches of Indigenous human rights will occur in this nation and globally? How many more royal commissions will members of the Aboriginal community, my community, be involved in, into the future? I don't have any answers to these questions. What I do know is these questions give rise to the need to resist as well as participate by making our stories of resistance part of the constructive process of public decision-making. I also know that part of my role and responsibility as a South Australian, *Anangu*, and Aboriginal academic is to ensure that such perspectives are not invisible, even when it seems

too hard. That is why I have been asked to participate. I know that 'counter-acts' are important to my community and that they are a characteristic of my Embodied Activist Pedagogy. I put them to work and at my community's service by drawing on counter-active pedagogical strategies used in the teaching of pre-service teacher educators.

Bearing witness to our stories (as I have learnt from my Elders and distinguished Indigenous academics alike) is part of healing. This thesis argues that storytelling is 'the foundational transmission of our cultural knowledge' (Bennett 2016, p. 8). This 'foundation' can be understood in contemporary terms, real-life terms – in the context of the 2015 Royal Commission – beginning with *Kunmanara's* story of the Emu Field 1953 Totem 1 and Totem 2 atomic tests.

Kunmanara's story – Emu Field 1953

I pay my respects to the Lester family for the passing of *Kunmanara* Lester July 2017. Permission has been received by the Lester family to refer to *Kamuru's* story.

This 'foundation' can be understood in contemporary terms through *Kunmanara's* story of the Emu Field 1953 Totem 1 and Totem 2, atomic tests.

In honouring the Senior Women of my community, I also want to acknowledge Senior Aboriginal Men within my community who have fought for land rights and campaigned to have recognised the effects of the British nuclear tests on *Anangu* people and their land. In particular, I wish to acknowledge *Kamuru* Lester. In our kinship system I refer to *Kunmanara* Lester as my *Kamuru* – Uncle. *Kamuru* remembers the day the 'black mist rolled in'. He was in his Country at Wallatina, South Australia. *Kamuru* Lester was a young boy living with his family in desert Country when the British and Australian Governments released two nuclear tests 'codenamed Operation Totem' (Lester 1993, p. 39) at Emu Field, outback South Australia. This was the first time the detonation of a nuclear weapon occurred in mainland Australia.

Poisoned land

> I'm coming to the end now, but there's one last story I want to tell. It's the one that takes me back to my childhood, back to days I lived at Wallatina, and when I could see … Now, when was it. It was in Alice Springs, and I was at home with the flu. I was listening to the ABC program "A.M." on the radio, like I always do. They were interviewing this fella by the name of Sir Ernest Titterton. He was talking about the atomic weapons test at Emu in 1953 and at Maralinga in 1956 and 1957. I was in bed, listening, but I didn't really pay attention to what he was saying: Then I heard the interviewer ask him: "And what about the Aboriginal people?" Sir Ernest Titterton says: "Oh, the black people were all looked after. We had two patrol officers in the area." He was talking like that. And I said to the radio: "Bullshit! I remember now! I was at Wallatina, and I remember the patrol officer used to come to the camp. All the A<u>n</u>angu called him Ku<u>t</u>a-brother. Now which hand was it? He had three fingers on his right hand, if I remember rightly, and he used to shake with the left. That's right. His name was Mr McDougall." Sir Ernest went on. Talking about the tests carried out at Emu, and then at Maralinga. Talking like everything worked out just fine. I was really stirred up by then. "Hey, this bloke is talking bullshit, he's talking wrong way" (Lester 1993, p. 174).

Kamu<u>r</u>u also told his story to the press in 1980. An extract from the Royal Commission into the

British Nuclear Tests reveals an important 'act' of activism – embedding the consequences of

government action in the public record – in the telling of 'The Black Mist Incident':

> 6.4 The Black Mist
>
> 6.4.1 One of the most dramatic allegations regarding Aborigines and the nuclear tests is what has become known as 'The Black Mist Incident'. It became a matter of general public notice after a story appeared about it in **The Advertiser** in Adelaide on 3 May 1980. The story was told to a reporter by Mr Yami Lester who claimed that his blindness was a result of the incident. The Royal Commission heard evidence from Lester, from other Aboriginal people who were with him at the time of the alleged incident, and from other Aboriginal and non-Aboriginal people who claim to have experienced the phenomenon in other locations.
>
> 6.4.2 Descriptions of the Black Mist are given in the detailed discussion of evidence which follows. In essence it is alleged that a black cloud or mist passed over, enveloped and deposited material on people following the Totem I explosion. Host [sic] of the people affected were at Wallatinna where it is further alleged that various symptoms of illness occurred. Vomiting, diarrhoea, skin disorders, blindness and deaths have been linked with the alleged phenomenon (Commonwealth of Australia 1985, p. 174).

Kamu<u>r</u>u continues:

> When I was a young boy living in the desert, the ground shook and a black mist came up from the south and covered our camp. The older people said they'd never seen anything like it before, and in the months that followed many people were sick and many died. I don't like to think about it now, but one of those people was my uncle, and he was very

> sick before he died. People had sore eyes too, I was one of those people, and later on I lost my sight and my life was changed for ever … I am living in two worlds now: the world of the wapar, what you might call dreaming; and the world of the white people. Mine is just one of the stories of the Anangu, Aboriginal people of central Australia … but this my story, and this is how it happened (Lester 1993, p. 1).

Kamuru's story and activism is important. But what happens when the government forgets or discounts these stories and once again proposes the storage of poison in the *manta*? As people directly affected by past tests we *must* ask: Have we not learnt the lessons from the Emu Tests?

So once again *Kamuru* speaks out and becomes the Ambassador through the formation of the *No Dump Alliance* in response to the South Australian Royal Commission into the Nuclear Fuel Cycle. What *Kamuru* has to say might be called a modern 'custodial' story: a story to be handed down and onwards as an act of 'knowing', and cultural as well as social obligation. It requires a *Ngapartji-Ngapartji* response:

> In 1953, I was just ten years old when the bombs went off at Emu and Maralinga, I didn't know anything about nuclear issues back then, none of us knew what was happening. I got sick, and went blind from the Totem 1 fallout from those tests, and lots of our people got sick and died also.
>
> Now I'm 74 years old and I know about nuclear issues. Members from the APY, Maralinga-Tjarutja and Arabunna, Kokatha lands say we don't want nuclear waste on our land. There are big concerns. And I worry because I know it is not safe for South Australia land and the people. Why does the Government keep bringing back nuclear issues when we know the problems last forever?
>
> It means a lot to me to be in this Alliance. I would like others to listen and join, become a member and fight together.
>
> Kunmanara Lester**,** Yankunytjatjara Elder and Atomic Test Survivor (No Dump Alliance n.d.)

Story and deliberative democracy meet: Citizens' Jury – a 'speed dialogue'?

On 9 October 2016, my sister/cousins *Kamuru's* daughters Rose and Karina Lester and I were called to be witnesses to the The *Nuclear Fuel Cycle Royal Commission* by the South Australian Government, representing the *Yankunytjatjara* Native Title Association (Native Title Corporation n.d.).

Karina Lester is the chair of the *Yankunytjatjara* Native Title Association and she and Rose speak publicly, opposing any form of nuclear storage; they are members of the No Dump Alliance. I felt honoured to be asked by my two *Kangkurus* Rose and Karina Lester and the *Yankunytjatjara* community to represent and speak for our community. I acknowledge their activism and strong position. I was compelled like my *Kangkurus* to honour the *Kupa Piti Kungka Tjuta*, the *Irati Wanti* campaign and *Kamuru's* story of the British nuclear atomic tests and ongoing campaigns, to bring forth their knowledge of the importance of Country and reassert their message, 'leave the poison'. It was time now to step up and put 'theory' into public-professional practice.

To be honest, I had no idea or understanding of what a Citizens' Jury would involve or the level of authority of the Jury's report. The media and comments by the Premier Jay Weatherill expressed the view that a Citizens' Jury is the best democratic way to determine 'informed community consent'. However, what became apparent was that the ultimate decision to pursue an intermediate and high-level waste storage would be the final authority of the state. In total, there were 350 jurors, including 'interest' and 'expert' groups such as Friends of the Earth, Conservation Council SA and Mothers for Sustainability SA. Representing the position and perspectives of the *Yankunytjatjara* Native Title Association, Karina, Rose and I were separated out to three rooms and allocated to one room each where we would speak for three to 10 minutes to approximately 10 to 15 jurors, 13 times on the key points and to issues 'we' wanted the Jury to consider in their deliberations. We were asked to address the following question: 'Under what circumstances if any, should SA pursue the opportunity to store and dispose of nuclear waste from other countries?' (South Australia's Citizens' Jury 2016).

'Speed dialogue'?
Speed dialogue gives participants a structured way of meeting and having a conversation with more people than they would otherwise engage with. In this kind of dialogue, a participant has

one-to-one or one-to-many conversations of a certain length (three to 10 minutes) with a series of

other participants. Because conversation partners are allocated in a structured way, much of the

shyness or awkwardness that people often face when spontaneously starting a conversation is

removed. Provided on the day of the second Citizens' Jury, witnesses were provided a description

of the purpose and process of a 'speed dialogue':

> Speed dialogue can be a very helpful tool in promoting interaction and communication
> between people of different cultures, groups and organisations.
>
> What is the purpose of the speed dialogue session in the Nuclear Citizens' Jury? The
> purpose of this session is to expose the maximum number of Jurors to the widest range
> of perspectives on the remit question and to help them think about what evidence they
> would like to hear from witnesses. After the speed dialogue session, they will reflect
> what they have heard and then review their list of potential witnesses before voting on
> the witnesses they would like to call on day 3 of the Jury (democracyCo, Citizens' Jury
> Day 3, October 29th).

The round of witnesses for Citizenship Jury 2 (Government of South Australia 2016) was held at

the Adelaide Convention Centre, 9 October 2016.

For Indigenous people in the public space, cultural protocols are important. Karina, Rose and I all

agreed we would begin our introduction with an *Acknowledgement of Kaurna Country* and also

locating our own Country. This acknowledgement was both respectful and also an attempt to

focus the jurors' attention on the fact that they are on Aboriginal land. We do this in our teaching.

This was something we considered not up for discussion. It was an act of claiming a sovereign

space and making clear our Aboriginal standpoint position. This was also about grounding our

perspectives through Indigenous epistemologies, ontologies and axiologies (Wilson 2008, pp. 73-

79). It is an expression of the reality that our discussion is always relational to Country, our

ancestors and each other.

Acknowledgement to Country is critical to the 'public' teaching and learning space as a praxis

which is both sovereign and decolonising. In a curious way I felt that, as part of our message to the

jurors, we were also engaging in an educative process whilst fighting for our rights. This reflects

often the complex engagement that can occur for Indigenous people when affirming Indigenous Knowledges, perspectives and rights within racialised systems. It also reinforces the idea of public activism as an educative practice. *Acknowledgement of Country* is about 'marking' the complex colonial relationship within Australia between Indigenous and non-Indigenous people, and challenging the premise of colonisation: 'that Australia belonged to no one informed the relationship between Indigenous people and the nation-state from its very inception, and it continues to do so' (Moreton-Robinson 2015, p.13). This clearly defined and stated approach was critical to the time we had available to speak, as a fundamental position which grounds our 'NO' response to the proposed waste disposal facility. We were faced with the tasks of turning space into meaningful place. The following statement tells the story of how we went about the task.

Making it real

We state our right to self-determine, knowing we have a cultural responsibility to protect our Country and continue the strong message from the *Kupa Piti Kungka Tju̲ta*, **NO POISON**, *Irati Wanti*. We say 'NO'. We speak that we must keep our Country healthy and if our Country is healthy, we are healthy, and if the Country is harmed then we are harmed – for we are the Country. We voice the ongoing message of the *Kungkas* that we have a responsibility to future generations and compel the jurors to, 'Listen to us with open ears. '*Kulini Kulini* are you listening?' (Kupa Piti Kungka Tju̲ta Editorial Committee et al. 2005, p. 78). We state the following: Aboriginal people of South Australia have said 'NO' and we have a cultural and moral obligation to maintain our *A̲nangu* identity. There has been ongoing hurt and pain and suffering since the 1953 Nuclear Tests (Emu Field and Maralinga), and this is evident through *Kamu̲ru's* story, the *Kungkas*' campaign and the stories of members of the Aboriginal community who have been affected. Aboriginal people had no choice when the Australian government and British government released an atomic bomb in their Country. Aboriginal people have been fighting this for decades – generation after generation after generation. We argue that the proposed waste disposal facility is

a violation of our human rights. We refer to Article 13, 15 and 29 of the 2007 *United Nations*

Declaration on the Rights of Indigenous Peoples (Australian Human Rights Commission n.d.), to

which Australia is a signatory:

Article 13

1. Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures, and to designate and retain their own names for communities, places and persons.

2. States shall take effective measures to ensure this right is protected and also to ensure that indigenous [sic] peoples can understand and be understood in political, legal and administrative proceedings, where necessary through the provision of interpretation or by other appropriate means.

Article 15

1. Indigenous peoples have the right to dignity and diversity of their cultures, traditions, histories and aspirations which shall be appropriately reflected in education and public information.

2. States shall take effective measures, in consultation and cooperation with the indigenous [sic] peoples concerned, to combat prejudice and eliminate discrimination and to promote tolerance, understanding and good relations among indigenous [sic] peoples an all other segments of society.

In particular, Article 29 refers to storage or disposal of hazardous materials which reinforces

appropriate and rigorous consultation with Aboriginal people:

Article 29

1. Indigenous peoples have the right to the conservation and protection of the environment and the productive capacity of their lands or territories and resources. States shall establish and implement assistance programmes for indigenous [sic] peoples for such conservation and protection, without discrimination.

2. States shall take effective measures to ensure that no storage or disposal of hazardous materials shall take place in the lands or territories of indigenous [sic] peoples without their free, prior and informed consent.

3. States shall also take effective measures to ensure, as needed, that programmes for monitoring, maintaining and restoring the health of indigenous [sic] peoples, as developed and implemented by the peoples affected by such materials, are duly implemented.

We argued the consultation process for the Nuclear Fuel Cycle Royal Commission is not sufficient

and state the following key points:

- The failure to use *Anangu* interpreters to ensure that information was translated, interpreted and understood for determining social consent was flawed and not sufficient for such an important decision.

- There was not sufficient time to consider *Anangu* perspectives on the impact on people and their Country.

- Our voices are not being heard or respected.

- There was concern about the rushed consultation process for social and community consent – this is the wrong way to engage in community consultation.

- The final report of the Royal Commission was not accessible to non-English speakers.

- The report is represented from a scientific analysis and did not take into account Aboriginal cultural perspectives of Country, (land, sky and waters).

We argue that there are barriers and concerns to the consultation process. We ask the following

questions and make the following statement:

Why hasn't the jury met traditional owners on Country?

Why has the government set such tight time constraints on such an important matter for all Australians?

To date, there has NOT been culturally inclusive processes to foster genuine dialogue about the importance of Country and view of the proposed waste storage.

We voice that the Country is a body, and if a nuclear dump is built we are unable to function fully.

We argue the Royal Commission, to date, has failed Aboriginal people and reinforce the *Kupa Piti*

Kungka Tjuṯas words:

We are the Aboriginal Women.

Yankunytjatjara, Antikarinya and Kokatha.

We know the Country.

The poison the Government is talking about will poison the land. We say, 'No'

radioactive dump in our ngura – in our Country.

It's strictly poison, we don't want it.

We had enough at Maralinga and Emu Junction. They never let people know, never ask Aboriginal people. We never tell them to go ahead, wiya no. This time we say "NO". But they are still coming. We Say 'NO'.

We're crying for the little ones. Little ones coming up. They want to see the old Country too (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 53).

We end with these statements:

- We say strongly 'NO'.

- The constraint on the consultation process is NOT GOOD ENOUGH.

- There are two proposals which are being considered. Federal disposal and SA Royal Commission (this is an issue whether low or high level). Either way, it still requires changes to legislation. These are CONNECTED proposals and require community and traditional consent. We haven't sat together as the South Australian Aboriginal community to discuss and need to have a separate process to do this.

- Consultation does not mean CONSENT.

- Aboriginal people in South Australia oppose the development for a high-level international nuclear waste and storage facility in South Australia. It will be located on Aboriginal land and it WILL impact on the wider Aboriginal community and all South Australians.

- This is an issue for all Australians and all Australians have obligations for the future generations. We need to do the right thing for all Australians.

- No Government has the right to disempower, bully and impose their interests on a marginalised and nuclear scared people.

- POISON is POISON – they both have detrimental effects on health, cultural and spiritual impacts.

- Question to the jury: What do you see is the difference between nuclear and other poisons?

Karina, Rose and I were then called to be witnesses for Day Three of the Jury, 29 October 2016, based on the Jury's decision from the speed dialogue session to have further discussions with Aboriginal witnesses. This would be conducted differently to the speed dialogue session and would also involve a number of Aboriginal community members. The session would occur in one

room with 350 jury members and around 20 Aboriginal witnesses (Government of South Australia 2016). A document titled, 'An Aboriginal evidence session is planned for the 29th October 2016', was provided by democracyCo to witnesses on the process of the Aboriginal Evidence Session. Here is an extract:

> As you may know the South Australian government are exploring the possibility of storing high-level nuclear waste in South Australia and are currently running an engagement process with the people of South Australia following the Nuclear Fuel Cycle Royal Commission.
>
> As part of that process, a Citizens' Jury is being run in October and November, and the Government have contracted us, democracyCo to facilitate that process. We are a South Australian firm who specialises in Citizens' Juries. democracyCo have designed a 2.5 hour session devoted to the exploration of issues important to Aboriginal people as part of the Jury's discussions. ***We would like to invite you and your organisation to provide evidence to the Jury – to support them in their important deliberations*** (Government of South Australia 2016).

Outcome of the Citizens' Jury report: When democracy isn't really democracy

The jurors reported the outcome of the Jury's findings to Premier Jay Weatherill. They reported 'No' to proceed with discussions on an intermediate and high-level waste repository in South Australia. Fundamental to the jurors' concerns were lack of consultation with Aboriginal communities and lack of 'trust with the government'. The response was handed to the Premier. It read, in part:

> The Premier has stated that "without Aboriginal consent the proposal will not proceed" (ABC's Q&A Series 9 Ep 35, 26/09/16). If Mr Weatherill is a "man of justice" as he himself told us on the first day of this jury process (08/10/16) then he must be held to this conviction (South Australia's Citizens' Jury 2016, p. 18).
>
> **Recommendations**
>
> Based on information provided to the Jury there is insufficient evidence to support Yes.
>
> There is a lack of aboriginal [sic] consent. We believe that the government should accept that the Elders have said NO and stop ignoring their opinions. The aboriginal [sic] people of South Australia (and Australia) continue to be neglected and ignored by all levels of government instead of respected and treated as equals.
>
> It is impossible to provide an informed response to the issue of Economics because the findings in the RCR are based on unsubstantiated assumptions. This has caused the forecast estimates to provide inaccurate, optimistic, unrealistic economic projections.

We remain unconvinced that estimates relating to the cost of infrastructure.

South Australia has a reputation as a green state and has a commitment to pursue clean energy and participation any further in the nuclear cycle (specifically foreign High-Level Nuclear Waste Storage Facility) will be detrimental to our image (South Australia's Citizens' Jury 2016, p. 5).

Despite the Citizens' Jury Final report stating 'Under No Circumstances' to the majority of the deliberations, the Premier's response was reported as follows:

Mr Weatherill said even though the majority of jurors had voted against the proposal, it was not the end of the debate. "The status quo is no. This jury doesn't believe the present proposal should be taken forward but we need to take into account a whole range of other broad community views," he said. "This is what we did this for to understand what exactly people were thinking and why they were thinking it, to assist us to make our decision. … I will now review their report and weigh it up against all of the other data compiled over the past few months" (Campbell 2016).

Privileging Aboriginal voices: The final words

In reply, the *Kupa Piti Kungka Tju̲ta* wrote in 2004 an Open letter:

People said that you can't win against the Government. Just a few women. We just kept talking and telling them to get their ears out of their pockets and listen. We never said we were going to give up. Government has big money to buy their way out but we never gave up (Australian Map of Nuclear and Uranium Sites 2017).

There was more recent public comment in the words of *Kami* Lucy Lester who responded to 'prominent South Australians' who had written to MPs on 2 March 2017, calling for more discussions about the 'viability' of international intermediate and high-level nuclear waste being stored in South Australia. She said:

We wonder that prominent South Australians would push for a project to subject our lands and waters and the health and security of future generations to such obvious risks – forever. This is not a political issue. This is a matter of life or death (Koori Mail 2017, p. 23).

Conclusion

The Royal Commission process demonstrates how activism and public education come together as part of 'cultural responsibility' to Country, and two interrelated ideas of 'community'. Through participation in the Citizens' Jury, not only did we engage in public activism through stating

strongly our 'NO' position, we also educated many of the jurors about *Anangu* perspectives of the importance of Country as 'living' as well as the history about Emu Field and the activism by *Anangu* and Aboriginal community members in this state. As members of more than one community and professional educators, we considered it our responsibility to act and make clear that, when Country is poisoned and toxic, we too are impacted: the health of individuals, communities and the state is threatened. This is an articulation of Indigenous activist practice in the community and broader educational activism. The experience in general and the details of its public processes are invaluable real-world resources when teaching successive generations of teacher educators, and this will be discussed again in Chapter 7.

The *Irati Wanti* campaign draws attention to education as community-sustaining as well as knowledge-exchanging practice. It demonstrates the need for educators and Indigenous communities' expectations of their educators to use their skills in all fields that impact on everyday life, in a manner that befits the circumstances whatever those may be. This conceptualisation of education is obligating, enriching and empowering, and empowerment – by definition – is always and inevitably political. For *Anangu*, politics and the enabling construct of sovereignty go hand in hand.

In 2017, the International Campaign to Abolish Nuclear Weapons (ican) drafted an International Treaty (international campaign to abolish nuclear weapons 2017). This involved the coming together of international communities. *Yankunytjatjara* representative and a member of civil society, Karina Lester, presented at the United Nations forum (June 2017) for the abolition of nuclear weapons on behalf of Indigenous people from Australia, in support of the Treaty. Australia is yet to commit to sign the Treaty.

The fight continues to be a nuclear free state.[16]

CHAPTER 6
BOUND AND UNBOUND: SOVEREIGN ACTS

Simone *Ulalka* Tur and Katie *Inawantji* Morrison, Opening Performance – *Bound and Unbound Act 1*, Fontanelle Gallery, Bowden, Adelaide 2014. Image by Fernando Gonzalez.

Dedication Poem by Mona *Ngitji Ngitji* Tur 2010

To my tjamu*, grandfather*

Love beyond expression,

Forgive my intrusion.

Hope has come at last

To explain your past;

To promote your culture,

For children of our future.

So they can learn your philosophy of life:

In this our Country,

Live as brother and sister

Without hate of colour or race.

Introduction

This chapter, through the third exemplar Indigenous collective praxis, brings together the

significance of engagement as 'community' through the creative work of *Bound and Unbound:*

Sovereign Acts, a collective Aboriginal Academic Creative Women's group, who work within a

university in South Australia. The chapter also demonstrates that collective scholarly engagement

can contribute to Indigenised space by connecting out to community and back to within the

university space it addresses the following question: Does creative performance within

Indigenous Studies and Education inform pedagogical praxis?

The Unbound collective is Ali *Gumillya* Baker (curator), Simone *Ulalka* Tur, Faye Rosas Blanch and

Natalie Harkin*.* The group expresses its work this way:

> ALI GUMILLYA BAKER shifts the colonial gaze through film, performance, projection, and
> grandmother-stories. SIMONE ULALKA TUR's performance and poetics enact an
> intergenerational transmission of story-work through education. FAYE ROSAS BLANCH
> engages rap theory to embody sovereignty and shedding of the colonial skin. NATALIE
> HARKIN's archival-poetics is informed by blood-memory, haunting and grandmother-
> stories (Baker et al. 2015).

We begin with locating our Country. Ali *Gumillya* is from *Mirning* Country – Nullarbor, South Australia. Faye is from *Yidinyji/Mbararam* Country – Atherton Table lands, North Queensland. Natalie is from *Narungga* Country – Yorke Peninsula, South Australia. In naming our Countries, we locate ourselves – we enact our sovereign position. This is cultural as well as political. *Acknowledgement of Country* also makes evident that we live, work and perform on *Kaurna* Country. This is both respectful and enacting of appropriate cultural protocol. Locatedness and situated knowledge, outlined in the Literature Review and Methodology chapters, is enacted here.

Acknowledging my Aboriginal Sistas' Country is important. In locating ourselves, our families, and community, we connect with each other. We position and privilege our stories to and from each other – in naming our Country. Phillips and Bunda (2018, p. 10) reinforce this point: 'The relationship with others is at the core of storytelling and storying – there must be tellers and listeners'. We tell our story to each other, to our families, and to our audiences: we are both tellers and listeners.

Each member of the collective contributes towards an individual and collaborative objective. The collective work is significant to this thesis through the motivation to bring together theory and practice – in *praxis* – through multi-disciplinary and interdisciplinary performance. It represents and tests ontological, epistemological and axiological premises discussed in the Literature Review and Methodology chapters of this work. In particular, it recognises 'inter-generational transmission of story-work through education', through connection to Country and via 'performed' activism.

It employs the means of communication – poetry, song, narrative, film and other electronic media and performance – favoured by practitioners of decolonising methodologies. In this way it tests

personal and professional educational premises discussed so far, in shared public space, and prepares for their employment in the fourth and final exemplar in the next chapter and its discussion of an *Anangu*, embodied approach to pre-service teacher education. In this way, it acknowledges four generations of transforming knowledge exchange – between *Anangu* Grandfather and Granddaughter, Mother and Daughter, and Daughter and Niece – and anticipates the influence and effect of this on Indigenous and non-Indigenous generations to come.

As with the previous exemplars, this chapter will first align theory with an exemplary practice (in this case the work of the *Bound and Unbound* collective) and then discuss the work directly and its application of theory to practice.

Theories of performativity and the *Bound and Unbound* Collective

Collective action

Our work in the *Bound and Unbound* collective was motivated by our need to acknowledge the paradox of working as Aboriginal academics within a site that epitomised colonial knowledge production, where, historically, the representation of Aboriginal and Torres Strait Islander people was constructed in 'racially violent' ways, as 'primitive', not having human status, and as 'objects' of interest in dominant knowledge systems. All us women were working towards completing our PhDs. There are not many Indigenous people engaging in postgraduate studies. A significant disparity between Indigenous and non-Indigenous people exists in this area of educational opportunity, as well as in other respects. In the face of this reality, we understood collectively that we are stronger together, and our individual, community and professional backgrounds can make something profoundly intuitive and powerful if we work together. The importance of staying together and staying strong is reflected in the On Country chapter. We all agreed we love ideas and we all have creative strengths which collectively can bring complex ideas and experiences of shared lived experience of colonial-settler Australia to the public space – whether it be in a lecture

theatre, a tutorial room or a public performance exhibition. We also understood that the university can still be a dangerous place for Indigenous undergraduate and postgraduate students and staff (Phillips & Bunda 2018, p. 112). The act of countering negative representations also compels a responsibility to challenge and critically engage with such representations as part of Aboriginal scholarship by *re*writing and *re*righting (Tuhiwai Smith 1999, p. 28) them. We decided to offer other narratives arising from our research, archives and commentary to counter privileged, dominant critiques, and to position Indigenous epistemologies as important contribution to knowledge production within a university.

Collective and creative engagement offered us a method to have difficult conversations with mainly non-Indigenous students and audiences, to offer hope and possibilities beyond negative or skewed representations. As a collective we also understood, appreciated and respected our individual family stories and our collective experiences as Aboriginal women. We aren't the same. This characteristic makes the collective engaging.

Even more important was honouring our stories and our communities in a safe and trusted 'performance' space which we needed to create for ourselves, that I have referred to previously as 'Black space', to be able to vision ourselves and engage in ideas so we can further shift the university's relationship to Indigenous Knowledges and perspectives through teaching and research.

We pursued the idea that Indigenous collective creative praxis within a university contributes to Indigenous Studies and 'grows' Indigenous intellectualism. In this, we followed Tuhiwai Smith (1999, p. 28) who contends, 'Indigenous people want to tell our own stories, write our own versions, in our own ways, for our own purposes'. We therefore tell our own narratives within the academy. We also responded to Moreton-Robinson's (2007, p. 278) call for Aboriginal women to forge ahead in intellectual and creative ways:

> Aboriginal women continue to forge cultural practices under conditions and in contexts not of their choosing, and do so creatively. For Aboriginal women survival demands expertise in cultural translation and self-presentation within dominant culture.

Put simply, the formation of *Bound and Unbound* Aboriginal women's collective was an embodied praxis that enacts 'cultural translation', and it continues to be so.

The power of naming

> As subjects, people have the right to define their own reality, especially establish their own identities, name their history. As objects, one's reality is defined by others, one's identity created by others, one's history named only in ways that define one's relationships to those who are subject (hooks 1989, pp. 42-3).

Being able to represent oneself or community is important. For the *Bound and Unbound* collective, naming of the collective is a deeply significant act of self-representation.

Bound represents a struggle against colonial, institutionalised oppression: the binding of people and knowledges as part of historical normalisation and representation in colonised space, on the one hand, and the struggle for liberation by those who have been bound on the other. There are also specific connotations for institutions of education and other governed spaces (like archives) in its allusion to the world of books, databases, files and 'collections' in which appropriated Indigenous Knowledges are locked away and inaccessible to those who 'really' own them.

The juxtaposition of images of containment and freedom point to ways of critiquing ideas through creative responses as 'acts' of cultural transgression and translation. The purpose is to challenge western institutions such as universities, museums and galleries who have invested in the representation of Aboriginal and Torres Strait Islander people, using dominant racialised ideologies to justify the rightfulness of their 'interest'. Systemic reproduction of these perspectives reinforces adverse representations. The perspectives must be challenged and changed.

Stoler (2009) argues that scholars should consider archives not only as sites where knowledge can be found but 'markers' of knowledge production by nation states, as part of the 'ethnographic'

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record. In his analysis of the role of Ethnomusicology as 'archive', Vallier (2010, p. 39) reasserts Stoler's argument: 'that archives, in particular colonial archives, must be viewed as sites of knowledge production and not merely as storehouses of knowledge'.

Epistemic logic therefore requires critiques of institutions of knowledge, including universities from Indigenous standpoints and, I would argue, through the conceptual frameworks of relationality and connectedness to Country, since so much that is institutionally 'captured' concerns kin and their places of being and knowing. Engaging and critiquing these representations on how 'knowledge and production' can bind individuals, families, groups, communities, colonised people – some perpetually negative and stereotypical and others subtle yet based in privilege and 'white patriarchal possessive logic' (Moreton-Robinson 2015, pp. 81-82) – demands critique from within institutions of knowledge.

Undertaking such critique is ethically necessary but also potentially liberating: through the praxis of critique and reflexivity, I can *choose* to bind myself to certain ideas and to other Aboriginal academics and performers; through praxis, I form 'kindred' (Worby, Tur & Blanch 2014) and collegial relationships and cultivate liberating counter-narratives.

The process of collaboration is explained in an article written together by Indigenous and non-Indigenous colleagues about acts of sharing writing and the resulting play of ideas:

> Writing to, for and with each other has produced a sustaining correspondence, something beyond academic writing for publication. This is the basis of a 'kindred relationship'. Words signal our affinity, hold us together and to account, bridge our worlds, track our footsteps (Worby, Tur & Blanch 2014, p. 2).

We call the basis of this exchange 'liked-mindedness'. Haraway (2016, p. 2) further describes the significance of 'kin-like' connection through her complex critique of 'humans' and earth: 'The task is to make kin in lines of inventive connection as a practice of learning to live and die well with each other in a thick present'. Indigenous epistemologies can contribute to Haraway's vision of

'inventive connections' as important contributions to living and being in the world and the world of knowledge as embodied. I consider Indigenous ways of knowing, being and doing as always understanding the significance of connecting land (Country) and people. Moreton-Robinson (2017) sums up this connection in the following statement:

> Indigenous people's sense of belonging is derived from an ontological relationship to Country derived from the Dreaming which provides the precedents for what is believed to have occurred in the beginning in the original form of social living created by ancestral beings (Moreton-Robinson 2017).

I argue that collectivity, connection, kinship, kin-like relationships, like-minded-ness and community – defined through *relationality* – are important and necessary to sustain *Aboriginal* intellectualism and community. They permit travel beyond individual acts of scholarly engagement, to collective and sustainable knowledge production about important matters.

Through these 'kindred' connections – which I choose to bind myself to – I become *Unbound* through (and in) relational and affective solidarity with like-minded others. This 'binding and unbinding' is not done lightly and without critique or paradox and contradiction when located within a university. Binding and aligning to theoretical frameworks requires responsibility and strategic selection that supports and facilitates collective research. The *Kupa Piti Kungka Tjuṯa* taught me this as well. They demonstrate the significance of collective activism and community in caring for and as Country (Rigney & Hemming 2014), and caring for each other. They oblige, encourage and give permission to scholars to do the same through their demonstration of *Ngapartji-Ngapartji* within an *Aṉangu* context. This philosophy and ideology of responsibility, reciprocation and shared exchange can extend across communities; it becomes foundational to any praxis for sustainable change. It does this grounded and situated – without appropriation.

Collective creativity through *Bound and Unbound* extends the idea of performativity and relates to hooks's (1994) idea of teaching as a performative practice, as outlined in the Introduction,

Literature Review and further explored in the following chapter. As a collective, we 'teach' each other by performing together to create learning, teaching and research spaces, first for ourselves and then for others. In the process, teaching space also becomes Indigenised space or 'Black' space. Meanings created there produce a place of Indigenous scholarly interaction. Through teaching each other, we 'become' enhanced and I would argue more accomplished in our expression of theoretical and conceptual frameworks and action-oriented practice. This leads to still greater reciprocity and increased assuredness in taking and sharing public and professional responsibility for our embodied acts of reclamation, re-inscription and transformation. This is our version of Moreton-Robinson's description of 'cultural translation'.

Cultural translation: articulating the 'in-between'

The *Bound and Unbound* collective nurtures opportunities to shape/stage strategies for communication around difficult conversations of colonialism, 'race' and representation. It generates community-consolidating and defining acts of provocation, resistance, respect and remembrance, and 'translates' all this into challenges to past and present representations of 'the Indigenous' in tertiary education. The affective nature of *Bound and Unbound* as a body of publicly performed knowledge allows the collective to 'cut through' these subjective colonial constructs in creative, beautiful, gentle ways.

My specific contribution to the collective is the singing of my *Ngunytju's* poems. These poems were written in the 1970s and speak to an era of Assimilation, where Indigenous bodies were under surveillance and at risk of harm, leaving a legacy of servitude and threats to survival. *Ngunytju's* poetry calls for tolerance and understanding. This 'gentleness' is a deliberate response to the 'violent' archive, its racialised text and dehumanising visual representations. Taking on the power of dominant institutions, whilst painful, is more bearable when standing as a collective. I argue that the effect of Indigenous creative expression, especially through what Massumi (2015,

pp. 48-9) calls the 'in-between moments' generated through live and/or mediated performance, offer possibilities for alternative ways of engaging with powerful institutions and those who sustain them. But I consider that much more can happen and does happen. The 'in-between moments' can be more than immediate and affective. They can be enduring and 'effective'. In her analysis of affect and pedagogic process, Watkins (2010, p. 269) draws from Spinoza's '*affectus*' and '*affectio*': '*Affectio* may be fleeting but it may also leave a residue, a lasting impression that produces particular kinds of bodily capacities'. She cites Spinoza's explanation: '"the body can undergo many changes and nevertheless retain impressions or traces …"'. Watkins critiques the role and relationship of teacher/student and student/teacher, and the shift to technology and self-directed learning (Watkins 2010 p. 270). She refers to a 'process of mutual recognition' as a fundamental aspect to pedagogy (Watkins 2010, p. 271). She also refers to Probyn (2004) on '"affective dimensions of teaching"', and Brabazon's perspective on tertiary education that students ultimately '"want to be taught in interesting ways by teachers"' (p. 271). She also cites Reed on learning as a social activity: '"Becoming a self is something one cannot do on one's own; it is an intensely social process"' (p. 284). Watkins (2010, p. 284) explains further:

> The social, however as it is embodied as an ongoing series of affective transactions, needs to be conceived not only as a source of subjection but as a site of possibilities.

Whilst Watkin's focus is on critiquing educational psychology (pp. 270-71), I agree with her main premise, especially her ideas about lingering and residual *affect* and *recognition*. I also agree with the possibilities that collective and creative performativity, as a process of teaching and learning, can nurture a desire for future learning and transformative practice as cyclic (inter-generational) undertakings. From my perspective, they do not end at the 'moment of acquisition' but become something more fluid, dynamic and creative for all parties.

This occurs as a result of 'agency' (and even an implicit 'contract'): for example, in all *Bound and Unbound* Acts, audiences are asked to sign into a discarded museum record book, to mark their

presence. Through these invitations to 'act', sharing of space and exchanges of action and intention between performers and 'their' audience is created. After all, meanings derived from performed acts are mutually constituted, and once they have witnessed the performance, audience members cannot say that they have not been 'told' or 'located'. They leave with the question, 'What will you do with what we have shown you?'

Extending the concept of the 'collective' from Aboriginal academic colleagues to student and teacher relational connections offers possibilities for 'productive', 'risky' and transformative pedagogy in the 'Black (performance) space' of Indigenous Studies. These ideas will be discussed in Chapter 7 on pre-service teacher education.

Putting practice into theory

I have argued, so far, that through the collective *Bound and Unbound,* Indigenous creative expression and performativity produces a lingering 'affect' and a transformative 'effect' – grounded in relational experiences and mutual recognition – on those who are part of the collective and those who share its public and professional work. The concept of relationality, when used in this way, describes connection between self, Country, space and place. But the 'connection' it is not always the same for everyone.

Land is living and holds knowledge and memory. Relation to it is always ontologically connected for those who have 'Country'. Each of the *Bound and Unbound* collective member's connections to her Country is relationally and ontological grounded. This 'affects' us individually and together and in turn affects students, other colleagues and members of the public who make up the audiences.

In all cases, relationality is profoundly intimate and situated, but it is *differently* experienced according to 'ontological' positioning (Moreton-Robinson 2013) and point of engagement at the

'Cultural Interface' (Nakata 2007, 2007a). Understanding and sharing the complexities and effects of this difference is part of the collective's performative, educative purpose.

ACT I

The collective's work was conceived in 'Acts'. The collective was interested in how various 'Acts' – legislative, appropriative, genocidal – have governed the lives of Aboriginal and Torres Strait Islander people, particularly our family women's stories. There are also theatrical connotations to 'acts' and public 'acts' of 'activism'. Act I: *Bound and Unbound: Sovereign Acts – decolonising methodologies of the lived and spoken* was performed at Fontanelle Gallery, Bowden South Australia in 2014. The performance exhibition included visual art, projection, videos, spoken word, song, poetry and performance. The focus of Act I was responding to ideas, representations, and histories which can be 'binding and unbinding'. The opening night had over 250 people attend: family, friends, colleagues, students and exhibition goers. The audience were invited to sign into the register to 'mark' their attendance – a record of their 'act' of attendance. Curator and performer, Ali *Gumillya* Baker (2018, p. 82) in her thesis exegesis states:

> Act I of the Bound and Unbound project provided each artist both individually and collectively an opportunity to look back at the attempted abjection of ourselves and our ancestors as Aboriginal people. We reflected upon and responded to each other's work as well as the circumstances of our families and ancestors and shared how these layered intergenerational gifts and narratives of survival and protest by our people *resonate outside* the context of colonialism's 'collections' of our beings and selves, their colonising published texts, their state archives; we share our uncontainable resistance to being subsumed to within the 'collected' and dehistoricized.

She cites Tuhiwai Smith, who speaks of this challenge:

> "So the challenge is to use rhetoric, in other words, to use public talk, really for two separate audiences. That is our challenge. How do we 'speak', if you like, to the academy, how do we speak to power, how do we speak to ourselves, how do we speak to our own communities, and how do we convince them that we are actually useful" (Baker 2018, pp. 81-82).

The performance

We begin with the ring of a bell … a reminder of mission days where Aboriginal people's lives were controlled. We promenade through the audience always ensuring we – the collective members – can see each other. Faye and Ali perform at a shelter with a fire, lovingly made with branches and leaves; photos of their family members hang behind them. They ask: 'Who speaks? Who Listens?'. Natalie stands by her film – of her weaving her Nana's letters held in state archives into a basket. State archives that were once binding in the representation and telling of the Aboriginal child 'become unbound' through the gentle movement of weaving the 'evidence' of the past into something new and present (Harkin 2014). The smell of lemon-scented bark wafts through the gallery – a campfire is burning outside.

Singing Poetry - Acts of honouring, protocol and performance

Selecting my late Mother's poem *Dedication* to be adapted to song for this performance by Aboriginal singer-songwriter Nancy Bates was an important decision for me. I spoke to my immediate family about performing Mum's poetry in song, to honour her teachings, cultural philosophies and her gift of storytelling. Like story, song also tells stories. I also understood my responsibility to maintain inter-generational teaching as taught to me by my family, my cultural teachers from the *Kupa Piti Kungka Tju̱ta* and extended family. I asked my u̱ntal Katie to perform with me and accompany her *Kami's* poetry with her violin. This was a very special moment – to have a daughter sing her Mother's poetry, and granddaughter to play the violin to her Grandmother's words[17]. This is inter-generational transmission. Our family (like many Aboriginal families) relates to the loss of Elders and storytellers. Singing to remember is important. The adaption of Mum's poetry to songs embodies this concept of remembering as articulated by Nora Marks Dauenhauer and Richard Dauenhauer, from the Tlingit Nation, in Archibald/Q'um Q'um Xiiem. Archibald/Q'um Q'um Xiiem (2008, p. 27) also cites the words of Leslie Marmon Silko about the influence of story:

> "The old folks said the stories themselves had the power to protect us and even to heal us because the stories are alive; the stories are our ancestors. In the very telling of the stories the spirits of our beloved ancestors and family become present with us. The ancestors love us and care for us though we may not know this".

Archibald/Q'um Q'um Xiiem reflects further on the recording of Cree Grandmothers' stories which continue to give life after the storyteller has passed on:

> Some of the Cree women who shared their stories have now passed to the Spirit World, but their values, messages, and history in their own words and language live on (Archibald/Q'um Q'um Xiiem 2008, p. 29).

Dedication was my Mother's *call* to her *Tjamu to* keep *Anangu* ways of knowing, being and doing strong, now and into the future. This was my Mum's gift to her family and possibly many others who knew her. Phillips and Bunda (2018, p. 87) refer to stories in the following way:

> Once stories are brought to life, here we consider our practices of gifting stories. We name the practice of dedicated sharing as *gifting* to honour age old tradition, the intimacy and bonding that deliberately shared storying nurtures. We don't just throw stories out into the ether. Our ethic is transgenerational movements for storying. We see stories as treasures and storying as reciprocal. The gifting is honoured with due protocol and responsibility, and crafted to specific audiences.

In the backdrop of the gallery were the words of my Mum's poem. On the floor of the gallery I laid red sand to represent my Mother's and our Country – desert Country. I sought cultural advice from *Kangkuru* Karina to ensure that I sculpted the representation of land appropriately. And on the opening night I asked *Kami* Lucy to attend to support me.

I refer to colleague and *Bound and Unbound* collective artist Faye Blanch who eloquently speaks of 'where the silences wait for shared voices to unfold and come to be' (Bound & Unbound: Sovereign Acts: ACT I 2014, Worby, Tur & Blanch 2014, p. 10). Our collective voices fill the space. Through our embodied creative performance, our memories, our stories spoken and found and yet to be told, our women's teachings, gestures and love are present even in their absence.

ACT II

Aboriginal Heritage by Mona *Ngitji Ngitji* Tur (2010)

We as Aborigines cannot forget the past.

It is written in our history and memories.

My philosophy in life is:

I cannot forever live in the past.

But by teaching the true history

To non-Aboriginal and Aboriginal children

They may learn to become more tolerant towards each other.

For they are the future generation

To make amends for Australia's historical shame.

The performance

The success of Act I gave rise to Act II: *Bound and Unbound: Sovereign Acts*, which was part of the 2015 *Tarnanthi* Festival of Contemporary Aboriginal and Torres Strait Islander Arts. The focus of Act II was to respond to institutions of 'culture' on North Terrace, Adelaide, South Australia. What the collective refers to as the 'cultural precinct' is also what the city planners call it. The cultural precinct includes state institutions, such as the State and Mortlock Libraries, The South Australian Museum and the Armoury Building, places of collection of Indigenous histories, artifacts and old people, records and archival information. All are sites of power and control. In particular, Act II was about responding to the Museum and Armoury buildings. This was reflected in Act II's core themes: 'interrogations of State colonial archives; notions of ethical practice and responsibility; enacting memory and storytelling; and sovereign identity and (re)representation' (*Bound Unbound Act II* 2015). The performance included the making and wearing of paperbark skirts, with self-powered lights to illuminate performer and audience faces and spaces. As we walked through the precinct, large projections were created at will from hand-held projectors, with which we 'wrote'

critiques of the States' relationships to Indigenous people on the walls of the 'historic buildings'. In particular, we re-inscribed the 'history' of physical anthropology, making visible what is not seen and not told, and repatriating love back to our ancestors.

A home fire burns on the ground between the buildings. Harkin states: 'We repatriate love and agency back to our families and ancestors who were trapped in the confines of these walls. We leave an indelible imprint' (Harkin in Baker et al. 2017, p. 25). We do leave an imprint, and *Bound and Unbound* Curator Ali *Gumillya* Baker (Baker et al. 2017, p. 9) offers the following reflection:

> Facing the cultural precinct … In this space there is nothing between us and the stars. We return the gaze upon us and shed from us like a cocoon all manner of abjection; we project little and big illuminations onto the outside back walls of the South Australian State Library, South Australian Museum building and Armoury Building along the North Terrace precinct of Adelaide, South Australia. On Kaurna land. What are the possibilities of our relational sovereignty?

Kaurna Elder Uncle Lewis *Yerloburka* O'Brien welcomes the audience to *Kaurna* Country, and shares *Kaurna* ontologies and analysis of the cultural precinct. We circle with billy cans and old pots with smoke flowing out, fuelled with dry ice and water, to the sound of Katie *Inawantji* playing the violin accompaniment to *Dedication* and *Aboriginal Heritage*. I call to the audience through Song. We ask the audience to 'walk with us', to follow us, just as we asked them to 'sign' at the performance of Act 1. We walk through with our portable projectors shining light, political statements, and love poems – to each other, to our families, to ancestors, and to the audience. We promenade to the Armoury, a site where rations were given and old people were 'objects of scientific curiosity': histories that are not visible. I sing *Aboriginal Heritage* (Tur 2010, p. vi), the second song adapted from Mum's poem. The violin is hauntingly beautiful. At the end of the song, a Magpie sings back.[18] The powerful message to 'teach the true history' by *Ngunytju* calls for a response, to reconcile these spaces of trauma. Uncle Lewis closes the performance by smoking the site.

As part of our public act we hired 10 Bus Shelters around metropolitan Adelaide.[19] In the bus

shelters are mounted large images of *Unbound* member Faye Rosas Blanch and myself. We

become present in the 'everyday' and beyond the everyday. Each image has what we call a

sovereign love poem written by the collective and the statement, 'We are on Kaurna Land'. The

first image shown below was bought by the National Gallery in Canberra Australia, as part of the

Resolution touring exhibition.[20]

Activist embodied performance – 'We are massive in this Country'

Activist public performance of 'sovereign acts' requires bravery and skill. The *Bound and Unbound*

collective – these powerful, scholarly, creative sovereign Aboriginal women – has supported me to

act out, speak out and stay strong. In Ali *Gumillya's* words:

> We are massive in this country, we are present here, we are giants of our histories.
> Colonialism is a shallow 'I' at the end of this time, a peripheral greed, an aesthetic of a
> globalised culture that has lost the capacity to love. Our survival, despite all this evil,
> requires endurance and intimacy (Baker 2017, in Baker et al 2017, p. 30).

These lessons are transportable; they bring the personal experience of a 'colonised' existence into

the public domain and 'test' its affective and effective qualities.

This work also provides 'lived research' experience that can be offered to teachers in the

professional domain – this requires endurance and intimacy on all sides. Personal and public

expression is translated into professional preparation and practice explored in the next chapter. [21]
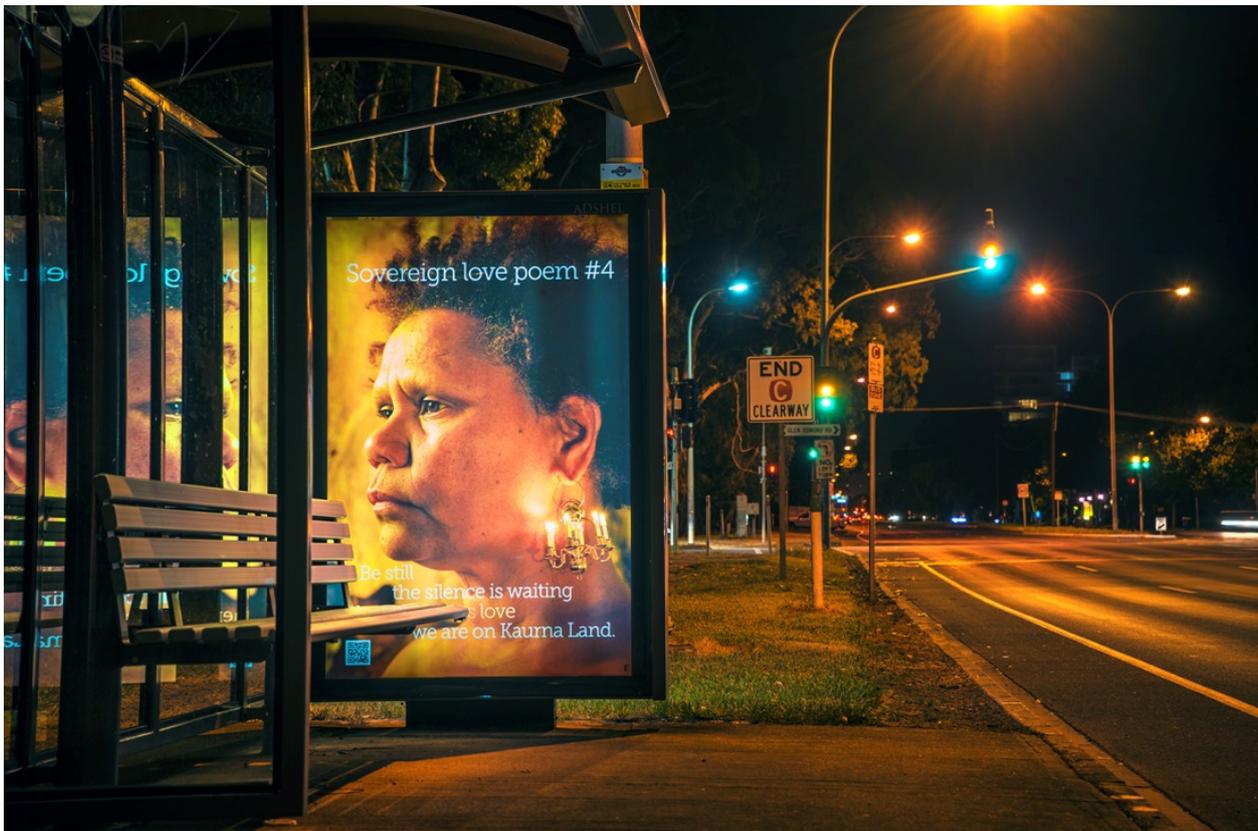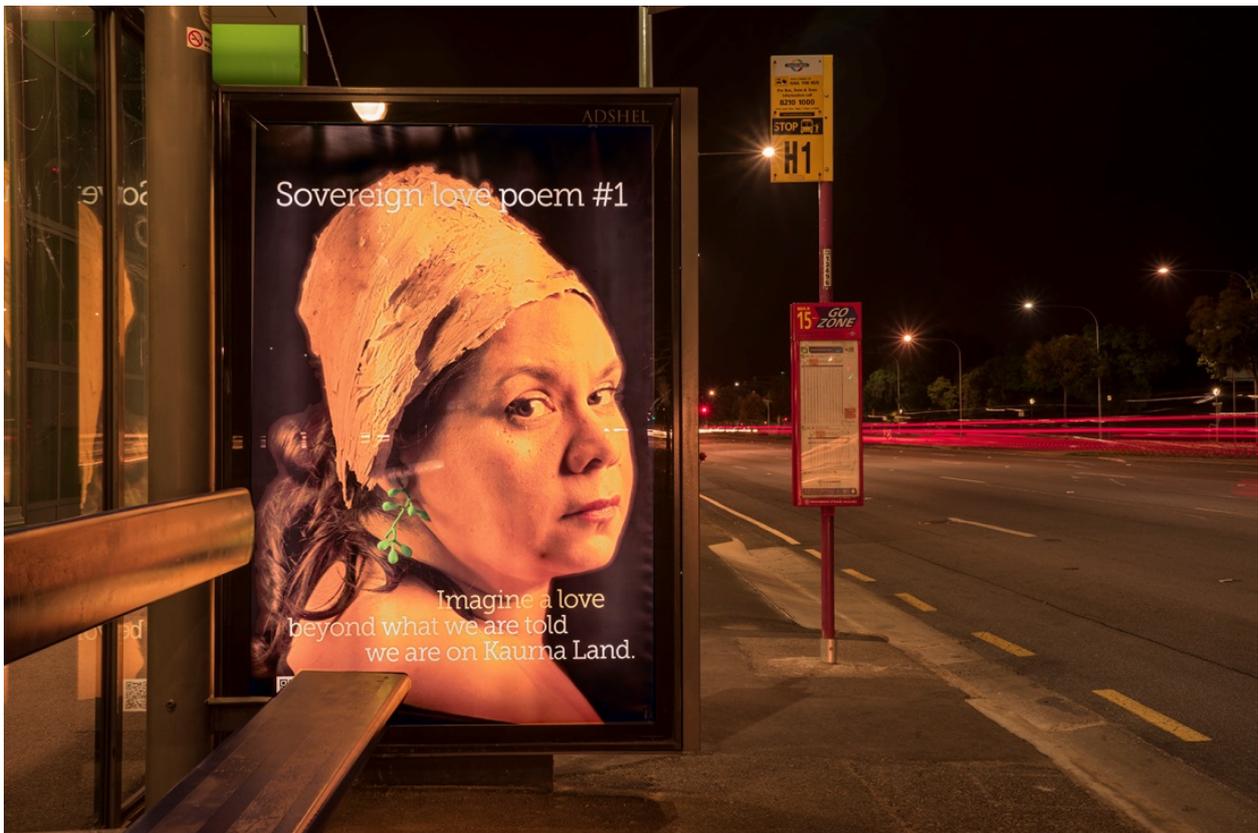
Unbound Collective, Baker, Tur, Harkin, & Blanch (2015), 'Sovereign Love Poem #1' and 'Sovereign Love Poem #4'. Installation at 10 sites around metropolitan Adelaide.[22]

CHAPTER 7
PUḺKARA NINTIRINGANYI: 'BECOMING KNOWLEDGEABLE' IN PRE-SERVICE TEACHER EDUCATION

> Teaching is a performative act. And it is that aspect of our work that offers the space for change, invention, spontaneous shifts, that can serve as a catalyst drawing out the unique elements in each classroom. To embrace the performative aspect of teaching we are compelled to engage "audiences", to consider issues of reciprocity (hooks 1994, p. 11).

Introduction

This chapter offers an analysis of the professional practice and 'doing' of teaching pre-service students in a core Indigenous Education topic offered at Flinders University as part of a Bachelor of Education degree program. This fourth exemplar will put into focus the interplay between connectedness of inter-generational transmission of knowledge, storytelling and counter-narratives, embodiment and activist pedagogy, collectivity and relationality, to bring together the components of a 'located' method of 'doing'. This methodical, theoretically substantiated approach is not formulaic and therefore needs to be applied as dynamic and situated in context. It addresses the question: How can this method be practiced within Indigenous teacher education? The final chapter will synthesise the process described here and add it to a framework of related, interlocking practices referred to throughout the thesis.

Puḻkara Nintiringanyi – 'Becoming Knowledgeable' offers an approach to Indigenous scholars as part of a broader experience of 'Becoming' within and beyond Indigenous Higher Education and studies. As well as this, the approach offers pre-service teachers a method to understand and inform their pedagogical practice within Indigenous Education, to develop a 'reconciled or third space' – a space 'in-between' – within schooling which supports teaching Indigenous students in Australian schools. Through a reflexive account of lecturing and teaching to pre-service education students in Indigenous Education, this chapter demonstrates how transformative praxis is possible

for teacher, student and system. The praxis translates into a productive approach to pre-service teacher education by drawing from the *Anangu* philosophy of *Ngapartji-Ngapartji* to sustain a place-and-time -specific approach to make and shape responsible Indigenous intellectual life.

Storying the teaching and learning throughout the topic, as a shared process of 'Becoming Knowledgeable' for teacher and learner, underpins key concepts of embodied performativity connected to the articulation of standpoint and the importance of engagement between teacher and learner through acts of reciprocity. These concepts form part of a series of complex ideas which connect to *Ngapartji-Ngapartji and 'Becoming Knowledgeable'* through experience. They signal a praxis of change, invention and spontaneous shifts, in what hooks (1994 p.1) calls 'teaching to transgress'.

I will show that drawing on Indigenous epistemologies, Indigenous standpoint, inter-generational experiences of colonisation, resistance/activist pedagogies, privileging of Indigenous voices and perspectives, and theoretical critiques of education and collective teaching. This will offer a praxis, which can connect to the lives of learners and lecturers through profound educational exchange, which is mutually rewarding and transformative. I will outline how this approach can be combined with teaching the process of 'becoming' through the theoretical lens of 'race' to contribute to a pedagogy which contests 'othered' knowledge and representation of Indigenous people and offers a site of possibility though counter-critiques and narratives ('transgressions') within a 'Black' teaching and learning space.

The 'showing' of teaching in 'Black' space will be demonstrated through my week-by-week reflections on teaching within a core Indigenous Education topic. These reflections form an episodic narrative, in keeping with the use of personal, instructive narratives in the other exemplars.

The reflection will highlight how the main constituents of the thesis connect to the privileging of Indigenous Knowledges and perspectives, embodiment and Aboriginal identity, collectivity, activism and transformation, through the 'doing' of teaching that takes shape in pre-service teacher education classes. The method employed in this chapter – the use of reflective journal-style entries compiled each week for a semester (Education topics: EDUC 2420 and 9400 Flinders University 2017) – is intended to mirror and model the approach to reflexivity and critical reflection on personal, public and professional practices, processes and engagements advocated to and employed by staff and students in their pursuit of the topic, and its reciprocating/reflective objectives.

Each semester's social, political and cultural teaching context is different. These reflections address the times – their influences and affects – as well as the circumstances of teaching in the near present. My weekly reflections, and contextualisation of and commentary on those reflections, will be used to record and explore the ways in which all aspects of Critical Indigenous Studies discussed in this thesis shape contemporary Indigenised teaching and learning spaces. Reflective journal entries will be italicised to highlight the theory-practice connections – praxis – in the iterative and interactive processes of 'Becoming Knowledgeable' *Anangu* way, and in a more general sense.

Contributing discourses

As is evident throughout the Literature Review, the provision of education to Aboriginal and Torres Strait Islander students has been considered extensively amongst educational scholars (Indigenous and non-Indigenous), addressed in federal and state policy, and prioritised by communities. In particular, this has occurred through community-led initiatives: for example in the D-Bate program (Wei et al. 1991), which explored Aboriginal Pedagogies through the incorporation of Aboriginal ways of knowing into the curriculum; and *Strong Voices*, which

identified 11 principles to build community capacity with community teachers and Elders, and the articulation of culturally specific Aboriginal learning styles and pedagogies (Harris 1990; Hughes 1984, 1988; Hughes & More 1997; Hughes, More & Williams 2004). All of these engagements have contributed to the discourse and pedagogies within Indigenous Education. More recently, Yunkaporta's (2009) 8 Ways of Learning, supporting teachers to incorporate Indigenous perspectives within curriculum and foster inclusive/culturally responsive schooling, offers beneficial teaching approaches for those teaching Aboriginal and Torres Strait Islander children and Aboriginal perspectives. Most relevant to this thesis, from this body of literature, is the research on Red Dirt Curriculum (2013, 2016), privileging *Anangu* voices and remote perspectives on what knowledge is important within western educational systems. Red Dirt Curriculum asks important questions about community aspirations of education. My *Anangu* approach is not intended to over-ride this material but take it to a place where it can be used well.

The topics: Their rationale, context, participants and story[23]

The topics EDUC 2420 *Teaching Indigenous Australian Students* (undergraduate topic) and EDUC 9400 *Critical Indigenous Pedagogies* (postgraduate topic) are grounded through the use of two theoretical perspectives: Critical Race Theory (Ladson-Billings 1998) and the Teaching for Resistance Model (see Education for Social Justice Research Group 1994; Brougham 1994). I refer to topic coordinator and colleague Faye Blanch (2016, p. 50), who outlines these aspects of the topic in the following introductory quote:

> This mandatory, educational topic informs pre-service student teachers about issues associated with teaching Indigenous Australian students. Pedagogically, it uses a critical race theory (Ladson-Billings 1998) framework to teach social justice through a process of unpacking racialization and the social construction of race and whiteness (hooks [sic] 1994; Shor & Freire 1987, 180-187).

These two frameworks allow for an exploration of critical, action-oriented and transformative teaching and learning. Critique of the normalisation of race and racism within educational

institutions asserts the importance of counter-narratives from the marginalised to shift power relations. Ladson-Billings's (1998) Critical Race Theory calls for a critique of the normalisation of race and racism within educational institutions, and asserts the importance of counter-narratives from the marginalised to shift power relations. The Teaching for Resistance Model (1994) engages students as agents in contributing to social justice through resistance and action, raising their consciousness, making contact and taking action.

Writing on Embodied Pedagogy, Freire (1998) defines 'praxis' as doing and as 'acts of recognition'. These elements are critical to a productive 'resistance', or what hooks (1994, p. 2) describes as 'enacting a revolutionary pedagogy of resistance' which is 'profoundly anticolonial'. The majority of students taking the topic are non-Indigenous but all will be responsible, in some way, as teachers in the education system, for the delivery of Indigenous Education in schools, according to state education policy and national guidelines. These students need at least to have *encountered* 'a revolutionary pedagogy of resistance' if they are to understand historical and contemporary Indigenous Education as more than a tokenistic presence in their professional preparation and their teaching lives. Those of us who teach the topic recognise that the approach is challenging, confronting and 'catalytic' (hooks 1991, 1994). Teaching influences students' lives. Education plays a critical role in shaping citizens, their foundational knowledge, values, sense of community, politics and contribution to society as a whole – through personal, community, professional and social acts. Giroux (2007) reinforces this foundational role of education:

> "Pedagogy always represents a commitment to the future, and it remains the tasks of educators to make sure that future points the way to a more socially just world, a world in which the discourses of critique and possibility in conjunction with the values of reason, freedom, and equality function to alter, as part of a broader democratic project, the grounds upon which life is lived" (Giroux cited in McLaren & Kincheloe 2007, p. 2).

As described by Giroux (2007), the role of pedagogy as contributing to a future of 'more socially just' and 'democratic' societies, is relevant to Indigenous Education within Australia. Mackinlay

and Barney (2014) analyse teaching Indigenous Australian Studies within tertiary education. They also refer to Giroux's argument about teaching and social change:

> Critical pedagogy asserts "every educational act is political and that every political act is pedagogical" (Giroux, 2011, p. 176) and through responsible and self-reflexive practice (2011, p. 6), "illuminates how classroom learning embodies selective values, is entangled with relations of power, entails judgement about what knowledge counts, legitimates specific social relations, defines agency in particular ways, and always presupposes a particular notion of the future" (2011, p. 7) (Giroux cited in Mackinlay & Barney 2014, p. 56).

In particular, drawing from hooks's (1994) statement above, performativity as part of praxis fosters teaching and learning spaces where educational possibilities and relationships based on reciprocal acts can be cultivated. Each week, for the duration of the topics under discussion here, (in order to locate a critical transformative Indigenous embodied and activist pedagogy), students are introduced to key ideas, concepts and theoretical frameworks through lectures, readings and tutorials. This occurs from an Indigenous standpoint to bring theory and practice together in praxis, when they spend time in schools before (and after) graduation.

Sefa Dei (2008, p. 93) states, 'When theory becomes a breathing text or narration, it gives life to practice'. Giving life to practice requires 'purposeful engagement' as well as a process of 're-purposing' and deepening key theoretical frameworks and concepts as they are introduced and re-introduced throughout the 10 weeks of teaching. The diary entries, below, will show how this level of engagement is demonstrated through my praxis of modelling my location and self-positioning through storytelling and the exchange of significant objects and their stories. This offers ways of preparing students to consider (and in time) articulate their own standpoint in relation to approaches taken to concepts such as embodiment, Black space, reciprocation, relationality, Country, collectivism, and activist practice.

The groundwork of pre-service teaching is undertaken based on sound theoretical, ontological and axiological foundations articulated in weekly readings for the topic, as its story unfolds. From the

beginning, they permit access to the unavoidable and difficult terrains of race, racism and whiteness. Most importantly, they prepare the way for employing a well-theorised decolonising methodological approach to understanding how race is constructed and how racism can be de-constructed through education, its 'normalised' position challenged, and its socially detrimental outcomes re-evaluated and changed.

The topics are core, compulsory Indigenous Education topics within Bachelor of Education and Master of Teaching degree programs. As core and compulsory topics, there can be mixed experiences and reactions from pre-service teachers in having to undertake them. Perspectives vary from scepticism and questions of relevance to future teaching professional practice in a predominantly non-Indigenous teaching context, to complacency arising from a 'get through-the-topic-and-pass' approach. There is often resistance to the ideas of 'race' as a social construct and to racialisation as a process. Many students feel confronted when learning about white race privilege and advantage. Many, however, also demonstrate commitment to transformation and teaching for social justice and reconciliation within Indigenous Education, because of these topics.

A weekly teaching narrative: diary format; episodic; reflective; reflexive

The repeating pattern of this chapter, as it addresses weekly teaching practice, is as follows: positioning statement of each week's subject matter; reflection on intention, objective and implementation; commentary on praxis and the ideas which inform it; and consideration of the 'everyday' reality of teaching in Indigenous Studies in higher education.

The **week 1** topic framework introduces the importance of privileging Indigenous perspectives, in relation to knowledge production and representation of and about Indigenous people, and the significance of articulating and naming standpoint position. This acknowledgement signals the creation of what we (the teachers in the topic) call 'Black space', where Indigenous stories, counter-narratives, knowledges and perspectives are positioned 'up front'. It also establishes the

importance of protocol in identifying who speaks, their entitlement to speak and the extent of that entitlement. This act of protocol precedes any statement of standpoint but signals that what is to occur is both sovereign (in its recognition of Country) and activist (in assertion of rights to Country). From this point, the topic begins to critique knowledge and curriculum as not neutral and always contested. This involves setting up the expectations and feelings of the class on the topic they are about to undertake. This introduction to approach and content foreshadows many of the themes to be dealt with in detail at later stages. In Weeks 1–4 classes entitled 'Indigenous Decolonising Methodologies'; 'Teaching for Resistance Model', 'Teaching about 'Race' and the Nation', and 'Critical Race Theory and White Race Privilege', students are introduced to the following key ideas:

> *Methodology: Anti-racist pedagogy.*

> *Themes and concepts: Embodiment; Country; standpoint and positioning; Black space; relationality; reciprocation; race and racism; and collectivist action and activism.*

> *Method: Storywork.*

Journal excerpts: week 1

Established up front with the class is that Indigenous Knowledges and perspectives are privileged within this topic. I introduce myself and voice clearly my standpoint position. I am from the Yankunytjatjara *community. I explain this through my Mother's and Grandmother's line. My late* Ngunytju *was Mona* Ngitji Ngitji *Tur, she was* Antikirinya/Yankunytjatjara *Elder, cultural teacher and interpreter. My* Ngunytju *was born 100kms from Oodnadatta at Hamilton Bore, Hamilton Creek Cattle Station in the 1930s, my late* Kami *Mary* Inawantji *Carroll (nee Tucker), was a* Ngangkari *(Aboriginal healer) and song woman.* Kami *gave my name to me at my birth:* Ulalka *meaning 'like a rock'. I also acknowledge all the Senior Knowledge Holders who guided me and*

members of the Kupa Piti Kungka Tjuṯa*. I acknowledge their activism against nuclear waste storage in our* manta*. I explain I couldn't be standing here strong as their teacher without the teachings from my old people. I also share my academic qualifications and explain I live in two worlds. I discuss the importance of building relationships with Indigenous students and the importance of supporting and giving space for each student's identity, understanding that their stories are diverse, based on their family and community context. I consider the voicing of my Indigenous Women's Standpoint. This is also about emphasising that one's position does shape teaching praxis. Whilst I am very familiar with explaining who I am, where I come from and what I do, the first step for any teacher is to understand their own position and the subjectivities which ground their values, their political and social perspectives, their own educational experiences. In turn, what they (students) hope to 'become' as future teachers is always important. I explain when I acknowledge that I am on* Kaurna *Land and in my own community that this is culturally necessary and an important protocol. But it is also intended to be a political statement: that we are always on Aboriginal land. Aboriginal and Torres Strait Islander people have never ceded their sovereignty. And through the semester, privileging Indigenous world views and perspectives within the topic will be both potentially affirming and challenging to students' own cultural capital which they bring into the topic. I state they are not 'empty vessels'. They arrive in the classroom with world views. Many students may never have had to consider their relationship or position in relation to colonial Australia and Indigenous people. For other students, they come with some experiences and knowledges of Indigenous people whether this be through individual/family connections to communities, or Aboriginal friends, or through a commitment to reconciliation.*

I explain to students that our teaching takes the following approaches:

- *We teach through a Teaching for Resistance Model (Education for Social Justice Research Group 1994), where we engage in issues of social justice, and this will be the case within this topic in Indigenous Education.*

- *The model will raise their consciousness and understanding about Indigenous people, cultures and matters through the lens of education.*

- *We lecturers and tutors will support students to make contact with the issues via the privileging of Indigenous voices through storytelling as praxis (Yunkaporta 2009).*

- *Each week, students are introduced to Aboriginal and Torres Strait Islander Heroes to highlight the contributions made to Australian society by Aboriginal and Torres Strait Islander peoples in this Country and beyond.*

- *We encourage students to take action to contribute to change as future teachers but also as present social citizens.*

I refer to hooks's (1991) ideas about 'education as the practice of freedom', and I encourage students to consider what this means in relation to Indigenous Education. I set up a tutorial which needs to be a safe space as some of the concepts we will discuss such as 'race' and 'white race privilege' can be confronting. I propose that, collectively, we can all contribute to change and transformative educational praxis.

As part of the introduction to the topic, we ask students to bring in a 'cultural item' to share with the class. The item is something which represents their cultural heritage or is important to family traditions or something that symbolises their beliefs. This begins the praxis of developing relationships through material and emotional contribution in a supportive and inclusive environment. It encourages a genuine exchange of our own stories and begins the self-aware process and the praxis of 'Becoming Knowledgeable'.

At a methodological level, why start with Critical Race Theory as part of professional practice and Embodied Pedagogy? The 'doing' of teaching is difficult terrain to negotiate and 'race' is a complex and confronting concept, as Sefa Dei (2008, p. 253) suggests:

> Racism is a subtle, invisible, and insidious reality in our social fabric. The school system is no exception. Racism is systemic and institutionalized to the extent that Whiteness is the norm.

I agree with this statement that racism exists within schools and schooling structures today. One reason for beginning where we do, therefore, is 'structural' – students need to understand the power of structures and their embedded biases and blind spots. This reflects my nearly 20 years of experience in teaching about 'race' within a university. Teaching about 'race' from Indigenous Australian perspectives is difficult but necessary terrain to negotiate.

Teaching through Critical Race Theory brings necessary focus to and perspective on learning about 'race' with pre-service teaching students. Ladson-Billings (1998, p. 9) cites Toni Morrison in her claim that '"race is always already present in every social configuring of our lives"'. She goes on to apply it to education: 'Critical race theory sees the official school curriculum as a culturally specific artifact designed to maintain a white supremacist master script' (p. 18). Starting there identifies and confronts the 'elephant in the room', as articulated by Professor Peter Buckskin (2013a, p. 4):

> In Australia, there is a lack of analysis of racism in Indigenous educational outcomes; and whilst there is a lack of evidence, White Australia can continue to argue that racism is not an issue that results in poor educational outcomes. So I argue that race and racism is the elephant in Australian staffrooms and classrooms.

Standpoint, embodiment and activism are thereby in evidence from the very beginning of communication in the topic. There can be no accusations of procrastination or cultural 'amnesia'. Lived and inherited stories ground and personify the politics (and polemics) of the discussion.

Ladson-Billings (1998, p. 18) refers to Swartz (1992), who explains that certain members of society's voices are silenced and made invisible. Curriculum as an 'artifact' reinforces and

privileges dominant 'legitimate' knowledge. Therefore, teachers have a critical role in reinforcing which knowledge and whose knowledge is of value and legitimate, and those which are not (Apple 1995, 2003; McLaren & Kincheloe 2007).

Apple (2003, p. 1) argues that '[f]ormal schooling by and large is organised by government … [and] is by definition political'. In the 1960s, Van den Berghe (1967, p. 11) suggested that racism was a social rather than a physical category:

> The existence of races in a given society presupposes the presence of racism, for without racism, physical characteristics are devoid of social significance … it is not the presence of objective physical differences between groups that create race, but the social recognition of such differences as socially significant or relevant.

Ladson-Billings (1988, p. 11) adds to these ideas with an explanation of Critical Race Theory (CRT) – the tool we use to address racism:

> CRT begins with the notion that racism is 'normal', not aberrant, in American society (Delgado, 1995, p, xiv), and, because it is so enmeshed in the fabric of our social order, it appears both normal and natural to people in this culture.

Ladson-Billings (1998) provides a critique on 'race' as normalised and part of social structures which shape the everyday. This perspective also connects to examinations of whiteness and privilege (Tannoch-Bland 1998; Nicoll 2007). Tannoch-Bland (1998, p. 33) states, 'White race is invisible, unearned, denied, systemic, undesirable, and confers dominance'. Ideas of 'race', whiteness and privilege become important concepts which need to be discussed and critiqued with pre-service teachers so that they understand their locations and standpoints in relation to Indigenous sovereignty, 'race' relations in schools, and broader society, and how this connects to education and its institutionalisation of knowledge and power. CRT discusses the importance of marginalised members within society to voice their personal accounts through counter-narratives and storytelling. This approach can align with Indigenous approaches to sharing Indigenous Knowledges, perspectives and experiences of colonialism within Australia. This is how we 're-purpose' and use it to address the Australian context and educational system.

In **week 2** of the topic, 'Teaching about 'Race' and the Nation' builds on the first week's introduction and engages more complex understandings of 'race' as a social and historicised construct and how such ideas have informed policies of Protection and Assimilation within Australia (Beresford 2012, pp. 86-93). In particular, we begin to critique the role of education as part of colonialism. The question is posed in the lecture on 'Race' and the Nation: 'Does Race Matter?' (Leidig 2017). We offer Moreton-Robinson's response (2015, p. xiii): 'Race matters in the lives of all peoples; for some people it confers unearned privileges, and for others it is the mark of inferiority'. I posit that, 'Race' does matter, and we engage in discussion about how schools address this, posing the question, 'what is the role of teachers in countering racism?' This leads to discussion of how to 'read' and read 'against' a dominant cultural narrative. These concepts are introduced to pre-service teachers so they can begin to engage in conversations about critiquing bias within knowledge production. Through an analysis of 'race' as a social construct, students can consider the power of discourse and representation of Indigenous people from the dominant narrative within colonial history. Building from Week 1 where students were introduced to Aboriginal and Torres Strait Islander people's sovereignty and standpoint positions, connection to Country through embodiment and relationality, and the importance of privileging of Indigenous Knowledges and perspectives, can develop their knowledge and understanding of how 'race' and racialisation shape education locally, internationally, and today within the 21st Century.

In **week 2**, students are introduced to the following ideas:

Methodology: Decolonising Methodologies, including anti-racist education.

Themes and concepts: Social construct; critical literacies; oppression; marginalisation; cultural genocide; appropriate terminology and representation; prior knowledge; contextualisation; reflection; hidden curriculum; identity; being and not being raced; the everyday, and speaking your story.

Method: talking circles; storytelling; decoding curriculum.

Journal excerpts: week 2

As part of the tutorial, I unpack students' understanding of 'race' as a social construct where the concept and theories have meant individuals/groups and communities have been oppressed, marginalised and subjected to cultural genocide – in this context, Aboriginal and Torres Strait Islander peoples. We engage in class activities: students answer a number of questions about Aboriginal people in South Australia through a group quiz; and they are introduced to how language and representation inform and shape understandings of Indigenous people, through the reading 'Guidelines for Appropriate Terminology' (Office of Indigenous Strategy and Engagement 2013). By analysing discourse, visual representations and the role of educational institutions in knowledge production, both these activities are about ascertaining students' prior knowledge and understanding of Indigenous perspectives and their understanding of the representation of Indigenous peoples based on racial constructs.

I encourage students to consider how disciplines of Anthropology, History, and Literature have contributed to harmful and violent representations of Indigenous people based on 'racial assumptions': ideas which still can have casual as well as formal currency in today's society [see letters to the editor or social media 'panics' and campaigns]. I ask students to reflect on their knowledge about Indigenous Australians and specifically the knowledge taught through their educational engagement. For many students there have been limited perspectives taught, usually Dreaming Stories often out of context, and some awareness about reconciliation. A smaller minority of students were taught about Mabo and Native Title, and the Apology in 2008. Some students also share their knowledge that has been informed by Student Support Officers in schools or due to the presence of significant numbers of Aboriginal students. They may know about Nunga Rooms and Aboriginal Community Education Officers (ACEOs) (MacGill & Blanch 2013). What

becomes evident is that very little is taught about 'race' and colonisation from an Indigenous perspective and the need to critically engage with understandings of 'race' and the impacts on Aboriginal people. Pre-service students are often oblivious to Aboriginal people's understanding of Australia. Many students reflected that teachers who did incorporate Indigenous perspectives in the schooling did so as a result of their own interest. We discuss the power of racialised structures and how social structures, culture and ideology, and the way attitudinal social behaviours systematise dominant privilege, powerfully yet subtly re-enforce what is called 'dominant ideology'. In terms of the curriculum taught and the 'hidden curriculum' (Apple 1995) within curriculum, schools reproduce the dominant ideological narrative.

I outline ideas of racial scientific theories which positioned Indigenous people as 'not civilised' and 'intellectually inferior', and how these concepts inform deficit understandings of Indigenous people and their ability to be educated.

The ideas are confronting. I go to YouTube and show Steven Oliver's (2012) poem 'Real'. I ask students to hear the words, to consider messages about Aboriginal identity and how racial scientific theories inform opinions, perceptions and generalised and racist representations of Aboriginality. This is accessible storywork used to elucidate academic and social constructs and ideas.

I explain to the class that I do not know what it is like not to be raced, to be asked about your identity. This is my 'everyday'. I ask students, 'What is your everyday?' and ask them to consider what is the everyday experience of Aboriginal children in schools?

The **week 2** objective arising from these discussions is to establish the idea that pre-service teachers need to develop their educational and political literacies, to be able to critique their understandings of knowledge production, educational structures, whose knowledge is legitimated

and how 'race' is present in the everyday. This can be challenging when their own educational experience may have provided limited knowledge or, in fact, no knowledge about settler-colonial 'race' relations within Australia.

Week 3 takes Critical Race Theory and White Race Privilege and applies them to specific contexts and the requirements of the teaching profession in South Australia. Teachers have a critical role in meeting the Australian Professional Standards for Teachers, and the following two focus areas for graduates outline the importance of teaching Aboriginal and Torres Strait Islander students:

> Focus Area 1.4: Strategies for teaching Aboriginal and Torres Strait Islander Students Demonstrate broad knowledge and understanding of the impact of culture, cultural identity and linguistic background on the education of students from Aboriginal and Torres Strait Islander backgrounds.
>
> Focus Area 2.4: Understand and respect Aboriginal and Torres Strait Islander people to promote reconciliation between Indigenous and non-Indigenous Australians Demonstrate broad knowledge of, understanding of and respect for Aboriginal and Torres Strait Islander histories, cultures and languages (Aboriginal and Torres Strait Islander Education, AITSL 2017).

In **week 3**, students are introduced to the following ideas:

> *Methodology: Critical Race Theory.*
>
> *Themes and Concepts: White race privilege; sovereignty; policy; racialisation – unearned, invisible and normalised; representation; Black space; 'master' narrative; Bound and Unbound Collective.*
>
> *Method: Talking circle; textual analysis; policy positioning; reflexivity.*

Journal excerpts: week 3

In order for pre-service students to effectively meet the graduate professional standards, understanding how 'race' and privilege manifests itself in schools, as outlined above in Week 2, is essential knowledge in the process of 'Becoming Knowledgeable', as defined in this thesis. Knowing that privilege within Australia is a consequence of the dispossession of First Peoples within this

Country can be very confronting, particularly when made evident in the tutorial that privilege exists within systems and also through the marker of being 'white'. I state that the colour 'white' is complex and needs to be critiqued in the context of representations of Indigenous people based on 'racial constructs' and informed from the ideas of the 'real' and 'not real' Indigenous. In addition, the insertions of class and gender need analysis.

I refer to Moreton-Robinson (2016), on 'white' possession connected to understandings of race, the logic of white patriarchy and sovereignty. When students begin to understand that privilege is 'unearned and invisible' (Tannoch-Bland 1998; Nicoll 2007) and is reproduced through social structures such as social media, schooling and its curriculum, feelings of guilt and anger can be a response. I ask students specifically to consider privilege within a schooling context. I pose questions: 'What do you understand about ideas of equality and equity? Is your history represented within the curriculum? Do you have your perspectives represented in the everyday? Do you understand how ideas of 'race' can inform deficit educational strategies applied to Indigenous students?'

I ask students to critically reflect on these ideas, and to connect with Indigenous perspectives through hearing and reading the stories and counter-narratives by Indigenous people in this Country. I reinforce the importance and significance of knowing which Country you are in: 'Are you in Kaurna *Land or* Ngarrindjeri?', I ask.*

I ask students to consider their relationship with the First Peoples of this Country, and to understand 'race' relations within Australia. I ask students to reflect on the inter-generational effects on students' families who may have experienced the adverse effects of key policies, such as Assimilation, that dictated the lives of Indigenous people within this Country. I share stories of resistance and survival of Indigenous people in this Country.

I state that the student/teacher relationship is paramount for sustaining educational relationships and outcomes of Indigenous students.

We discuss the power of discourse and the power of the 'master' narrative within the Australian educational system. I argue that as future teachers they must critically engage with knowledge. The teaching team asks, 'How do you know what you know about Indigenous people? Who is privileged in these constructions? and; How are Aboriginal and Torres Strait Islander people represented?' I draw on the Bound and Unbound exemplar to help answer these questions. Members of the collective are also teaching colleagues in these topics. I show how the collective examines the power of discourse and representation within archives held by the nation and the state, within historical and anthropological texts, represented through institutionalised, physical and virtual social structures like schooling and social media. I propose that, through creative critique, the collective seeks to disrupt dominant narratives about Aboriginal people, our families and communities. Offering a counter critique and narrative – in poetry, song, rap, photography, film and live performance – the collective seeks to change and re-represent the stories and, in turn, privilege Indigenous accounts and activist/resistance approaches to colonisation within Australia. In effect, from the margins, 'Black space' becomes the 'centre' in our topics. I encourage pre-service teachers in their praxis to find creative ways to teach about Indigenous and non-Indigenous 'race' relations, include Indigenous Knowledges and perspectives within their curriculum and in their classrooms, and critically reflect on their praxis. When understanding how privilege manifests within 'everyday education', transformation becomes possible. The collective shows, emblematically and through embodied presence, what that can look like.

Week 4 classes deepen and broaden ideas on 'speaking your story'. In the face of historical and contemporary attempts to 'silence the past', students read two autobiographical accounts by Aboriginal Elders, Uncle Dr *Yerloburka* O'Brien (O'Brien & Gale 2007) and Aunty Dr Mona *Ngitji*

Ngitji Tur (2010). These autobiographical narratives (Heiss 2015) share the experience of growing up as an Aboriginal person in the Assimilation era and schooling in those times. This autobiographical approach – identified favourably by Archibald/Q'um Q'um Xiiem (2008), hooks (1991), and Moreton-Robinson (2006, 2013) – builds on and formalises the 'speaking your story' aspects of Weeks 1, 2 and 3, and shows how historically embedded 'everyday racism' has shaped whole lives and generations of response to a 'colonised' state of existence. Outlined previously, Archibald/Q'um Q'um Xiiem (2008), Heiss (2015), Phillips & Bunda 2018, and Worby, Tur & Blanch (2014) describe the importance of stories and how resistance can be mobilised as a redefining force for subjugated peoples. This emphasises moves from racism as an oppressive force, to ideas of self and community-engendered liberation and from racist and colonial oppressions, to the ultimate mobilisation of a sovereign and activist standpoint.

Journal excerpts: week 4

In **week 4**, students are introduced to the following ideas:

Methodology: Critical Theory – textual analysis and deconstruction; Reconciliation Pedagogy.

Themes and concepts: Indigenous rights; citizenships; inter-generational approaches to education; paradigms of education; relationships; identity and the schooling context; performativity and education; creating theory and practice from the realms of pain and struggle; knowledge and empowerment; liberation; Indigenous humanness; a 'third' or 'Black' space for reconciled education through Indigenous Studies; repatriation.

Methods: Reflexivity; reading performance; self-representation; give-and-give-in-return (Ngapartji-Ngapartji).

Narratives and storytelling (Archibald/Q'um Q'um Xiiem 2008; Moreton-Robinson 2013; Martin 2008; Phillips & Bunda 2018) bring to life the lived realities of how understandings of citizenship and social construction of 'race' intimately connect to educational provision with generational effects, both positive and negative. In the tutorial, I ask students to consider their own lived experiences and to conceptualise how oppressive systems can exclude or include students. I reinforce the importance of building relationships with students and their families as foundational to teaching and learning relationships. I observe a range of responses. Discomfort, sometimes guilt and compassion are displayed. I ask students to connect to these emotions but not stay in them. For transformation to occur, there needs to be a 'give and take' of ideas and perspectives which develop their praxis. These expressions need to occur in respectful and productive ways. We read hooks's ideas about 'teaching as performative' and 'education as a practice of freedom'. We discuss her story about her childhood move from an all 'Black' school where she felt empowered to a desegregated school with 'black and white' where she felt marginalised. I ask what this might mean for Indigenous students today: 'What might this say about the Nunga Room and its use in South Australian schools?' I refer to ideas which can bind you and make you free (Bound and Unbound again): knowledge has power to empower and marginalise.

In preparing this class and in discussion with students, I reflect on the work of Patricia Williams (cited in hooks 1991, p. 11) who says, '"It is not easy to name our pain, to make it a location for theorizing"'. I honour these inter-generational accounts and understand that offering of personal narratives can be painful but also healing. I honour these Elders and their generosity to share their stories. It is with great humility and responsibility that we teach through their narratives. hooks (1999, p. 11) affirm this gratitude further:

> I am grateful to the many women and men who dare to create theory from the location of pain and struggle, who courageously expose wounds to give their experience to teach and guide, as a means to chart new theoretical journeys. "Their work is liberatory".

hooks (1991) reminds me that theory *can* be liberating and that education offers the 'freedom of practice'. Perhaps there is a process of reconciliation of these contested knowledge spaces which is negotiated at every lecture, in conversations, through embodied acts and in the classroom. Reconciliation is a concept capable of 'accommodating disagreement' (Worby, Rigney & Tur 2006, p. 420) – or ought to be, if Indigenous people are to have agency in the process. Blanch (2016) argues that critiques of racialised structures need to go beyond and transcend critiques of 'race' to embody understandings of Indigenous 'humanness'. This analysis is important and extends the relational and embodied educational engagement between and with the teacher and learner to see the human first, and then to critique how social constructions of 'race' linked to systems of power and colonialism play out within educational institutions. This is a way of expressing and understanding 'relationality'.

Drawing from Weheliye's (2014) 'racialised assemblages' and theoretical critique of 'humanness', Blanch (2016, p. 50) states:

> I consider my Indigenous humanness as being a key to my performance in the teaching space when teaching Indigenous studies. My sense of self exists within the scope of my relationship to my Indigenous colleagues, my family and other community members who contribute to the knowledge communicated in the teaching and how I transfer that knowledge.

Blanch (2016, p. 54) outlines the complexity of 'humanness' as central to her pedagogy. She continues:

> However, contemplating what it means to be human in the knowledge production/teaching spaces as an Indigenous lecturer and imparter of knowledge can be hard work. It requires a realization that not seeing the Indigenous person as a human rests within a whiteness framework and whiteness pervades the educational space in complex ways. I argue that the discursive rhetoric of Australian sovereignty rejects my sovereign body and the racialized assemblages that privilege whiteness continue to inflict trauma on the Indigenous body. This can be invisible to the students I teach, but is made visible in teaching Indigenous studies.

I agree with Blanch's critique of whiteness and privilege. The concept of 'humanness' also connects to the ideas in previous chapters on sovereignty, on Country and activism as embodied. I

argue that all Indigenous people 'embody' their sovereignty through their articulation of their

Country, their relational connection and responsibility to family, community and ancestral beings,

their lived experiences, and colonialism.

I posit that the 'discursive rhetoric' as described by Blanch begins to look different and, whilst

challenging for the 'embodied performer' (the Indigenous academic), the space becomes 'Black

space' and a transformative 'counter-narrative' is performed. 'Black space', or a 'third space', is

described by Bhabha (2006, p. 156) in this way:

> The act of interpretation is never simply an act of communication between the I and the You designated in the statement. The production of meaning requires that these two places are mobilized in the passage through a Third Space, which represents both the general conditions of language and the specific implications of the utterance in a performative and institutional strategy of which it cannot "in itself" be conscious … And by exploring the Third Space, we may elude the politics of polarity and emerge as the other of ourselves.

There can be physical and emblematic or imagined shared spaces. This is where the sharing of

counter-narratives and biographies like those of Uncle Lewis *Yerloburka* O'Brien and Mona *Ngitji*

Ngitji Tur mentioned above, can support students to border-cross to 'Black space'. *Bound and*

Unbound also offers a creative praxis, to engage with and also to heal spaces – or as Harkin

suggests, 'repatriate love' into sites of oppression.

Week 5 discussion connects the creation of 'Black space' and activism by asking, 'What are the

possibilities for "positioning" in pre-service teacher education through the formation of "Black

space"?' I would argue that this is where learning possibilities lie (Worby et al 2010; Worby, Tur &

Blanch 2014) and pre-service students begin to experience transformative learning. Massumi

(cited in Deleuze & Guarattari 1987, p. 81), describes this as '"in-between-ness"', where learning is

cultivated. Kumashiro (2002, pp. 78-9) cites Ellsworth's suggestion that this in-between space can

potentially be a productive one:

Ellsworth (1997) points out that there is always a "space between" the teacher/teaching and learner/learning; for instance, between who the teacher thinks the students are and who they actually are, or between what the teacher teaches and what the students learn. Educators often respond to this uncertain space by focusing on what is known and knowable, and do whatever they can to maintain a sense of control over whom they want their students to be, what they want students to learn, and how they want students to behave (Lather, 1998). Working in a state of uncertainty, after all, often causes discomfort. However, Ellsworth (1997) goes on to suggest that the space between is actually a very liberating space. When educators refuse to foretell who students are supposed to be and become, students are invited to explore many possible ways of learning and being.

In **week 5**, students are introduced to or re-acquainted with the following ideas:

Methodology: Teaching for Resistance, Reconciliation Pedagogy.

Themes and concepts: Resistance; Reconciliation; social justice; embodiment and collective activism; Indigenous Knowledges and Country; Critical Pedagogy; storytelling and counter-narratives; raising consciousness, making contact and taking action.

Methods: Anti-oppressive techniques of engagement; interruptions (phased and strategic); problem posing; critical reflexivity.

'In-between-ness' offers 'invention and spontaneous shifts' in teaching and learning as suggested by hooks (1994, p. 11). Education as a liberating space can mean a new discourse. A disciplinary critique about teaching within Indigenous Education and Critical Indigenous Studies (Moreton-Robinson 2016) can be fostered. Being 'present' as an Indigenous academic can disrupt racialised understandings of 'race' where students will have to critically engage 'face-to-face', bodies in shared space, with their knowledge and understanding about Aboriginal and Torres Strait Islander peoples.

Kumashiro (2002, p. 82) states:

Anti-oppressive teacher education involves learning to teach the disciplines while learning to critique the ways that the disciplines and the teaching of the disciplines have historically been oppressive. It involves experiencing the realities of classroom teaching while learning anti-oppressive perspectives that can complicate the common sense

lenses often used to frame those experiences. It involves learning to teach intentionally while learning to recognize the hidden ways we often teach unintentionally. Anti-oppressive teacher education involves interrupting the repetition of common sense discourses of what it means to teach and to learn to teach.

I agree with this. Interrupting the learning space is necessary and can shift the teaching and learning space to unfamiliar conversations about Indigenous Australia today, compelling students to 'pay attention' to counter and shared narratives. It also becomes an interesting space where theory and the everyday connect from an Indigenous perspective, when 'White' space shifts to a 'Black space'. A report by Queensland University of Technology (QUT) titled *Aboriginal and Torres Strait Islander Education – Improving Teaching Project, Learning the Lessons?* supports this: 'Pre-service and in-service teachers can be equipped with an anti-racist pedagogy to mitigate the effect of 'race' and racism upon Aboriginal and Torres Strait Islander educational outcomes' (Queensland Department of Education Training and Employment 2012, p. 180)

Again, I agree with this pedagogical approach. I also consider an Indigenous Embodied Activist Pedagogy contributes to this task of unmasking systems of power (Foucault 1982) such as those in operation in educational institutions. Fundamental to 'mitigating' the effects of 'race' is to build relationships with students which develop their skills and teaching philosophies as 'becoming' future educators. Understanding how 'race' contributes to structures and what is constituted as 'official knowledge' through such critiques can contribute to pedagogy for change. Socially, just education can mean pre-service teachers learn the skills to border-cross in spaces that are unknown or unfamiliar and contested. This allows for new educational spaces to develop and be transformed through effective praxis. Part of the action of border-crossing (Giroux 1994) is the developing of critical thinkers who can see and teach knowledge from multiple perspectives in order to understand how they relate and interact within racialised institutions. Through the development of these skills, these thinkers move from the theoretical to committed ethical, social justice practice and, ultimately, to effect transformation. Transformation requires a pedagogical

framework. As outlined in Chapter 5 on activism (Allen & Noble 2016; Ollis 2012), taking action around an issue can be fostered as an educative praxis. Central to skills required by transformative educators and students is the ability to critically engage and 'act'.

Building from Weeks 1–4, students reflect on power, institutions and control. Through engagement with three stories discussed below, students reflect on the messages from the narratives in relation to the importance of connection to Country, the necessary acts to find your way 'home', and taking action for change. We ask students to consider these ideas in the context of Aboriginal Education and their professional development and 'becoming' as 'pre-service teachers'. We frame this as 'Teaching for Resistance'.

The Teaching for Resistance Model offers such a framework for teachers in schools. A shared article *Training Teachers for Reconciliation: A Work in Progress* (Rigney, Rigney & Tur 2003, p. 136) outlines the pedagogical approach to teaching teachers. This paper was written when the federal government committed to Reconciliation between Indigenous and non-Indigenous Australians. It appears in the conference proceedings for the Australian Curriculum Studies Association Inc. (2003). The article is based on and adapted from research undertaken by the Education for Social Justice Research Group (1994), University of South Australia, as Rigney, Rigney and Tur (2003, p. 136) explain:

> Our curriculum has been built on the theoretical foundations of the work undertaken by the Education for Social Justice Research Group, University of South Australia as described in the 1994 text "Teaching for Resistance". Their project sought to develop a research model for teaching which engaged participants in the struggle for social justice in education and society. The utilisation of a Gramscian approach to resistance informed the project team as it sought to actively engage participants as "agents in the struggle" against injustice (Brougham 1994, p. 26).[24]

Blanch (2016, p. 55) further describes 'Teaching for Resistance' in EDUC 2420:

> This is a challenge for non-Indigenous students and the teaching environment can be a space of discomfort (Boler & Zembylas 2003, 111) when students begin to recognize the gap in their own knowledge systems and allow for ruptures to the "norms and

differences that require students [to] move outside of their comfort zone." Teaching through a "Teaching for Resistance" model (Brougham 1994) and a "Critical Race Theory" framework, as Ladson-Billings (1998) contends, necessitate feelings of discomfort, but produce further development of understandings of the intersections and connections of race, racialization and white race privilege, enabling a shift that is transformative.

The Teaching for Resistance Model outlines four phases: Phase 1 *Naming the Social Justice*; Phase 2 *Explaining the Struggle for Justice*; Phase 3 *Tackling the Injustice;* and Phase 4 *Evaluating the Action* (Brougham 1994, pp. 34-43). Rigney, Rigney and Tur (2003, pp. 136-146) discuss the philosophy in developing a topic for pre-service teachers based on the model:

> The project places emphasis on the need for an examination of schools and their contribution to social and political change by being active in social issues and developing the skills of critical thinking, social negotiation and organisation of action. Within the education system we need to identify and work to change the structures and ideologies which create unequal educational outcomes in education now, and which will, therefore, inhibit the role that schools might play in a broader political struggle (Teaching for Resistance, 1994:14). What was significant about the Resistance Model for our teaching team was its process for unmasking power, language, culture and history to the practice of education and the 'knowing' that arose from engagement in the education 'system' … Australia and its education was quite literally in a reconciliation historical moment and it is this that we addressed in our teaching by reshaping the resistance model and naming the phases as Reconciling History and Education, Reconciling Self and Reconciling Australia.

The exemplar *Irati Wanti* also demonstrates how resistance (in this case, via anti-nuclear activism) can be a cultural obligation and political necessity for Aboriginal academics and community members. *Talking Straight Out* voiced by *the Kupa Piti Kungka Tjuṯa* demonstrates the importance of Senior Women as activists and shows that inter-generational knowledge transfer on this matter is important to approaches taken in the teaching space. This connects to ideas of embodiment, Indigenous Women's Standpoint and *Ngapartji-Ngapartji*. These matters and the *Irati Wanti* campaign are discussed with students.

Similarly, the *Bound and Unbound* exemplar provides material for discussion, demonstrating to students how collective activism can engage in issues of social justice through public commentary and acts of resistance. In this exemplar, creative, performative and literary arts are offered as a method of embodied engagement and as well as public performative education (Perry & Medina

2011). This connects and reinforces Wagner and Shajahan's (2015) position (introduced in the Literature Review) on the 'body' as a site of knowledge production.

Bringing together the Teaching for Resistance Model and reconciliation provides an important emphasis towards a reconciled and socially just society through education, which can be transformative. It also reshapes the 'politics' of the class/topic and the space in which it takes place. As outlined above, working towards reconciliation is about acknowledging the impact and ongoing relationship between Indigenous and non-Indigenous people, and by admitting systemic privilege and racism due to colonisation which is ongoing in Australia today. Unmasking the effects of 'race', racism and privilege (Tannoch-Bland 1998; Nicoll 2007) normalised through social structures, is a 'resistive' practice. Reconciliation as a resistance act shifts 'feel good approaches', to engage in complex and critical debate about what reconciliation actually means within Australia and in individual schools. Reconciling history and education requires pre-service teachers to understand and critically engage with social and political policies, ideologies and structures to consider and commit to education which acknowledges Indigenous people's rights to build capacity and live healthy and fulfilling lives within our communities. This requires understanding one's position, self-awareness, and re-awakening one's sensibilities about Australia's relationship with Aboriginal and Torres Strait Islander people. It also requires consideration of Australia 'owning up' to injustices experienced by Indigenous people, through action such as treaty negotiations (currently occurring in South Australia with the South Australian Government). Such negotiations can offer genuine possibilities for material and cultural change (Government of South Australia 2017). Reconciliation, seen as an activist/resistive act, repositions social justice – *towards* justice.

Reconciliation is therefore multi-layered and recognises possibilities and the consequences of colonial contradictions. In a sense, 'Teaching for Resistance' is one way of putting reconciliation to work, at a consciousness-raising level and as a set of professional practices.

Journal excerpts: week 5

I put the four phases of the Teaching for Resistance Model to work, in combination with other key and core topic concepts – reconciliation, for example:

Phase One: 'Reconciling History and Education (Raising Consciousness)'

Phase One 'Reconciling History and Education' draws the teaching model from the Education for Social Justice Group research report titled 'Teaching for Resistance' (Education for Social Justice Research Group 1994, p.73, in Rigney, Rigney, & Tur 2003, p. 137).

In the **week 5** tutorial I screen the video 'We are Ngarrindjeri' (Change Media 2015) to privilege Ngarrindjeri voices on their identity. This powerful video shows the importance of caring as Country and belonging to Country. This ties in with the reading by Rigney and Hemming (2014), 'Is 'Closing the Gap Enough'? Ngarrindjeri ontologies, reconciliation and caring for country'. We workshop the three stories in the article: Story One: Three men, Thukeri and Ngarrindjeri people; Story Two: A boy, forty bikes and an institution, and Story Three: A Pre-school playgroup and What's in a name? I ask students to consider the message of each story and the lesson learnt. I then ask them to consider what this may mean for them as future teachers? 'How would you use Story One in teaching Indigenous perspectives?' In relation to Story Two, I ask, 'What might you need to understand about the lives of Indigenous families and your students if they have had or have negative experiences with institutions of power?' And arising from Story Three, 'How do you approach racism in the school?' Discussion is then connected to the foundation and ideas of Critical Pedagogy, such as Freire's perception that '"problem posing is an education for freedom"' (cited in Duncan-Andrade, Reyes & Morrell 2008, p. 24).

Freire reinforces the critical nature of relationships where he considers teachers must also be learners in this approach. We discuss Freire's idea of 'praxis': the commitment, the doing and the need to critically reflect when engaging in 'problem- based' learning which, he argues, is a cyclic endeavour. Freire states, '"educators must constantly reflect on their pedagogy and its impact on relationships with students"' (cited in Duncan-Andrade, Reyes & Morrell 2008, p. 26). Reference is made to the lecture by Professor Daryle Rigney in which he adapts Freire's perspective on the importance of critical literacy as being able to 'Read the word – Read the World' (Rigney, D 2017). I ask students to reflect on their world, and if it looks different since understanding the topic. Many state that they are now critical in their reflecting on social media, news conversations, and racist discourse.

Raising and supporting students' awareness through introducing the concepts of embodiment, activism and Indigenous inter-generational ways of knowing as well as Indigenous experiences of colonialism and 'race' relations within Australia, more specifically the role of education, leads to new knowledges for their 'developing' pedagogies.

Phase 2: 'Reconciling Self (Making Contact)'

Phase two, Reconciling Self, stems from the Making Contact phase of the teaching model from 'Teaching for Resistance', the intent being for students to become aware of the range of groups in the community engaged in resisting the injustice, of their understanding of its nature and causes and of the strategies they employ in resisting it. Its purpose is also, through more direct contact with community groups, to develop social and political skills to secure support for their own activities (Education for Social Justice Research Group 1994, p.73, in Rigney, Rigney & Tur 2003, p. 140).

Praxis offers a framework which can cross boundaries and make change, through making contact with Indigenous academics, community perspectives, theoretical positions, and calling pre-service teachers to take action to improve the teaching and learning experience of Aboriginal and Torres

Strait Islander students. Crossing boundaries also requires recognising Indigenous knowledge

systems and cultural philosophies which children bring to their schooling and highlights the

importance of building community partnerships which contribute to more rewarding schooling

experiences for Aboriginal and Torres Strait Islander students. Ultimately, this means taking

responsibility to 'act' and 'reflect'.

Phase 3: 'Reconciling Australia (Taking Action)'

Phase three, Reconciling Australia, builds from Reconciling History and Education and Reconciling Self, where we positioned colonisation as identity, colonisation as ideology and colonisation as an institution. In making the case for colonisation as a process of privileging the identity, values, beliefs and institutions of a state dominant non-Indigenous culture, we ask the pre-service teachers to make a decision as to whether they believe schools can and/or should contribute to social and political change or whether schools can do nothing or little about structural inequality and should focus on minimising unequal educational outcomes (Education for Social Justice Research Group 1994, in Rigney, Rigney & Tur 2003, p. 145).

We discuss the Irati Wanti *campaign where a characteristic of embodied activism is the process of*

raising awareness of the 'struggle' to take action. This can involve raising one's own understanding

and also promoting concerns or injustices broadly into the community to engage in the process of

educating individuals and groups on the issues. Bound and Unbound *further highlights the power*

of groups of 'like-minded' Aboriginal Women scholars who come together as a collective to take

action by critiquing institutions of gendered power through performativity and public activism.

Facilitating pre-service teachers to embody action about Indigenous issues and issues of social

justice, modelled by the teaching team from their lived individual, community and professional

experiences, offers a site of connection and ultimately transformation. This embodied action means

that the individual and the collective assume a responsibility for the 'acts'. Educators need to teach

strategically about why social justice is important for our society and the need for strategic caution

to ensure their safety. Activism can challenge the nation-state and racialised structures and

therefore is not without potential consequences. This is where communities of practice can be

important. Collective and individual acts can foster a reconciled space. Schools can have an

important role in this.

In **week 6**, students are introduced to or re-familiarised with the following ideas:

> *Methodology: Reconciliation Pedagogy; Critical Literacy.*

> *Themes and Concepts: Reconciliation; positioning, colonisation and neo-colonial thinking;*
> *othering; taking responsibility through education; respect; diversity and shared*
> *responsibility; action; communities of practice.*

> *Methods: Talking circles; textual and media analysis and deconstruction; historicisation;*
> *positioning and standpoint in relation to issues of the everyday.*

> Reconciliation Pedagogy in schools may be used as a means to overturn the impact of
> racialisation that continues to construct Indigenous people as 'the Other' … [one] that
> engages students to think critically about their location in history. It is through the
> questioning process generated by students in a Reconciliation Pedagogy that a
> transformative education emerges (MacGill & Wyeld 2009, p. 556).

MacGill and Wyeld (2009) contend that Reconciliation Pedagogy has a critical role in recognising

the colonial relationship between Indigenous and non-Indigenous Australians. Both MacGill and

Wyeld (2009) and Worby et al. (2010) recognise reconciliation as complex and contested. Worby

et al. (2010, p. 202) comment 'Reconciliation and resistance have complex histories as movements

and as philosophical constructs in Australia and beyond'. Addressing this complex history is

important and schools are places where engaging in dialogues about reconciliation and its history

is possible. Reconciliation Australia supports organisations to develop and commit to

Reconciliation Action Plans (RAP). Schools can also commit to a RAP, supported through the

Narragunnawali online platform for early years and schools (Reconciliation Australia 2017).

Through RAPs, taking action becomes possible.

Reconciliation Pedagogy is about changing the dominant narratives and representations through educational structures and curriculum, and incorporating Indigenous Knowledges and perspectives within schools. Resistive Reconciliation Pedagogy is about understanding and challenging the way in which 'race' has shaped discourse about Indigenous people within Australia. As institutions of power, schools can either reproduce or counter these ideologies.

Journal excerpts: week 6

Students are asked to consider the following question in Week 6 classes:

> *'What does the combination of taking action and reconciliation mean for pre-service teachers?'*

The **week 6** tutorial explores Reconciliation Pedagogy and the role teachers can play in fostering the values of respect, diversity and shared responsibility within the classroom. In the tutorial and through the readings, we discuss how teachers can acknowledge Australia's Indigenous history and why reconciliation as a social movement can foster a more equitable and just Australia. We discuss topical issues that have currency within Australia and globally, such as the removal of statues (in America's south, 2017) that represent racist ideologies and colonialism. Australian Indigenous journalist and television presenter Stan Grant's article on Captain Cook's statue in Sydney's domain and more broadly, sites of memorials of colonial histories in Australia, are our topics of conversation. Grant states: 'Still so much remains undone; histories untold. Our rightful place remains unsettled'. (Grant 2017)

I ask students to consider their views on Grant's statement in the broader context of a number of City Councils in Australia proposing to move Citizenship ceremonies from Australia Day/Invasion Day to acknowledge the pain of colonial settlement and the relations to Indigenous people within Australia in discussion about Reconciliation (The Guardian 2017).

We acknowledge that these are complex discussions and that there are going to be diverse and perhaps polarised views. I pose this challenge: 'How can you bring these discussions into the classroom?' If it is happening in the 'everyday': 'How do teachers support students to engage with these ideas?' We also acknowledge that there are diverse views within the Indigenous community about Reconciliation and discuss what reconciliation might look like beyond the 'symbolic' (MacGill & Wyeld 2009, p. 558).

I access the Colebrook Blackwood Reconciliation Park (SA) website to demonstrate shared community commitment to Reconciliation and Indigenous sites of acknowledgement and memorialisation.

> Colebrook Reconciliation Park is now a memorial to these children and their families. Through the untiring efforts of the Colebrook Tjitji Tjuta, the Blackwood Reconciliation Group, the Aboriginal Lands Trust, and other groups and agencies, to remember the Aboriginal children of the Stolen Generation, the 'Fountain of Tears' and the 'Grieving Mother' statues, sculpted by Silvio Apponi, have been created (City of Mitcham 2017).

We discuss how teachers could introduce the Stolen Generation and reconciliation to students through significant places like Colebrook Reconciliation Park – and the art that signifies the impact on Indigenous lives of a place that is no longer 'there' – that demonstrates taking action and reconciliation as a social commitment, not just a token of 'white guilt'. On Campus the Indigenous students' body have organised NAIDOC events in August (Flinders University 2017). As part of our tutorial, we visit the Flinders University Student hub where there are information stands promoting Indigenous organisations and organisations fostering reconciliation. I articulate to students that we are making contact and taking action (Teaching for Resistance Model) in our space and for them to consider how this kind of ready 'access' could be utilised within their classrooms.

I give each student a blank postcard and ask them to visually represent their understanding of reconciliation. I ask students to consider multiple forms of expression in the classroom (see the 8 Ways of Learning model) with Nunga *students to promote engagement, transformation and*

action. 'Rappin' one's story and perspectives' offers a method for expression, for example, as demonstrated during the topic in Week 7.

Week 7 connects ideas more closely to modes of storytelling, and the right to represent oneself in the manner of one's choosing – to have agency in positive expression and representation, positive expressions of Aboriginal identity and relationality within school spaces. The popular idiom of RAP music and culture is one tool which can connect to the lives of Aboriginal youth (see Blanch and others). Sefa dei (2008b, p. 352) states: 'Ours is a transformative research agenda that focuses on students' discourses of resistance and alternative visions of educational success so as to transform the current school system'. Rap can offer this.

Students are introduced to or further involved in the following ideas:

Methodology: Representation and discourse analysis; performativity.

Themes and concepts: Empowerment; voice and agency; popular culture; Aboriginal youth; gender; border-crossing; home; space and place.

Method: Rap/Hip Hop; performance.

Embodied performativity, as ways of communicating counter-narratives outlined in Weeks 1 and 4 of the topic, reflects ideas about the right to self-representation (hooks 1994; Ladson-Billings 1998; Moreton-Robinson 2013).

Reconciliation and resistance as acts for social change, as described in week 5 above, also respond to what might be called a 'narrative awakening', 'narrative refining' and narrative 're-imagining', as discussed in the *Bound and Unbound* exemplar. Reconciliation reinforces the need for and the right to self-representation in figurative as well as political terms, as a gift to self and others.

Students and staff (see Blanch 2009) respond to that gift on their own terms and in their own 'liberating' language.

Journal excerpts: week 7

RAP and hip hop can offer a medium for young Nunga males (Blanch 2009) to express themselves and tell their story about their lives, voice their identity, issues and worries which have relevance every day. In the tutorials, we explore how RAP can be an empowering teaching medium that not only supports student literacy and creative expression but can be affirming to self and community.

We view material from a number of communities and schools where RAP has been used to provide counter-narratives linking to the ideas of Critical Race Theory and Critical Pedagogy discussed in Week 3. We discuss the denotative and connotative 'messages' and 'representations' that come out of the RAPs: the importance of singing about belonging to land, family, school, community; emotional and physical wellbeing; being strong in culture; an understanding of colonialism, 'race' and racism; challenging stereotypes and generalisations; inter-generational teaching and learning; speaking language; personal experiences; political, social and cultural issues.

We discuss the significance of the third space and border-crossing and consider what this might look like in schools. I discuss the fact that Indigenous students are attuned to making and forming alternative spaces of belonging, in and out of the school. We discuss the concept and functioning reality of the 'Nunga room' (Blanch and MacGill 2013) as conceptually and physically a 'third space' (Black space) in schools with predominantly non-Indigenous student populations and their use by Indigenous students as sites of border-crossing. This is where Nunga students can have power and agency within a 'homelike' and community environment (Blanch & Worby 2010) to engage in education. There also is a fluidity to such space. Their use has a 'rhythm' in the daily tempo of schooling, where 'guests' can enter and leave but not own the space. This dynamic creates opportunity for in-between-ness, as described above by Massumi. Border-crossing becomes

a skilled student practice intellectually, culturally, emotionally, physically and spatially and can form part of an educator's praxis if their response to it is guided by decolonising methodologies as defined and described by Tuhiwai Smith and others.

We discuss the 'risk' of the RAP genre, such as the glorification of violence, gun culture and misogyny, and how as teachers we negotiate these social and cultural realities. I reinforce that we can't ignore these realities, and as future teachers we need to discuss the importance of ethical and safe spaces with our students, and the shared responsibility to each other to contribute to learning and teaching environments which are safe but engaging and relevant to students' lives. Sefa Dei (2008) refers to the Tupac on how RAP can influence ideas and perceptions:

> "I may not be able to change the world, but I can guarantee you that I do my best to influence the minds and thoughts of those who will change the world." (Tupac cited in Sefa Dei 2008, p. 93).

I reinforce the importance teachers play in the lives of children. They have a responsibility to future generations and therefore the personal, social, cultural and political context of students' lives are important, relevant and need to be understood for productive teaching and learning within the school space. RAP is one tool which can connect with the lives of Indigenous students but there are others, as Bound and Unbound *shows. Therefore, knowing your professional responsibility in policy and educational framework is necessary for improved educational outcomes for Aboriginal and Torres Strait Islander students, but knowing how to translate policy into shared and beneficial outcomes is a pedagogical challenge that exceeds policy limitations. Indigenous Education policy and national frameworks need to be understood for reasons of responsible professional practice but also there needs to be understanding of the 'scope' of the possibilities they might offer in the hands of those who have an appreciation of what it means to 'Become Knowledgeable'.*

In **week 8** students are introduced and re-introduced to the following ideas:

Methodology: Critical Pedagogy – policy analysis.

Concepts and themes: Aboriginal Education policy; inter-generational effects; Ngapartji-Ngapartji; reciprocity, and responsibility; identity; partnerships; relationality; standpoint and positioning; and agency.

Method: Close reading of policies and case studies.

The **week 8** discussion connects education policy and practice to broader Indigenous policy concerns and contexts. All too frequently the historical and contemporary education systems fail to adequately prepare students for living in the contemporary world (Gunstone 2012). The effects are not just immediate: they carry inter-generational codes and contradictory responses that are deeply embedded in the transmitted experiences of families and communities. Pre-service teachers and teachers have a professional *responsibility* to teach Indigenous children and to promote reconciliation. Understanding federal and state policy in relation to educational targets set for Aboriginal and Torres Strait Islander students is also part of a pre-service teacher's responsibility. Week 8 informs students of the 'Closing the Gap' educational targets (Commonwealth of Australia 2017b, pp. 21-51; Government of South Australia 2013).

Journal excerpts: week 8

This week's tutorial focuses on policy in relation to Aboriginal Education. In the tutorial, we work on case studies from the What Works website which provides examples from metropolitan, rural/regional and early childhood, junior primary/primary, middle school and secondary sectors. The case studies highlight successful programs to support Aboriginal and Torres Strait Islander students. The following key points about teaching Indigenous students arise in discussions:

- *the importance of relationships between the students and the teacher (Buckskin 2012; Commonwealth of Australia 2002);*

- *fostering student identity alongside having high expectations in relation to their educational engagement;*

- *the importance of partnerships between schools, families, community and other services providers;*

- *high expectations;*

- *flexibility; and*

- *the importance of Indigenous Knowledges and perspectives within the curriculum.*

Buckskin (2012, p. 165) discusses the significance of partnerships: 'you can't have a partnership without a relationship, and you can't have a relationship without a conversation. You have got to have the conversation' (National Curriculum Services 2009).

We discuss the importance of relationship-building and educators' responsibility to establish and foster relationships with their students and families. This also connects to the significance of mutuality, reciprocity and responsibility. Ngapartji-Ngapartji *as a philosophy can drive many aspects of teaching and learning, grounded in relationality and connectedness between teacher and learner, which is situational. The practical philosophy establishes responsibility between teacher and learner and shifts the nature of the relationship to an understanding of it as mutually beneficial and dynamic. For teachers, being responsible to set targets and support Aboriginal and Torres Strait Islander students to reach their educational goals means understanding both state educational and federal policies as well as state strategic initiatives around education. Students also need to feel a sense of ownership and responsibility to an established relationship around learning and knowledge. This changes the emphasis of student-teacher relationships and positions students as agents in learning.*

The 3Rs, Respect, Relationships and Reconciliation (2017) project, supported by the Australian Institute for Teaching and School Leadership Ltd (2017), offers modules for pre-service and

graduate teachers on teaching Aboriginal and Torres Strait Islander students. These modules

support 'a respectful understanding and knowledge of Indigenous cultures, histories and

contemporary contexts' and they encourage teachers to 'acquire culturally appropriate skills and

strategies to work in partnership with Indigenous communities'.

3Rs materials comprise three interconnected modules:

> **Know yourself** (know your world) provides an insight into the theoretical and
> conceptual base from which the following two modules have been developed.
>
> **Know your students** provides a range of pedagogical practices that are likely to yield
> positive results with all students, and particularly with Aboriginal and Torres Strait
> Islander students in Australian schools.
>
> **Know what you teach** aims to provide teacher educators ideas for content when
> teaching about Aboriginal and Torres Strait Islander cultures. While specific examples
> are used in this module, teacher educators are encouraged to work with their local
> communities to draw upon further examples.
>
> The learning journey for teacher education may include processes for students, to:
>
> - Inform
>
> - Challenge
>
> - Influence
>
> - Create.
>
> (Respect Relationships Reconciliation 2017)

In analysing this set of modules, 'everyday experience in context' suggests that perhaps

Reciprocity could be the fourth 'R'. Imagine more than this: imagine a set of relationships that is

mutually beneficial, extended from the school – to the home – to community – to the student –

and back to the school. Research on teaching Aboriginal and Torres Strait Islander children

reinforces the significance of the relationship between the student and the teacher (Buckskin

2012; Rahman 2010). Rahman's research involved 36 interviews with Indigenous students in

secondary schools in South Australia (Rahman 2010, p. 65) and investigated factors that 'facilitate

improved learning'. Reporting on the results, she stated: 'The findings of the student interviews demonstrate the importance of positive teacher and student relationships for working towards better educational outcomes for Indigenous students' (Rahman 2010, p. 71). This relationship-building is affirmed by the Ministerial Council for Early Childhood Development and Youth Affairs (2014):

> Schools and early childhood education providers that work in partnership with families and communities can better support the education of Aboriginal and Torres Strait Islander children. These partnerships can establish a collective commitment to hold high expectations of Aboriginal and Torres Strait Islander children and young people and foster learning environments that are culturally safe and supportive. Evidence shows that children who are expected to achieve at school and who have high expectations of themselves are more likely to succeed. A sense of cultural and linguistic identity, and the active recognition and validation of Aboriginal and Torres Strait Islander cultures and languages by schools, is critical to student wellbeing and success at school (Ministerial Council for Education Early Childhood Development and Youth Affairs 2014, p. 12).

In **week 9,** students are introduced or re-introduced to the following ideas:

Methodology: Discourse analysis; textual and policy analysis.

Themes and concepts: Early childhood education; belonging; identity; wellbeing; Indigenous Knowledges; stories; family and extended family; partnerships; transition.

Method: Talking circles; close reading; making context; reflexive engagement; cultural recognition and positioning.

The **week 9** lecture and readings focus on early childhood, the Early Years Learning Framework (EYLF), 'Belonging, Being and Becoming' (Commonwealth of Australia 2009), and federal targets in early childhood education, especially the '*Closing The Gap'* target of '95% of all Indigenous 4 year-olds … enrolled in early childhood education by (2025)' (Commonwealth of Australia 2017b). In addition, South Australia's state policy on Aboriginal Education, Aboriginal Strategy 2013–2016 (Government of South Australia 2013) is discussed*.* It refers to 'how critical foundational years' of education are to support a child's development. Clearly there is state and federal focus on early

childhood as foundational to schooling engagement and future educational attainment. Therefore, early childhood centres have an important role in fostering a culturally responsive environment for Aboriginal children which connects to their families, extended families and communities. The key principles of the framework are, after all, 'Belonging, Being and Becoming', none of which are free of contextual influences.

Journal excerpts: week 9

I ask students to consider how they would implement these key principles when teaching Indigenous students and reflect on the following questions:

What does it mean to foster Aboriginal and Torres Strait Islander children's sense of belonging? Consider the school environment, building of relationships with families, extended families and community? Is an Indigenous language/s or Aboriginal English language spoken at home? What if it is? How does the school foster the world views of an Indigenous child? What needs to be considered to foster mutually respectful and reciprocating relationships?

I give each student a sticky note to write about their teaching practice in response to the principles underlying the questions. We discuss each statement. The responses are as follows, in summary:

- *The teacher needs to use supportive instruction and pedagogy that embraces inclusivity and cultural importance.*
- *Culture extends children's vocabularies, understanding and perspectives.*
- *By incorporating aspects of a student's culture, it can make learning more engaging, interesting and relevant. It (incorporating a student's culture) creates meaning for the context/concepts being taught and learnt.*

- *Culture is a unique part of each individual and enables teachers to establish meaningful and respectful relationships based on cultural exchange; celebrate cultural specificity; and promote personal, engaging, interesting and exciting learning.*

I prompt students to connect to the ideas of embodiment (what each child brings to the classroom); how stories and counter-narratives need to be part of the everyday discourse; and reconciliation as a resistive (as well as enabling) 'act' requiring pre-service teachers to continually reflect on their pedagogies I ask them to identify the biases which they may bring to their teaching, and a willingness to shift power dynamics – through the methodology of Critical Pedagogy – to socially just, reflexive and decolonising praxis. This approach to reconciliation, as a way of doing in the world, engages philosophical, ontological and axiological discourses. It 'resists' the too-easy assumption of 'closure' which sometimes overtakes the formalised, popularised Reconciliation rhetoric. It admits the necessity of conciliation in a negotiated, ethically sound re-conciliation process.

In particular, I focus on the significance of relationships between student/teacher and community and a teacher's understanding of relationality as described by Moreton-Robinson (2013) and Martin (2008) in terms of the ontological connection to place or Country, family/extended family relationships and the lived experiences of Indigenous people as they connect to the classroom in the 'everyday'.

I ask pre-service teachers to consider how they will connect with and positively reinforce Aboriginal students' process of 'being in the world' and (therefore) 'Becoming Knowledgeable'. I argue that this requires teachers to continue to critique their own position and therefore their 'praxis' in the everyday as part of their understanding of the personal, public and professional challenge of 'Becoming Knowledgeable' in their ways, as pre-service teachers.

Week 10 is the final week of the topic. The focus of discussion is to critically reflect on key theoretical concepts and ideas, which I invite students to re-consider:

- Indigenous Standpoint;

- privileging of Indigenous Knowledges and perspectives;

- understanding 'race' as a social construct in the context of Indigenous representation and knowledge production which is the business of schools through curriculum;

- the importance of storytelling and counter-narratives through the introduction to Critical Race Theory;

- understanding Whiteness Studies and White Race Privilege – which, (especially for non-Indigenous pre-service teachers) means locating themselves;

- Teaching for Resistance Model;

- Reconciliation Pedagogy;

- the importance of responsibility as pre-service teacher imperative;

- the significance of relationship-building and its relation to 'What Works' in schools; and

- their responsibility to meet federal and state government educational targets.

In **week 10** classess, in particular, I seek responses that indicate that students are willing and able to consider their process of 'Becoming Knowledgeable' in Indigenous Education. I ask, 'What pedagogical approaches will inform the praxis – methodology, ideology, ontology, epistemology, axiology and implementation – necessary to contribute to more equitable, understanding educational outcomes for Aboriginal and Torres Strait Islander children within the Australian education system?' I ask, 'How will this affect, effect and improve – even liberate – the system?'

This is a matter of becoming knowledgeable in teaching methodology in a way that recognises and values another and higher order of 'knowledgeability' that comes with Elderhood and knowledge Ownership – *A̲nangu* way.

Journal excerpts: week 10

In this final class, I invite students to consider the topic's key themes, concepts and constructs in the context of Freire's explanation of praxis and liberatory education and what this means to them in 'Becoming Knowledgeable' as future teachers and teachers of Aboriginal and Torres Strait Islander students. I reinforce that my personal, professional and public process of becoming knowledgeable is situated and context specific and will be different from their enactment. I also highlight that my experience will also be distinctive from that of my colleagues as well as pre-service teachers. For pre-service teachers (Indigenous and non-Indigenous) becoming knowledgeable is of a different order all together. This is a matter of becoming knowledgeable in teaching methodology in a way that recognises and values another and higher order of 'knowledgeability' that comes with Eldership and knowledge Ownership – A̲nangu way.

My articulation of becoming knowledgeable, 'translated' within my cultural context as an *A̲nangu* Indigenous woman, cannot be 'replicated'. This knowledge is grounded, embodied and located within my Country and community. This recognises the cultural authority of my community senior knowledge holders and community experiences of colonialism and highlights the complexities of the personal, social, cultural and political context faced as an Indigenous woman and a community member. Such connection demonstrates 'expectation' and responsibilities that are inter-generational.

Therefore, my way of *becoming knowledgeable* offers pre-service teachers a small insight and understanding through my lived example, to *enable* students to understand the complexities of what they are privileged to learn, *not as a template* for their *own* path to 'knowledgeability'. The

students' articulation of 'becoming knowledgeable' in professional and practitioner modes offers an understanding of the historical and contemporary colonial relationship, which shaped Indigenous education in the past and continue to do so today.

I state that amongst their student peers there will be different acquisition and stages of becoming knowledgeable within Indigenous education as critical educators. I refer to the AITSL standards of what it means to be a 'competent' educator of Indigenous students and teacher of Indigenous perspectives within curriculum.

As stated above, part of the pre-service educator's knowledgeability is to understand their boundaries and limitations in relation to Indigenous Knowledges and working with Indigenous communities. Understanding one's boundaries grounded within *Ngapartji Ngapartji* facilitates honest, differential power shifts between community, school and teacher. This willingness to be a learner, whilst teacher, is an important dynamic. This is where boundaries and the possibilities for change can be identified, experienced and understood.

I recognise that the key theoretical concepts and ideas introduced on race, privilege and dominant representation within curriculum and knowledge production within educational institutions throughout the topic are complex. I acknowledge these ideas can be challenging to one's own positionality and perspectives on education as institutionalised practice, as it relates to the teaching of Aboriginal and Torres Strait Islander students and the incorporation of Indigenous perspectives. Indigenous and non-Indigenous pre-service teachers enter and leave the topic with differing levels of knowledgeability. I make clear that this is not a reductive process.

I ask, 'What are the characteristics of a transformative critical educator? What responsibility do they now have since engaging within the topic?' I question, 'You can't "not know" this knowledge,

so how do you enact agency to develop, shift and improve your "praxis"?' This is the task of critical and transformative educators within Indigenous Education in Australia.

I screen two videos. I share a film clip of Dr Romaine Moreton's performance, *One Billion Beats*. Dr Moreton is of the *Goenpul Jagara* people of Stradbroke Island and a *Bundjulung* woman. She is a poet, Indigenous scholar, film-maker, and performer. *One Billion Beats* examines the representation of Aboriginal people in cinema within Australia.

These words performed by Romaine resonate throughout the tutorial (and echo the content of the topic):

> I have witnessed the falling of many, heard them cry and hear them still and
> even with their grief inside me growing I command my spirit to rise and surprise
> you by our will and for all people we are here and we are many and we shall
> surprise you by our will we shall rise from this place where you expect to keep us
> down and we shall surprise you by our will for the bullets we dodged they were
> difficult and this ideological warfare is more difficult still and even when we
> challenge in humanity and we shall rise and surprise you by our will (Moreton in
> Campbelltown Arts Centre 2015).

The short film shows the power and strength of Black women. I call on the students to feel the words and hear Romaine's voice: 'We shall surprise you by our will'. Her poetics articulate the need for human-ness and humanity in order to challenge the 'ideological warfare' that is part of the everyday.

I remind students to remember Indigenous people's resistance and activism in this country, as well as the intellectual contribution made by us, Indigenous people every day. I state that as teachers you will contribute through your selection of curriculum and the narratives you privilege. You will represent (and embody) ideologies and discourses about Indigenous people within your classrooms: 'what will this sound, look and feel like?'

The second video screened in this last class is of a public lecture by Indigenous author and Indigenous Literacy Day Ambassador Dr Anita Heiss (2013). Dr Heiss is from the *Wiradjuri* Nation, central New South Wales (Heiss 2015). Her public lecture shares the work she has undertaken with Indigenous children in schools and highlights the need for and the importance of Aboriginal and Torres Strait Islander children to see themselves within literature. Dr Heiss shares the significance of the work with the children, with a key message of being strong in identity. She states, 'I wanted to put them on that identity radar'. Working with the students on the book *Yirra and her Deadly Dog, Demon* (Heiss & the students of La Perouse Public School 2007) she reflects that, through this process, she learnt that Indigenous children are like other Australian kids. She asks, 'What connects you and makes you the same as other human beings?' Dr Heiss discusses acknowledging our sameness and humanness: 'We are all the same yet we are all different'.

Every year the teaching team invites students to reflect on the narrative of the topic and its place in reciprocal formal, community-based and informal teaching, learning and doing. This year I ask students who are willing, to share their reflections anonymously about their experience within the topic.

Here is a synthesis of Student Reflections from Week 11 October 2017:

- teaching through an activist pedagogy demonstrated 'practical ways to engage with Indigenous perspectives'. It 'challenged beliefs' and exposed the 'cultural hegemony of the state/school structure'. It 'encouraged the making of conscious choices' about how 'strategies for teaching' both Indigenous and non-Indigenous students can be made.

- approaches in the topic raised and encouraged awareness of the possibilities of 'teaching for social justice' and a 'transformative future' for students – especially Indigenous students. It created opportunities for reflection on 'my place in society'

and enabled adaption of existing teaching pedagogy to include 'teaching for

reconciliation'.

I respond to the class reflection through the sharing of my *praxis* when I enter the teaching space

in Indigenous Studies and Education. In my response, I reflect on the 'singing into being' of the

thesis as I travelled through Country with my Mother.

A Manifesto for what is yet to be sung

I will claim my Indigenous sovereignty

I will talk strong

I will enact the Anangu *philosophy of* Ngapartji-Ngapartji

I will build relationships which are mutually beneficial and rewarding

I will privilege my embodied Aboriginality as part of my standpoint position

I will always acknowledge the Country I am on

I will acknowledge and honour my Elders

I will honour my Senior Knowledge Holders as my first teachers

I will honour our stories and counter-narratives

I will engage in activism and resistance as I have been taught to do

I will name my bias and state that I will privilege Indigenous Knowledges and perspectives when I teach

I will challenge stereotypical and generalised representations of Indigenous people, our ways of knowing, being and doing

I will not accept racism

I will challenge my teaching when I engage in 'uncomfortable conversations' about race and racism and will continue to speak up

I am prepared to take risks and 'stay with the trouble' when teaching about 'race' as a social construct and 'White Race Privilege' through facilitating 'unsettling' conversations

I will love ideas and engage in critique

I will critically reflect on my teaching and pedagogy

I will work collectively with my colleagues and teach creatively to bring about change

I will demonstrate transformative pedagogy for social justice

I will border-cross and CREATE 'Black' space

I will claim my right to be in this space and Human-ness, which has been denied in the past

I will sing to communicate my ideas, perspectives and critiques

I will look to the future.

This is my process in 'Becoming Knowledgeable'. It is a personal, *Anangu* Woman's manifesto. It also shapes as a 'Becoming' song. But this class of 2017 – colleagues and students, all classes before and all those to come – have their place in my process as I have in theirs. *Ngapartji-Ngapartji*. This class of 2017 – colleagues and students, all classes before and all those to come – have their place in my process as I have in theirs. *Ngapartji-Ngapartji*.

Conclusion

In summary, the praxis and process of 'Becoming Knowledgeable' (*Anangu* way and other ways) has been applied within the teaching of pre-service teachers through the core Indigenous Education topics. The significance of a number of key concepts and approaches to everyday Indigenous Education have been conveyed, drawing on the Literature and exemplars used in this thesis, and students have responded to them in their own ways.

These are the key concepts as students see them:

> embodiment (of Country and via inter-generational ways of transmitting knowledge)
> activism; Indigenous Standpoint; teaching as performative; Reconciliation and
> Resistance Pedagogy; collectivity; use of counter-narratives and Critical Pedagogy as
> ways of becoming and being 'strong' in Indigenous Education through lived and tested

ways of doing broad-ranging 'praxis of Indigenous Studies' – in the academy and beyond it; performativity; and *Ngapartji-Ngapartji* – responsibility and reciprocation.

Students responded to these conceptual innovations and interventions by saying that the topics:

challenged our beliefs; provided a greater understanding of the power of 'race'; encouraged teachers to teach through an activist pedagogy; raised awareness of Indigenous Education; committed us to teaching for social justice; convinced us of the importance of reflexivity; positioned acknowledgement of Country as more than a token; encouraged the use of counter-stories; encouraged the adoption of a teaching for reconciliation practice; gave us understanding of our own cultural positioning; 'transformed' existing approaches to pedagogy; enabled the valuing of Indigenous perspectives; and stressed the importance of getting to know the students.

This chapter has outlined the praxis of teaching pre-service teacher students by an *Anangu* academic in a core Indigenous education topic, and highlighted the knowledge considered important for 'becoming' teachers within Indigenous education. The following chapter will bring together the four exemplars to discuss and integrate their strategies as dynamic, situated, informed and applied personal, public and professional education practices. It will do so in the light of student, community, public and professional responses to an educational praxis governed and guided by the *Anangu* concept of *Ngapartji-Ngapartji* to complete the suite of questions asked throughout the thesis.

CHAPTER 8
NGAPARTJI-NGAPARTJI: RECIPROCATION IN THE PERSONAL, PROFESSIONAL AND PUBLIC DOMAINS

Introduction

As outlined in the Introduction to the thesis, *Ngapartji-Ngapartji* – the *Anangu* concept of 'give-and-give-in-return' – is fundamental to its making. Within teaching and learning and in broader 'educational spaces' identified in the four exemplars, establishing relationships between teacher and learner, performer and audience, presenter or witness, communicator and respondent, support the enactment of standpoint position and embodiment of knowledge as relational. This is outlined in the Literature Review and throughout the chapters. Two fundamental questions are important to consider in the enactment of *Ngapartji-Ngapartji:*

- How do *Ngapartji-Ngapartji* and 'Becoming Knowledgeable' fit together?
- If *Ngapartji-Ngapartji* is the enabling concept of the thesis, how does it enable the demonstration of 'knowledgeability' in each domain and between domains?

Ngapartji-Ngapartji: Towards the making of 'praxis'

Ngapartji-Ngapartji has an important role to play in educational pedagogy, to enable the linking of theory to praxis in everyday Indigenous life. This chapter will explore how *Ngapartji-Ngapartji* – reciprocation, or 'give-and-give-in return' – applies to the four exemplars and enhances understanding of a system of endorsed and guided authorisation of practice in, as well as beyond, community and the university context. If enacted responsibly, *Ngapartji-Ngapartji* can enable 'doing' within Indigenous Education and educative practices more broadly. And, as a result, it can be individually and collectively beneficial and sustaining.

The exemplars offer different approaches to 'Becoming Knowledgeable', in different domains of practice (personal, public and professional) and in different contexts: on Country; in public,

political discourse; in creative performance; and in formal university teaching and learning environments. Each offers the opportunity for the enactment of 'Embodied Pedagogy'.

Ngapartji-Ngapartji locates and grounds the performer and the act. In its exchange of ideas and experiences, it also provides a 'bridge' between epistemologies (when necessary), between domains, discourses, contexts and participants, and between exemplars. It guides and shapes communication and expectation in principle and practice.

Ngapartji-Ngapartji as enabling an embodied pedagogy

In the Literature Review on Embodied Pedagogy (see p. 52), I referred to Wagner and Shahjahan's (2015, p. 4) suggestion that 'bodies are agents of change'. Additionally, Brown (2010) outlined the significance of relationships between lecturer and student when teaching Indigenous Studies (perspective and knowledges) within a university. *Ngapartji-Ngapartji* as an embodied, relational concept of 'Becoming Knowledgeable' connects to Wagner and Shahjahan above. 'Knowledgeable' bodies can be agents for change. Bunda (2007, p. 75) develops this idea further when she contends that 'our sovereignty is embodied and tied to particular tracts of Country, thus our bodies signify ownership and we perform sovereign acts in our everyday living'.

In this thesis, and through its exemplars and their respective approaches to sovereignty, the call for a connection, an exchange of experiences based on a full and nuanced understanding of the effects of settler colonialism within Australia is intended to be provocative and gentle at the same time. It is this contradiction of experience and fine balance of teaching and learning that is compelling and offers an affect which is not measurable but can still be felt and observed by those prepared for 'reciprocation'. The responsibility I seek in the interaction between teachers and learners is a recognition that we are here together in a close and complex relationship.

How do *Ngapartji-Ngapartji* and 'Becoming Knowledgeable' fit together in the process of making of an *Aṉangu* academic?

This thesis explores the concepts of embodiment through parallel and overlapping processes: 'Becoming Knowledgeable' as an *Aṉangu* Woman academic; and 'Becoming Knowledgeable' as pre-service teachers, learning of *Aṉangu* ways of addressing Indigenous Education from an *Aṉangu* Woman academic.

I posit that *Ngapartji-Ngapartji* requires an intellectual and embodied commitment to shared responsibility towards decolonising praxis – in this context, education. As expressed by *Kami* Lucy Lester, education cannot just be one-way. It has to be two-way. This implies *Ngapartji-Ngapartji* as critical to changing relationships and knowledge acquisition through the two-way processes of using decolonising and transformative pedagogies to enable effective praxis.

Ngapartji-Ngapartji and the domains

Throughout the thesis *Ngapartji-Ngapartji and '*Becoming Knowledgeable' are described and demonstrated in personal, professional, and public domains of knowledge transfer. The Preface Conversation between *Ngunytju* and *Uṉtal* – about *Aṉangu* ways of knowing, being and doing – highlights the personal enactment of *Ngapartji-Ngapartji* based in kinship relationships. Teaching about Country through stories and *inma*, and the *Kupa Piti Kungka Tjuṯa* teaching about activism and campaigning for *Aṉangu* rights against nuclear waste storage through their knowledge and protection of Country, demonstrate how *Ngapartji-Ngapartji* supports the personal process and obligation of 'Becoming Knowledgeable'. This way of teaching on Country by Senior Knowledge Holders illustrates how the knowledge taught and acquired can *inform* the professional educational domains. At the same time, this way of teaching requires personal responsibility to Country, knowledge and Knowledge Holders. The relationship between *Ngapartji-Ngapartji* and 'Becoming Knowledgeable' is further shown – this time in the shift from personal to public domain – in the *Irati Wanti* chapter on the role and responsibility to represent community perspectives as

a witness in a Citizens' Jury. It is here where knowledge taught by Senior Knowledge Holders becomes significant when I am asked to represent positions on community cultural, social and political matters within public and professional spaces – because, like my *Kangku_ru_s*, I 'know'.

The work of Indigenous scholars to foster more socially just and equitable futures within Indigenous Studies and Education spaces, beyond statistical targets, through the privileging of Indigenous perspectives and knowledges, can also be considered through the philosophy of *Ngapartji-Ngapartji.*

The *Bound and Unbound* collective's commitment to support each other through our individual PhD endeavours, engagement with theoretical ideas and creative and performative activism within our academic teaching, research and artistic practice, demonstrates collegiality and Black Sistas' feminist solidarity. The work of the collective is also the product of an intellectual 'community' through which knowledge of Country meets the knowledge of contemporary, Indigenous scholarship in respectful dialogue.

If knowledgeability is to be achieved within a schooling context, I propose that *Ngapartji-Ngapartji* must bring together the interests of the learner and the community of teachers and learners. It must ensure that an agreed process of acknowledging and situating ways of knowing, being and doing is enacted. That said, *Ngapartji-Ngapartji* will look different based on context, purpose and intent. *Ngapartji-Ngapartji* may mean equity but not always equality of purpose; therefore, the mutual intent must be understood, articulated and shared, and may require a shift in power relations as part of the process of 'give-and-give-in-return'. For example, when being taught by my Senior Knowledge Holders, there are established kinship relationships, senior authority, and expectations to be acknowledged. In a schooling context, initiatives, like the *Kamiku* and *Tjamuku* programs require partnerships that work towards positive, negotiated, transformative educational outcomes for Elders, grandchildren, the community, and schools, which are sustainable and

fulfilling. When enacted respectfully and reciprocally, *Ngapartji-Ngapartji* can be an enabling

concept within educational practice, to achieve equitable knowledge outcomes according to

context and status.

The ongoing 'work' of developing Embodied Pedagogy and public intellectual discourse to reveal

the function of colonialism within higher education, and in knowledge production more generally,

requires critiques of race, power and privilege. In his analysis of neo-liberalism and the importance

of culture as pedagogical, Giroux (2002, p. 500) reinforces the role of what he calls 'public

pedagogy' within higher education:

> As a moral practice, pedagogy recognizes that what cultural workers, artists, activists,
> media workers, and others teach cannot be abstracted from what it means to invest in
> public life, presuppose some notion of the future, or locate oneself in a public discourse.
> The moral implications of pedagogy also suggest that our responsibility as public
> intellectuals cannot be separated from the consequences of knowledge we produce, the
> social relations we legitimate, and the ideologies and identities we offer up to students.

Potentially these 'acts' of reciprocity and agreement can 'transform' the academy in progressive

ways, *if* systemic power can be negotiated. However, *Ngapartji-Ngapartji* can be strategic and

context-specific even if its public and professional operation throughout the academy is limited or

compromised. The teaching of pre-service teachers is one strategic example which reinforces

responsibility to knowledge and praxis, so future educators can be valuable contributors to the

teaching of Aboriginal and Torres Strait Islander students within Australian schools and

responsible contributors to wider public intellectual discourse.

**If *Ngapartji-Ngapartji* is the enabling concept of the thesis, how does it enable the
demonstration of 'knowledgeability' in each domain and between domains? A more detailed
account.**

Ngapartji-Ngapartji weaves through the whole thesis as a directive to the ethical and appropriate

way of 'Becoming Knowledgeable', located and situated. This weaving can be understood through

reference to 'domains' of lived experience. The concept of overlapping or layered domains of

experience and practice is useful because it helps explain the situation of embodiment and its

contextual representations from different standpoints or starting points on the way to knowledgeability; an *Anangu* Woman's standpoint as she travels from Country to lecture hall and back; from the State's archives; or the starting points of students, teachers or members of the general public as they encounter professional, gendered, embodied Indigenous approaches to pedagogy and begin to learn about their source.

The function, sequencing and 'fit' of exemplars is important. They have their own presence and intent but are interconnected to focus their different purposes in Critical Indigenous Studies and Education. The emphasis is different through each exemplar. For example, when I am being taught by my Senior Knowledge Holders from the *Kupa Piti Kungka Tjuṯa* and my late Mother, I am learner at that moment. As a witness for the Nuclear Fuel Cycle Royal Commission in 2015, I am teacher, and representative for community. When teaching pre-service teachers, I am teacher; and (likewise) when pre-service teachers engage within Indigenous Studies approaches to education they are shifting between learner and teacher. Each of the layers – story, analysis and guide to doing – has a personal, public and professional component. The exemplars build on each other and fold back into each other through sequence and cycle (but not a hierarchy) of educational practices. In that sense, border-crossing is enabled.

These exemplars demonstrate, via a strategic selection and ordering of experience, the priority and integration of ideas, practices, participants, domains and contexts. Their reciprocating influences demonstrate the enabling and transformative aspects of *Ngapartji-Ngapartji*. The exemplars show how this process works in different contexts and domains and they will be discussed in greater detail as the first stage in construction of a methodical, situated teaching-learning practice. The second stage will be addressed in the next and final chapter of the thesis.

The personal domain

Country is at the centre of all of the thinking and practice discussed in this work. It is the focal point of personal, professional and public engagements. It is also the source and locus of my 'being' and 'knowledge'. It is therefore intimately connected to embodiment of my *Anangu* Woman's identity and connection to place and inter-generational ways of knowing. It begins the story of the thesis – its Preface - about the levels of teaching *inma,* because 'singing into being' is at once a metaphor for the whole work, a way of describing 'the making' of this *Anangu* academic, and part of the performed substance of the work in the chapters on collectivity and pre-service teacher education. Its narrative is a personal account of the significance of kinship, teaching and learning in the expression and enactment of *Ngapartji-Ngapartji* as a responsibility shared by Mother and daughter, to each other and to the community. Embodiment is a key theme described through my standpoint position. It is fundamental to an ontological relationship to Country and underpins all the ideas of a 'process of becoming' within and through Indigenous Studies. The On Country exemplar also demonstrates how *Wapar* (such as *Kungka Ukaralya* – Seven Sisters) informs past and present inter-generational ways of knowing, being and doing, which grounds my lived and embodied experience in the contemporary – and prepares me to engage with the demands and expectations of the public and professional domains.

Just how the personal and the public expressions of *Ngapartji-Ngapartji* come together is demonstrated in the *Irati Wanti* campaign. Being asked to be one of the witness-representatives for the *Yankunytjatjara* Native Title Association alongside my two *Kangkurus*, Karina and Rose Lester, demonstrates that taking responsibility – when called upon by community – is to be taken seriously. This call to represent community is a prime example of the embodiment of *Ngapartji-Ngapartji* 'give and give-in-return' expressed through personal activism. I would be unable to participate as a witness if it were not for the guided teaching by the *Kupa Piti Kungka Tjuta*, my

late *Ngunytju* and *Kami Inawantji and Kami Lucy Waniwa Lester* and also my *Kamurus* and *Tjamus*. I am forever grateful for their knowledge of and responsibility for Country, the importance of kinship, their speaking and talking straight out in relation to issues which impact on generations, their love and care and generosity of spirit to be patient when I am learning and being shown the right and proper way. Their inter-generational way of knowing grounded through relationality to Country and each other, means I must also talk strong and translate their way of being and doing in my life into the public arena, in order to explain a campaign that is about the meaning of life as Country, not just material resources and ownership of real estate – though these things and their contemporary significance cannot be ignored.

This is my personal and community responsibility, as well as my desire, when asked to step up and advocate for community in the public sphere. This carries with it an obligation and responsibility to act when asked. The power of reciprocity takes involvement, when explicitly chosen by the community, beyond the realm of the personal, and yet, my personal identity as a community member is confirmed in this process.

Ngapartji-Ngapartji also has its place in continuing inter-generational ways of teaching. I am responsible for teaching my *untal* through our kinship system and by working with my *Kami* and *Kangkuru* who have supported and provided cultural advice to the collective work. This role and its responsibilities confirm my familial and community connections but also bring my *untal* into closer contact with her community.

It is this enactment of role and responsibility that I explore in my deeply personal contribution to the collaborative public and 'common cause' artistic work of the *Bound and Unbound* Collective. Being able to honour my Mum's stories and teachings through adapting her poetry to song (see Chapter 6) in this personal/communal space was, and remains, a way to heal from extreme personal grief and loss as well as gain a closer sense of loss when our old people pass away. The

collective way of operating sets up its own version of *Ngapartji-Ngapartji* in its trustworthy way of

sharing personal and communal stories in public space.

Being part of a collective connects me to the women of my community and their ways of knowing

and being, described in Chapter 4, On Country. It references the teachings from the *Kungka*

Ukaralya – Seven Sisters' Dreaming: Aboriginal women keeping strong and staying together

without loss of sense of self or singularity of expression and voice. This too is a version of

Ngapartji-Ngapartji. Moreton-Robinson (2016, p. 10) cites Daniel Heath Justice, who states:

> "As Indigenous people, we are all tied to place through ethical relations that are
> enabled by obligations, legacies, loyalties, languages, community, truth, commitment,
> multiplicity, complexity, and the need to enact honor toward each other and our
> nonhuman kin".

The personal can also be used to connect the public to the professional, formal education domain.

Every year, when I share the personal account of my late *Ngunytju* escaping from being removed

as part of the Assimilation policies, when I teach about the *Irati Wanti* campaign, when I outline

Kunmanara Lester's activism about the Emu Field atomic bomb tests, I tell students that I do so

because of my personal connection to community and Country and the 'ethical', reciprocal

relations which come with those connections identified by Heath and others, above. I am

positioning 'upfront' to colleagues, Indigenous Studies and Education students, to the institution

and my profession, that it is my personal and community responsibility to talk of Indigenous

activism and resistance by my community. The telling and reason *for* the telling both have

relevance to professional university praxis. Becoming educated about Indigenous resistance,

however expressed, and celebrating contributions by Aboriginal and Torres Strait Islander people

to the Australian community, demonstrates that we have never ceded personal, individual *or*

collective sovereignty. Whichever domain is prioritised according to need and context, the telling

of personal stories and counter-stories is a powerful, reciprocating (individual to community to

individual) method of privileging Indigenous voices, knowledges and perspectives. In addition, it

faces those who hear with the question, 'How will you respond?' I refer to colleagues and scholars who understand the strategic as well as personal significance of the task in 'telling Black stories' of give and take, as a way to 'write forward' and 'write back' both metaphorically and actually:

> Telling Black stories is important for historical, cultural, political and personal reasons. Each act of creation or re-creation adds to a store of precious resources which contributes to well-being, healing and the capacity to imagine change. Stories sustain communities. Some writers come from lines of story keepers, song makers and Elders on Country. With the authority of continuity, they write us forward. Other writers lack that direct, guiding narrative authority and – beginning with only fragments – write their way back to wholeness. At some point these writing pathways meet to reshape or restore ideas of time, space and Country (Worby, Tur & Blanch 2014, p. 1).

Heath Justice (2016, p. 19), writes:

> Stories are now and have always been my motivating fascination – how they come together to create other worlds of possibility, what work they do in transforming our relationship to the world and to one another, how stories shape and are shaped by the people who tell them and the realities they inhabit.

What might be called the *Ngapartji-Ngapartji* of storytelling as an act of personal 'liberation' and collective transformation – with capacity to engage listeners and elicit intellectual and physical, conscious and un-conscious responses – also has its place in shaping public consciousness.

The public domain

When considering the public significance of Country, locating oneself in relation to community is important and provides information about location of Country: family; kinship system; Indigenous Knowledges; cultural protocols and issues; and social matters relevant to community context. For example, naming my community guides how I determine my relationship with other Aboriginal communities and engage in respectful acknowledgement with them in a reciprocating network of communication. Locating myself also identifies my late *Ngunytju* who was an Elder and cultural broker. It informs other community members (and the wider public) how I have been taught from childhood to adulthood. More relevant still, recognition by my community signifies that I am an *Aṉangu* person and that I stand strong on Aboriginal land. Public recognition of Country is both a

sovereign, cultural and political act with deep personal consequences: one domain responds to and endorses another.

The *Irati Wanti* campaign offers exemplary instruction on the reciprocating relationship between public activist practices, public and professional teaching and learning, and personal lessons learnt on Country. Embodiment, connection and responsibility to Country inform the foundational activism for the *Irati Wanti* campaign fought by the *Kupa Piti Kungka Tjuṯa*. In this ongoing campaign, the expression of Country (*manta*) as embodied and living was a key concern of the *Kungkas.* It was their responsibility to protect and keep Country and culture strong for future generations. Aboriginal activism in this context is always grounded in responsibility to Country, each other and future generations. The campaign was and remains a multi-dimensional enactment of *Ngapartji-Ngapartji* in the public domain: between the women themselves; between the women and the wider *Aṉangu* community; between the women and the younger women of their community; between Country, the women and community; and (they believed) between *Aṉangu* and the wider South Australian populace represented by the Citizens' Jury. Explicit in the *Irati Wanti* campaign is the women's belief that *Ngapartji-Ngapartji* should guide the relationship between *Aṉangu* and the State, because of the Maralinga and Emu Field detonations and desecrations of the 1950s.

Bound and Unbound shows the importance of collectivity and community as embodied ways of 'being-in-public'. Collectivity, activism, community and performativity are informed by hooks's idea of 'teaching as performative', outlined in Chapter 7, on pre-service teacher education. Shared responsibility connects to the importance of communities, whether the focus is on Indigenous standpoint, professional work or community engagement. The public performances of *Bound and Unbound* Act I and II have offered public redress of the ongoing impact of colonisation and racialisation and how institutions of power have sought to contain and represent us. Their

'performance' has invoked a 'contract' (like it or not) between doers and those who witness the doing: a cultural contract. This is reinforced by Giroux (2002, p. 502):

> Most significantly, we need a new understanding of how culture works as a form of public pedagogy; how pedagogy works as a moral political practice; how agency is organized through pedagogical relations; how politics can make the workings of power visible and accountable; and what it might mean to reclaim hope in dark times through new forms of global protest and collective resistance.

The *Kungkas* taught me to 'talk out straight' and strong. The *Kupa Piti Kungka Tjuṯa* demonstrated the need to speak in the public domain about matters that are important for *Aṉangu* and all Australians. *Bound and Unbound* offers a creative environment for the exploration and fulfilment of both obligations … and a 'body of work' to be discussed in formal teaching and learning, educational dialogue.

This dialogue contributes to the larger propositions that pre-service teachers can 'become' reciprocating, knowing agents for social change not only as future teachers but in the 'everyday' as social citizens. This is an activist characteristic of Indigenous Education. Where pre-service teachers commit to more socially and culturally just schooling for Indigenous children, this is necessary 'redress'. It involves admitting and responding to (not just consuming) knowledge taught within the classes about social constructions of 'race', understanding systemic privilege, and 'race' relations between Indigenous and non-Indigenous peoples. It invites embodied responses to the proposition that historical and contemporary education practices were and are sites of colonisation. It also offers opportunities for an approach to education as liberatory practice (hooks 1994; Freire 1989, 1998) and the privileging of Indigenous Knowledges and perspectives as professionally responsible contributions to public discourse about Indigenous Education as social and political practice.

The professional domain

Hokowhitu (2016, p. 62) writes,

> the academy has been a critical site for rehumanizing the Indigenous body, comprehending and thus controlling what it means to be Indigenous, a site of transformation, a site of utopian resistance, a site for the production of radical Indigenous consciousness, a site of tradition and authenticity that essentialized constructed identities of Indigenous modernity, identities that gave rise to Indigenous power and Indigenous studies.

In response to this expression of 'rehumanisation', comprehension and transformation, I have argued that having to negotiate any systems of power and sites of knowledge production such as universities and schools in relation to Indigenous Knowledges and perspectives requires a 'reciprocating' awareness of professional responsibility. In particular, I argue that *actively* 'building' an Indigenous scholarly community and collective and 'Black space' in teaching, learning and research supports 'like-minded' scholars to become part of a 'knowledgeable' community. Grande (2004, p. 166) reinforces this point in her articulation of Red Pedagogy:

> As such, the process of defining a Red pedagogy is necessarily ongoing and self-reflexive process – a never-ending project that is continually informed by the work of critical and indigenous [sic] scholars and by the changing realities of indigenous [sic] people.

The significance of collectivity was outlined in Chapter 6. In that chapter, I refer to Haraway (2016, p. 2) who discusses 'inventive connections'. *Ngapartji-Ngapartji* could be described as an 'inventive connection' in professional time and space. In professional contexts it becomes an emblematic act of shared, activist responsibility, whether building campaigns, collectives, partnerships, or scholarly relationships with Indigenous and non-Indigenous academics. It applies to collaborations with local government or political parties, or pre-service teachers who are about to become teachers and will need to establish relationships with Indigenous children, families, extended families and communities. It also applies to public servants in Education Departments.

Hokowhitu's conceptualisation of Indigenous Studies offers a beneficial insight into the development of public/professional sites, where transformation and a 'radical Indigenous

consciousness' can be fostered through 'relationality'. The *Bound and Unbound* collective has provided a platform for us as Indigenous women academics to draw collectively on theoretical frameworks from feminist, Indigenous and creative critiques. It has 'allowed us to be brave', separately and together, or, as colleague and *Bound and Unbound* member Faye Blanch would state, within and beyond the activist, collective space. This is where and how *Ngapartji-Ngapartji* shows itself 'at work' in personal, public and professional discourses.

In the pre-service professional teacher work context, *Ngapartji-Ngapartji* introduces the concepts of responsibility to knowledge taught and learnt; the act of 'giving back' to students and colleagues in teaching and learning exchanges; the importance of developing respectful relationships with Indigenous families and communities; and a responsibility to Indigenous Education itself, as future teachers, to give in return for access to Indigenous Knowledges and Knowledge Holders.

What do the exemplars show and where do they lead when they stand together as an integrated collection?

For the purposes of this thesis, all the exemplars show the presence of *Ngapartji-Ngapartji* in a number of its guises – from practice of community cohesion to source of philosophical discussion; from activist principle to statement of ethical professional behaviour. The exemplars lend material that is useful to understanding a praxis of embodied, activist, reciprocating pedagogy within Indigenous Education for Indigenous and non-Indigenous professional scholars and future teachers. Each enhances understanding of the others.

For Indigenous Studies and Education, this profound sense of responsibility – as taught by *Anangu* Senior Knowledge Holders past and present, to each other and to future generations of leaders – cannot be ignored. There is therefore a personal, public and professional responsibility attached to knowing and to passing that knowledge on – and a personal, public and professional responsibility

to receive and respect that knowledge by those who are still 'Becoming Knowledgeable'. For Indigenous educators, this is not a matter of choice but of necessity. It is part of an ongoing challenge to find practicable approaches to teaching that make use of Indigenous (in this case *Anangu)* ways of knowing *and* western educational paradigms that demonstrate a commitment to sustainable and culturally grounded futures for teachers and learners. Part of that challenge involves methodical, culturally respectful interaction.

The next and final chapter addresses that methodical interaction and its staged, managed and performed processes of knowledge transfer. It proposes an everyday method of doing education that draws on Indigenous standpoint – and in this case Aboriginal Women's standpoint – and relationality, framed by Indigenous Research Methodologies, Black feminist critique, critical and activist pedagogy, performativity and direct teaching experience. The model will demonstrate how theory-in-practice contributes to an embodied, 'everyday', creative, activist pedagogy within Indigenous educational spaces that are necessary and always situated and located, but never fixed.

CHAPTER 9

'BECOMING KNOWLEDGEABLE': INDIGENOUS EMBODIED ACTIVIST EDUCATION PRAXIS AND A METHODICAL APPROACH TO PRE-SERVICE TEACHER EDUCATION – *ANANGU* WAY

Introduction

The following outline of my methodical approach to building praxis foreshadows a full account of its features later in the chapter. The framework connects to 'like-minded' characteristics of methodologies and pedagogical methods discussed in the Literature Review, to help shape an *Anangu* Woman's perspective of Embodied Pedagogy. This framework combines the contributions of Senior Community Educators and Knowledge Holders with Indigenous research principles and practices, tested in the four exemplars within this work. It addresses the overarching question: What does it mean to become knowledgeable from an *Anangu* woman's *c*ommunity standpoint and as an Indigenous academic within a university?

These are the basic features of the model: Objective; Enabling Concept; Domains; Pedagogical Principles and Outcomes. Naming them here will assist in the comparisons and rationales which are to follow.

TABLE 1: 'Becoming Knowledgeable' – two ways: a praxis framework

Set overall objective: Decolonise curriculum.
Build a praxis on a bridging and enabling concept: *Ngapartji-Ngapartji.*
Identify the **domains** in which active Indigenous Education will operate: personal, public and professional.
Articulate principles of pedagogical rationale: stand strong; locate and take a standpoint; engage in activism; speak strong; work collectively; make space; critically reflect; re-conceptualise.
State desired outcomes: privilege Indigenous ways of knowing, being, and doing, and transform education – one step and stage at a time.

Building praxis: a process

The process of 'Becoming Knowledgeable' raises fundamental questions. What kind of method of praxis within Critical Indigenous Studies and Indigenous Education lends itself to the *Anangu* approach to methodology and pedagogy discussed so far? How do my chosen *Anangu* characteristics of locatedness, relationality, embodiment, activism and speaking strong, collaboration, and reflexivity, studied in the exemplars – and enacted in the domains of personal, public, and professional life – contribute to an adaptable 'everyday' praxis in Indigenous scholarship in higher education?

To answer these questions, it is necessary to return briefly to the various methodologies and methods of Indigenous Education and research discussed in the Literature Review, and connect them to the proposed *Anangu* model of praxis. The purpose is to develop and advance a theoretically sound and culturally embedded 'methodical praxis' – principally for the teaching of pre-service teachers from an *Anangu* perspective – but also applicable to other sites of Indigenous Education as a generic practice, when engaging with cultural, social or political matters beyond the academy. Formal *and* informal sites of education can be reciprocating proving grounds of ideas and practices.

The *Anangu* framework I propose arises from a 'reconciliation' of approaches and connects Country and community to applied scholarship in the classroom and back again as a cyclic process. It is dynamic by nature but grounded in location, context and protocol.

I begin with establishing my overall educational objective. The objective is to 'decolonise' education practice. I then look to *Ngapartji-Ngapartji* to *enable* and reconcile a set of practices enacted in three domains – personal, public and professional. Eight principles of practice are advanced, which are drawn from scholarly literature and my experience of joining theory with

practice in the exemplars. These principles lead to local and specific as well as larger anticipated outcomes: 'transformation' in education, through Indigenisation.

Influential methodologies: a summary of features

Table 2 references influential **methodological** concepts and approaches, drawn from Indigenous scholarly literature, that underpin the framework in Table 1.

TABLE 2: Influential Methodologies

Influential Methodologies
Martin Booran Mirraboopha – Moreton-Robinson – Tuhiwai Smith and Smith – Rigney – Chilisa – Wilson
Appendix 3 outlines the features of these methodologies.

Here are six methodologies that have influenced my *Anangu* Woman's praxis. In her *Quandamooka* Ontology, Martin Booran Mirraboopha (2003) outlines research as ceremony, and positions relatedness, Aboriginal heritage and relationality, stories and Aboriginal ways of knowing, being and doing within her Indigenist research framework. Moreton-Robinson's (2013, 2000) theoretical concepts on Indigenous Women's Standpoint, Aboriginal ways of knowing, being and doing, relationality, embodiment and sovereignty offer valuable approaches to my research. The outlining by Maori scholars Tuhiwai Smith (2012) and Smith (2003) of Decolonising Methodologies – *Kaupapa Maori Theory* and its principles of 'self-determination, cultural aspirations and identity, culturally preferred pedagogy, social economic mediation and collective philosophy' (Smith 2003, pp. 1-4) – offer critical insights into research engagement. Indigenous Australian scholar Lester-Irabinna Rigney's (1999, 2007) principles on Indigenist research, resistance, political integrity and the privileging of Indigenous voices contribute to transformative research within Indigenous communities – in my case, the *Anangu* community.

Chilisa's research model identifies the phases of 'rediscovery and recovery; mourning; dreaming; commitment; and action' (2012 p. 15); Wilson's (2008) articulation of 'research as ceremony' centres the role of stories within research and the importance of relationality, responsibility and accountability. These are guiding frameworks in the construction of a decolonising research praxis. In summary, these Australian and international approaches to research identify these key concepts to be added to those in my educative praxis:

> Standpoint; Indigenous ways of knowing, being and doing; embodiment; positionality; relationality; performativity; protocol; reciprocity; responsibility; and decolonisation.

These methodologies are connected to pedagogical methods that have also helped to shape my praxis.

Influential pedagogical methods: a summary of features

Having established the methodological connections of my proposed praxis, Table 3, below, acknowledges the pedagogical methods that underpin my framework. I have selected the six pedagogical methods from a range of offerings, as they are led by Indigenous/First Nations scholars or communities or are the result of established partnerships with communities. I have not given focus to broader pedagogical approaches here, such as the Teaching for Resistance Model (1994) or Freire's articulation of praxis, as this discussion has been undertaken in the Literature Review and pre-service teacher education chapters. These methods and approaches remain significant to the overall conceptualisation of praxis, however. The chosen methods are:

TABLE 3: influential methods

Influential Methods
Strong Voices – Aboriginal Pedagogies – 8 Ways of Learning – Red Dirt Curriculum – Storywork Pedagogy – Red Pedagogy
Appendix 4 outlines the features of these pedagogies.

In Archibald/Q'um Q'um Xiiem's (2008) Storywork Pedagogy, teaching and learning through First Nations storytelling and the role of Elders in education privilege First Nations ways of knowing, being, and doing. Her work outlines respect, responsibility and reciprocity. In *Anangu* terms and in the terminology of my eight principles detailed below, this is what I call 'stand strong' and 'talk strong'. Stories are connected to relationality, to Country, community and lived realities. This connection is supported in Yunkaporta's (2009, p. 35) 8 Ways of Learning pedagogy. He connects relatedness to 'Story Sharing'. It is about 'teaching and learning through narrative'.

Wei et al. (1991) in *Aboriginal Pedagogies,* and Blinter etal. (2000) in *Strong Voices*, encourage a community of learners to facilitate the inclusion of community educational knowledges within schooling contexts. This approach is taken into account in my 'stand strong' and 'locate' principles, as well. Similarly, Yunkaporta (2009) refers to developing community links to encourage the incorporation of Aboriginal perspectives and knowledges within curriculum within teacher education. Red Dirt Curriculum (Guenther, Disbray & Osborne 2016; Lester et al. 2013) also reinforces this perspective, highlighting the need to establish relationships with students and community links, which (in their case and in mine) acknowledges and recognises collective *Anangu* identity. All argue for the need of community aspirations, desires, perspectives and identities within education. Grande's (2004) Red Pedagogy also positions the need for educational institutions to be inclusive of community needs and desires, as part of a project of sovereignty and decolonisation.

Martin Booran Mirraboopha's (2003) articulation and privileging of *Quandamooka* Ontology offers perspectives on centring one's heritage within a research framework. In their respective works, Wei et al. and Guenther and Lester recognise the importance of heritage in teaching and learning contexts and outline the need for culturally responsive, engaged relationships between teachers and learners. Relationality and cooperation therefore become important in the interface between

teacher and learner, and learner and teacher. This is reflected in my principles of 'locatedness', 'standing strong' and 'activism'. In these respects, Strong Voices echoes Moreton-Robinson (2000, 2015) and Rigney (1999, 2007) – as well as Freire (1998) and other international theorists – and methodology and methods overlap.

'Making space', from a pedagogical standpoint, 'centres' rather than marginalises community and Indigenous Knowledges within educational institutions. Red Pedagogy, Red Dirt Curriculum, Strong Voices, and 8 Ways of Learning all refer to making space for community aspirations, desires, perspectives and identities. Within the context of pre-service teacher education, through critical reflection on positioning and privilege, non-Indigenous students need to have space within their educational degree program, to raise their awareness (Education for Social Justice, 1994) about themselves and their relationship with Indigenous peoples. Creating intellectual and physical space becomes an important educational imperative for Indigenous educators. For non-Indigenous as well as Indigenous educators and students, positioning of 'self' is important. For non-Indigenous students or collaborating colleagues, this is not the same as having an Indigenous 'standpoint' but it does require intellectual engagement and critique of ideas of privilege, race, patriarchy and racialised processes in relation to position and standing. This goes to the concept of 'kindred relationships' (Worby, Tur & Blanch 2014, p. 2) and Haraway's (2016, p. 2) 'kin-like connections' discussed in Chapter 6 (p. 192) of the thesis and requires application of what I call the principles of 'reflexive' thinking and 're-conceptualisation'. Grande's (2004) viewpoint on the need for critical pedagogical analysis, as part of teaching decolonising praxis, gives weight to the significance of 'critical reflexivity' within educational processes. Red Dirt Curriculum posits the need to critique western understandings of education and its purposes and influences.

Yunkaporta (2009) outlines the need to reconstruct, deconstruct and re-conceptualise within educational learning. Re-conceptualisation seeks to redress the effects of colonisation and

imperialism on Indigenous communities. Privileging and positioning Indigenous ways of knowing, being and doing is central to Indigenous research and pedagogical practice, as Moreton-Robinson, Martin Booran Mirraboopha, Wilson, Nakata, Grande and Wei et al. have advocated. Self-determination and sovereignty are equally important, say Tuhiwai Smith and Smith.

These essentials give encouragement to my *Anangu* framework and its contribution to transformed understanding of educational space: where time is not experienced as linear (Yunkaporta 2009) and past can also be present and future – as experienced and understood by Indigenous communities and expressed in their epistemologies, ontologies and axiologies.

Rationale and critical positioning

This staged, methodical approach needs to be flexible. It requires 'shifts' in pedagogical objectives which are dependent on the educational context. When dealing with tertiary education, this may involve the profile of the cohort; a recognition and understanding of the knowledge students bring into the teaching-learning space; their ability to respond to the ideas of transformation; and the professional expectation of their degree within Indigenous Education. Each shift will require rigour, flexibility, high expectation and openness to 'give-and-give-in-return'. This openness will influence the shape, emphasis and starting point of pedagogical approaches to 'doing' in Indigenous Education, in relation to personal, public and/or professional contexts. It will apply to problem-identification and problem-solving in the public domain or topic construction, curriculum planning, reading selection, lecture sequencing, for example, in the professional education domain. But whatever strategies are employed, the objective will always be the same: transformation.

This methodical approach requires skilled, reflexive educators – a grounded *Anangu* Woman educator, for example. It requires being versed in Indigenous Research Methodologies, knowledge and educational and discipline-specific discourses, in order to understand and apply what is

needed, in this moment within formal education and beyond. Creative use of bringing 'practice to theory' is important here. This is not a universal method that I propose. It is, however, one which has been drawn from particular experiences and tested in more than one set of educational conditions. The testing and refinement of educative 'acts' need to continue, to retain and sustain relevance. My Senior Knowledge Holders always understood this. They also understood that when we 'Become Knowledgeable', we also have a responsibility to contribute to positive and sustainable futures. Whether Aboriginal scholar, activist, artistic performer or future teacher, 'we' must be mindful and considered in our approaches. This requires an understanding of Indigenous sovereignty, every day, within Australia.

Quandamooka Ontology and 'Becoming Knowledgeable' *Aṉangu* way: Sharing methodologies, methods and principles – a closer reading

From the six methodologies identified in Table 1, I choose Martin Booran Mirraboopha's approach to indicate, more deeply, how previous scholarship is included in my approach to praxis. In particular, Martin Booran Mirraboopha's principles have been influential in my approach to 'becoming', 'bridging' and' building' in Indigenous scholarship and praxis in Critical Indigenous Studies and Education. Martin Booran Mirraboopha's Indigenist research framework based on 'Quandamooka ontology and epistemology' (2003, p. 206) has provided foundational ideas for the approach to praxis outlined in this chapter. Martin Booran Mirraboopha (2003, p.203) acknowledges that universities, as institutions of knowledge production, have engaged in what she calls '*terra nullius* research'. That is, the western research tradition has continued to research Indigenous peoples/cultures as 'objects of curiosity'. Martin Booran Mirraboopha sees this as deeply problematic. Her response is to reinforce the importance of protocols within Indigenous research through locating oneself through community and Country. The importance of location and standpoint has been outlined extensively in a number of chapters in this thesis, and especially

through the exemplars, as a fundamental process in teaching and learning within Critical Indigenous Studies and Education.

Martin Booran Mirraboopha has referred to the work of Rigney and West in the development of an 'Aboriginal research framework'. This work has also contributed to ideas proposed in my _Anangu_ method. Expanding from Rigney's principles outlined in the Literature Review, Martin Booran Mirraboopha (2003, p. 205) grounds her standpoint through the 'strength of her Aboriginal heritage' and positions her research through Aboriginal 'worldview and realities'. The principles of Martin Booran Mirraboopha's (2003, p. 205) approach to Indigenist research include:

- recognition of worldviews, our knowledges and realities as distinctive and vital to our existence and survival;

- honouring our social mores as essential processes through which we live, learn and situate ourselves as Aboriginal people in our own lands and when in the lands of other Aboriginal people;

- emphasis of social, historical and political contexts which shapes our experiences, lives, positions and futures; and

- privileging the voices, experiences and lives of Aboriginal people and Aboriginal lands.

Similar to Rigney's (1999, 2007) principles, Martin Booran Mirraboopha's (2003, p. 206) Quandamooka Indigenist research framework, demonstrates the significance of centring 'Aboriginal ontologies' within the research process through recognition; honouring; social, historical and political context; and Indigenous voices within research – as outlined above. Martin Booran Mirraboopha (2003, p. 207) explains the significance of, and relationship with, land and Entities. She describes Entities as all-encompassing, for example Waterways, Skies, Creator Spirits, and people. She states, 'The strength of our country can also be seen in relationships between these Entities; hence, it is a truly relational ontology' (Martin Booran Mirraboopha 2003, p. 207).

Martin Booran Mirraboopha (2003, p. 210) also expresses knowing as 'purposeful' and explains how our ways of being 'evolve as contexts change'. Responsiveness to change is a necessary

characteristic of effective praxis. This critique also reflects an approach to dynamic, healthy and sustainable Indigenous futures. I agree with this approach and, through theory and applied practice, work towards its outcomes.

Martin Booran Mirraboopha's key standpoint of centring Aboriginal ways of knowing is significant here. I have learnt from and built on her foundational approach by identifying and positioning *Anangu*-influenced teaching, learning and research characteristics within Critical Indigenous Education. Their intention is to decolonise and their objective is to transform approaches to Indigenous Education within the academy, and beyond. I have positioned my Country and community (as she does) and developed that approach to positioning through an approach that takes storytelling of lived experience as an essential tool in any teaching, learning and research engagement, which grounds and privileges Aboriginal ways of knowing, being and doing. The principle advocated by Martin Booran Mirraboopha's 'recognition of worldview' is similar to my articulation of 'Becoming Knowledgeable' identified through locatedness and relationality and speaking strong: *Anangu* ways of knowing, being and doing. This is reflected in the privileging of *Yankunytjatjara* inter-generational teaching through Elder/*Kamiku* and *Tjamuku* roles in teaching and caring for future generations, through sharing *Anangu* ontologies particular to Country and people. The 'honouring of social mores' described by Martin Booran Mirraboopha also connects to the critical position of voicing one's standpoint through situating locatedness of Country, self and community. All are connected and grounded through relationality. All are embodied, *Anangu way*. Martin Booran Mirraboopha's emphasis of 'social, historical and political contexts' is important and connects to my positioning of speaking strong and being able to re-conceptualise, decolonise, and transform through understanding 'historical and political processes'. Martin Booran Mirraboopha's last principle of 'privileging the voices', I would say, is fundamental to transformative work required in higher education institutions. Indigenous voices need always to

be present if sustained Indigenous scholarship is to occur through Indigenous standpoint and sovereignty; locating self and Knowledges; negotiating systems; embodied activism; employment of storytelling and counter-narratives; decolonised knowledge production; performativity; reclaiming and redefining space; and reflexivity.

Red Dirt Curriculum and 'Becoming Knowledgeable' *Anangu* way: Methods and principles – another close reading

I have given focus to Karen Martin Booran Mirraboopha's 'Quandamooka Ontology' as it best aligns with my methodological approach. Here, I will undertake a close method-based reading of Red Dirt Curriculum pedagogy, due to its focus on remote education and its *Anangu* community educators' perspectives of what it means to be a 'successfully' educated *Anangu* child. This reading also recalls *Kami* Lucy Lester's Conversation on her perspectives of how schools can be responsive to *Anangu* children's ways of knowing, being, and doing.

In Red Dirt Curriculum, Guenther, Disbray and Osborne (2016) and Lester et al. (2013) offer critical insights into remote communities' need to provide education that is in the best interests of *Anangu* children and the community in central Australia. For future teachers, and also teachers currently working in schools with Aboriginal children, understanding the significance of Country in which the school is located is paramount to building sustainable educational partnerships with Indigenous communities. Guenther et al. (2016, p. 80) make the point that schools need to 'fit' remote communities whilst acknowledging the need to include national curriculum frameworks. The first critical premise outlined in Red Dirt Curriculum is the valuing of *Anangu* epistemologies, ontologies, axiologies and cosmologies. This reflects Martin Booran Mirraboopha's (2003, 2008) and Moreton-Robinson's (2013) explanation of valuing Indigenous worldviews and relationality to Country. From this standpoint, the worldviews of *Anangu* students, their families, extended families and community is central to building successful educational communities within educational spaces, hereby strengthening social and cultural communication.

Additionally, recognising the significance of Country to community must be part of this understanding (though never fully known) by western educational systems. Country is a site of Knowledge and, as such, is essential to *Aṉangu* understandings of education. This Country-Knowledge connection can begin to make schools places of broader educational engagement. I would argue that this connection also requires conceptualising western educational spaces in different ways.

Guenther et al. (2016) reinforce the need to challenge normalised education values. From the perspective of my praxis, critical reflexivity is vital here, as is the capacity of *Ngapartji-Ngapartji* to enabled and negotiate ways of accessing and making use of both educational systems. *Makinti Minutukur* (Lester et al. 2013) also refers to *Aṉangu* ways of knowing as 'giving strength and power to community'. This recognition of the 'politics' of pedagogy must not be ignored by educational systems within Australia. In her contribution to the Red Dirt approach, Karina Lester (2013) supports this position, and argues for education that is 'balanced', 'achievable' *and* privileges *Aṉangu* worldviews and *Aṉangu* everyday reality – as described by *Kami* Lucy Lester in her Conversation. Ultimately this means embracing, not denying, *Aṉangu* ways of knowing, being and doing, on and beyond Country.

Enabling praxis

In the previous chapter, I outlined how *Ngapartji-Ngapartji* can act as an enabling concept in working towards reciprocal, respectful and mutually beneficial outcomes in education in the personal, professional, and public domains. I articulated an approach to *Ngapartji-Ngapartji* that is philosophically, epistemologically, ontologically and axiologically grounded, and stated that locatedness, relatedness, trust and context are paramount in enacting *Ngapartji-Ngapartji*. My enactment is therefore based on connection to Country, kinship and community, but that does not mean that a reciprocating approach to education cannot be attempted with – or by – others. It

does mean that those others have to consider and articulate their philosophical, ontological and axiological positions and standpoints in order to understand the depth of the reciprocal agreement and privileged access to Knowledge they are entering.

My embodied understanding of Country cannot be the same for pre-service teachers (unless they are from the same community), or other learners in public situations. In the formal context of the university teaching and learning, for example, the parameters of *Ngapartji-Ngapartji* have to be negotiated, defined and then positioned. First, in my case, all parties must understand that 'reciprocity' is being proposed by an *Anangu* Woman academic enacting reciprocal and mutually sustaining educational relationships, within Indigenous Education and studies: gendered Indigeneity matters in this positioning and all participants must understand this. Second, for pre-service teachers, learning to articulate their standpoint, knowledge of colonialism and education, understanding of racialisation and systemic power within educational institutions is one of the vital lessons of Indigenous Education. Equally important is hearing and valuing the voices of community around articulated positions on education and taking responsibility for including these in their teaching practice. Each establishes an expectation of 'teacher knowledgeability', outlined extensively in chapter 8. *Ngapartji-Ngapartji* requires ongoing consideration, understanding and negotiation of nuances based on context-specific knowledge. This need for adaptability demonstrates *Ngapartji-Ngapartji* as a dynamic and flexible concept.

'Becoming Knowledgeable': A detailed praxis framework

Taking into consideration the frameworks outlined in Tables 1 and 2 (Appendices 3 & 4), especially Martin Booran Mirraboopha's Q*uandamooka* Ontology, and the Red Dirt Curriculum pedagogical method, here is my Table 4 framework defined in greater detail.

The praxis begins with the advice of Senior Women from my community and I follow in their footsteps to bring that advice and their terminology to the world of theoretical scholarship.

The framework in detail

TABLE 4: 'Becoming Knowledgeable' – two ways: an *Aṉangu* woman's approach to praxis

Objective: decolonising prevailing teaching and research methodologies and methods. The objective is shared by many Indigenous scholars worldwide. It responds to Tuhiwai Smith's approach to Critical Indigenous Decolonising Research Methodologies – leading to transformation.
Integrating bridging and enabling concept: *Ngapartji-Ngapartji* – reciprocation and responsibility.
Give-and-give-in-return is a mutually understood process that is grounded in the practices of reciprocity and respect. It is beneficial, caring and requires acts of an exchange. *Ngapartji-Ngapartji* is the fundamental enabler of 'Becoming Knowledgeable'– as praxis.
Domains of practice: Personal, public and professional
This approach is designed to bring together the overlapping everyday experiences of Indigenous educators and those with whom they work and for whom/to whom they have responsibility: on Country; in community; when acting on behalf of community; when engaged in professional practice. It recognises different collective expectations according to context as well as the need to maintain individual identity and agency in all domains.
Eight principles:
1. Stand strong
We started talking strong against the dump a long time ago … (Kupa Piti Kungka Tjuṯa Editorial Committee et al. 2005, p. 116)
Standing Strong involves • recognising and Acknowledging of Country one is from and located in as protocol; • naming one's Indigenous standpoint; • standing strong in Aboriginal ways of knowing, being, and doing and lived realities; • Acknowledging of Senior Knowledge Holders' authority; • recognition of resistance and activism; • enacting of an Activist Pedagogy; • challenging racialised systems of knowledge and power in relation to representation of Indigenous people and systemic privilege; • standing up against everyday racism and forms of discrimination; • talking Strong; • visioning for future generations; • being sovereign;

- giving-and-giving-in-return: *Ngapartji-Ngapartji*.

2. Locate

> Through a relational ontology, the connections are restored, relatedness reciprocated and maintained (Martin Booran Mirraboopha 2003, p. 208).

Locating involves

- situating Country and recognition of other Aboriginal communities' connection to Country;
- articulating Country as embodied and relational;
- locating Indigenous epistemologies, ontologies and axiologies;
- recognising of gendered knowledge;
- acknowledging experiences of colonialism (as ongoing);
- locating ideological and philosophical standpoint/s;
- situating knowledge and standpoint;
- locating oneself with like-minded collectives;
- giving-and-giving-in-return: *Ngapartji-Ngapartji*.

3. Speak strong

Speaking Strong involves

- stating a position on matters of justice;
- always talking strong;
- Acknowledging Elder Knowledge and authority;
- understanding one's speaking position;
- following a process of 'Becoming Knowledgeable';
- making visible Indigenous Knowledges, perspectives and stories within teaching and learning;
- stepping up when asked;
- engaging in a politicised process;
- employing critical reflexivity;
- reciprocal and responsible scholarly contribution;
- giving-and-giving-in-return: *Ngapartji-Ngapartji*.

4. Engage in activism

Engaging in activism involves

- respecting and caring for Country;
- positioning decolonisation at the centre of research, teaching and learning;
- exhibiting embodied scholarly activism;
- standing strong and speaking strong;
- analysing of systems of power;

- disrupting and bearing witness;
- articulating a position on matters of justice;
- bringing intellectual, cultural, spiritual and political knowledge and skills to ground acts of resistance;
- taking action;
- giving-and-giving-in-return: *Ngapartji-Ngapartji*.

5. Work collectively – Collaborate

Working collectively – Collaborate involves

- recognising Indigenous community ways of knowing, being, and doing;
- identifying and connecting to 'like-minded' colleagues;
- naming and situating one's personal, public, and professional theoretical frameworks;
- expressing common desire and vision for change;
- engaging in respectful, reciprocal, caring, ethical and negotiated relationships;
- employing critical reflexivity;
- giving-and giving-in-return: *Ngapartji-Ngapartji*.

6. Make space

Kaurna Elder, Dr Uncle Lewis *Yerloburka* O'Brien, in an interview with Indigenous scholar Lester *Irabinna* Rigney in *Sharing Spaces*, (O'Brien & Rigney 2006, p. 30) states:

> I believe in the power of human spirit. I believe in the power of humanity and its generosity. Socially just values will prevail over ignorance. Australians must be educated to see reconciliation as a way of 'being' Australia. A culture of sharing the space must be nurtured in the country, which I acknowledge that sharing space with other Australians will not occur overnight. Time is a necessary ingredient.

Making space involves

- building 'Black space' within institutions;
- re-imaging and re-inscribing ways of being;
- border-crossing, which brings the personal, public and professional domains together as praxis;
- understanding space as relational;
- transforming and decolonising dominant knowledge systems;
- privileging Indigenous Knowledges;
- border-crossing into Critical Indigenous scholarship;
- challenging colonial representations of Indigenous people through critiques of race, power and privilege;
- creating opportunity for teaching and learning about imperialism and the effects of (ongoing) colonialism;
- developing Indigenous activist creative and performative acts of critical inquiry;

- fostering shared conversations;   - articulating and critically engaging with ideas, standpoint and disciplinary knowledge;   - negotiating space;   - giving-and-giving-in-return: *Ngapartji-Ngapartji*.
7. Reflect critically
Reflecting critically involves   - engaging Critical Pedagogy as a theoretical framework in decolonising educational praxis;   - practicing self-reflexivity;   - developing an ethical standpoint;   - telling Indigenous stories and narratives to reflect and remember;   - identifying and creating strategic alliances and partnerships;   - giving-and-giving-in-return: *Ngapartji-Ngapartji*.
8. Re-conceptualise
Re-conceptualising involves   - ongoing development of Critical Indigenous Education and studies;   - enacting alternative epistemological, ontological and axiological standpoints from Indigenous perspectives;   - developing grounded, embodied and affective contributions to educational praxis;   - developing Indigenous creative and performative methodologies and pedagogies of decolonial knowledge production;   - developing alternative discourse;   - making affective contribution to educational praxis;   - giving-and-giving-in-return: *Ngapartji-Ngapartji*.
Anticipated outcome: transformation in Indigenous Education through appreciation and understanding of the complexities and responsibilities of 'Becoming Knowledgeable'.

Working from the general to the particular

As well as similarities, it is obvious there are some differences in choice of category between my

framework and others. When a framework is devised with a specific cohort of users in mind (pre-

service teachers) or when the specifics of a particular community's life are built into the

framework (anti-nuclear waste storage on *Anangu* Lands), differences are inevitable and

appropriate. As I have said, this is a nuanced, not a universal, approach to 'frame working'.

However, differences in choice give rise to critical reflection on choices and comparisons. Reflection on Martin *Booran Mirraboopha's* work and the Red Dirt Curriculum approach, for example, have been useful in the development of this *Anangu* framework – methodologically and methodically – and has served as a test of one of its principles: critical reflexivity.

In this respect, and at face value, a distinction can be drawn between Martin Booran Mirraboopha's and my frameworks concerning the significance and positioning of activism as a pedagogical principle. But thinking about this 'difference' allows me to refer to other scholars and their models. Rigney (1999, 2007) names what I call activism, 'resistance'. Considering this through the lens of Martin Booran Mirraboopha's 'social and political context' that 'shapes our experiences, lives, positions and futures', I understand Rigney's approach better and learn to differentiate my statement of principle. Whilst acknowledging their broader, even generic, methodological principles, I understand that my work engages in located, critical and transformation pedagogy *through* an activist Embodied Pedagogy generated by and drawn from events that are particular to my Country, community and professional context. In this context and application, I understand that Indigenous activism can be resistive, but it can be more than resistive. It is, in my *Anangu* method and methodology, an essential, constructive feature of critical understanding of Indigenous scholarly contribution to Indigenous Research Methodologies, knowledges and education. It also contributes to Indigenous Studies and perspectives more broadly, operating within universities in general but my university in particular. This activism is fundamental to praxis in the contexts in which I live and work. Similar comparative approaches can be taken to other principles such as making space or collaboration.

Whatever the critical comparison, the knowledge 'exchange' and its application are put to the bridging and enabling test: *Ngapartji-Ngapartji.* In this case, the enabling concept is used in the sense of 'take something – give something back' to scholarship.

Conclusion

These methodologies and methods are not in competition with each other. They shape the macro and micro dimensions and applications of Indigenous theory and practice. The important feature of the frameworks (and many others) is the encouragement they give to 'doers' and 'doing' as well as thinkers and their thinking – and their determination to give active scholarship back to their communities.

This giving back takes my *Anangu* Woman's praxis framework in quite a specific and established direction: that is, to the positioning, in my model, of what I have called the 'enabling' and 'obligating' concept of *Ngapartji-Ngapartji*. It requires the bringing of theory and practice into praxis *through* ethical, equitable, responsible exchange – whether intellectual, physical, ontological or political. That is why *Ngapartji-Ngapartji* appears as a feature of all of my eight principles. The 'giving-and-giving-in-return' are not of the same kind in every case but each principle is guided by historical and contemporary reference to the ethics of principles of exchange, restitution or restoration.

Praxis – especially the *doing* in Critical Indigenous Education – makes an important contribution to Indigenous scholarship. It focuses attention on *how* things are to be done by specific Indigenous and non-Indigenous contributors in real time and place, as well as *what* is being done in a more general sense. Critical Indigenous Education continues to be a developing interdisciplinary field which is rigorous and dynamic, articulated through Indigenous standpoints, perspectives and knowledges. The forms and pathways this articulation takes are still being developed. This thesis offers one such development, expressed through four exemplars and tested in three interrelated domains of everyday Indigenous life – and expressed *Anangu way.*

CHAPTER 10
CONCLUSION

Re-awaken Grandmothers, Grandfathers Dreaming

Kamiku Tjamuku wapar nganaṉa watanykurinu

Grandmother, Grandfather let us not forget our Dreaming

Ngayulu nyuntunya tapini wapar atakankuntjaku

I am asking you to make the Dreaming clear

This thesis begins with a Conversation between *Ngunytju* and *Uṉtal* and a *Composition Song*. It is a call from me to my Mum to Become Knowledgeable about my *Kamiku's* and *Tjamuku's* ways of knowing, being and doing. It was through this call and desire to know more that I explored the thesis approach to *Puḻkara Nintiringanyi* from the perspective of *Aṉangu* epistemologies, ontologies and axiologies within educational spaces.

Puḻkara Nintiringanyi is one stage in the lifelong *Aṉangu* process of gaining knowledge: the stage which best describes this work's place in my growing understanding of workable educational methodologies and pedagogical methods in Indigenous Education space. This positioning was undertaken through critically reflecting on the development of my *Aṉangu* Woman's academic practice within a university system and how this translates into praxis in the teaching of pre-service teachers, following in the footsteps of my Senior Knowledge Holders. I have positioned my Senior Knowledge Holders, members of the *Kupa Piti Kungka Tjuṯa*, my late *Ngunytju* and *Kami* Lucy, as authoritative knowers, my teachers within this thesis, and considered what knowledge is necessary for pre-service teachers to be proficient and committed educators of Aboriginal and Torres Strait Islander students in *their* process of 'Becoming Knowledgeable'. I have argued that *Ngapartji-Ngapartji* 'give-and-give-in-return', a core *Aṉangu* way of knowing and being, can enable this process and act as a bridge between the everyday lives of people in education and the

methodologies and methods that shape formal education and education more broadly. This requires respectful, reciprocal, ethical and negotiated partnerships with Indigenous communities.

The intention of this thesis is to demonstrate the bringing of theory to practice, and practice to theory, to arrive at a liberating and transforming pedagogical praxis. To achieve this, the thesis has been positioned theoretically through the ideas of Indigenous Decolonising Methodologies, Indigenous standpoint, Black feminist critique, relationality, embodiment, storywork, Critical and Activist Pedagogy and collaborative-collective practice. These ideas have been demonstrated in practice through four exemplars. The first exemplar, On Country, outlined the significance of relationality and embodiment, contributing to personal responsibility to Country and community. Then, analysis of *Anangu* Woman's involvement in the *Irati Wanti* campaign outlined the importance of activism, demonstrating the need to talk out about important social matters connected to Country within public discourse, from an Aboriginal sovereign standpoint. Thirdly, an account of the formation and development of the *Bound and Unbound* women's collective highlighted the significance of working collectively and collaboratively within Critical Indigenous Studies to achieve creative praxis. Finally, a synthesis of approaches to the practice of teaching pre-service teachers brought together the ideas of Country, relationality, embodiment, stories as pedagogy, Activist/Resistance Educational Pedagogy, critical reflexivity, and collaborative partnerships. This linking of exemplars was enabled by recognition and use of *Ngapartji-Ngapartji*. Together, the exemplars explore the interplay, emphasis and relevance of complex ideas within the personal, public and professional domains of everyday Indigenous life, as they inform educational praxis from the community to the tutorial room and as part of public education campaigns, exhibitions and performative acts, and even a Royal Commission.

The final chapter offers a method of 'Becoming Knowledgeable' as praxis. It supports a decolonising methodological framework for thinking about Indigenous Education and a flexible,

methodical set and sequence of principles for pedagogical action, from an *Anangu* Woman academic's position. These are its features: respect *Ngapartji-Ngapartji* as an enabling approach for transformative educational praxis within Indigenous Education, and; *Stand Strong*; *Locate*; *Speak Strong; Engage in Activism; Make Space; Work Collectively – Collaborate; Reflect Critically;* and *Re-conceptualise.* These are my contributions to the praxis of 'Becoming Knowledgeable' within Critical Indigenous Studies and Education, and education more broadly – now, and into the future.

My late *Ngunytju* wrote her poem *Dedication* in the 1970s, to her *Tjamu*. It was her call to 'Become Knowledgeable' about *Anangu* philosophy, to understand the past but to look to the future. *Ngunytju* never heard her poem sung. I sang Mum's poem for the first time in 2014 in ACT 1 *Bound and Unbound*, three years after her passing.

Dedication poem by Mona *Ngitji Ngitji* Tur 2010

To my tjamu*, grandfather*

Love beyond expression,

Forgive my intrusion.

Hope has come at last

To explain your past;

To promote your culture,

For children of our future.

So they can learn your philosophy of life:

In this our Country,

Live as brother and sister

Without hate of colour or race.

Singing this poem did three things for me. I started singing again, and recommenced my call to my *Kamis*, to know more. And I began my own song: something more than a Manifesto.

A Becoming song

I will claim my Indigenous sovereignty

I will talk strong

I will enact the A<u>n</u>angu philosophy of Ngapartji-Ngapartji

I will build relationships which are mutually beneficial and rewarding

I will privilege my embodied Aboriginality as part of my standpoint position

I will always acknowledge the Country I am on

I will acknowledge and honour my Elders

I will honour my Senior Knowledge Holders as my first teachers

I will honour our stories and counter-narratives

I will engage in activism and resistance as I have been taught to do

I will name my bias and state that I will privilege Indigenous Knowledges and perspectives when I teach

I will challenge stereotypical and generalised representations of Indigenous people, our ways of knowing, being and doing

I will not accept racism

I will challenge my teaching when I engage in 'uncomfortable conversations' about race and racism and will continue to speak up

I am prepared to take risks and 'stay with the trouble' when teaching about 'Race' as a social construct and 'White Race Privilege' through facilitating 'unsettling' conversations

I will love ideas and engage in critique

I will critically reflect on my teaching and pedagogy

I will work collectively with my colleagues and teach creatively to bring about change

I will demonstrate transformative pedagogy for social justice

I will border-cross and CREATE 'Black' space

I will claim my right to be in this space and human-ness which has been denied in the past

I will sing to communicate my ideas, perspectives and critiques

I will look to the future.

This song is a framework for what comes after, what is beyond the praxis in an education context.

I now have a 'Becoming song'. It is a response to my *Ngunytju's* call in *Dedication*. It is a song still in the making, a song to be sung again and again in a lifetime of 'Becoming Knowledgeable'.

GLOSSARY: SELECTED *YANKUNYTJATJARA* LANGUAGE TRANSLATED TO ENGLISH LANGUAGE

A

Anangu - Person, people

Yankunytjatjara - South Australian Western Desert Language

Anangu Pitjantjatjara Yankunytjatjara Lands - APY Lands (South Australian Western Desert Culture)

Ara Irititja - Old Story, History

I

Inma - Song

K

Kaku - Sister

Kami - Grandmother, great aunt

Kamiku - Grandmother (future tense)

Kamuru - Mother's brother or close female cousin

Kangkuru - Senior Sister or Female Cousin

Kata - head

Kulila - Listen

Kungka tjuta - Many Women (more than two or three)

Kunmanara - The name of someone who is recently deceased

Kungka's - Women/s

Kungka Ukaralya - Seven Sister Dreaming

Kuntili - Father's sister or close female cousin 'auntie'

Kupa Piti Kungka Tjuta - The Many Women from Coober Pedy

Kurun - Spirit

Kutju - One

F

Fulla/s - General people/s (not an *Antikirinya/Yankunytjatjara* word but used as a slang word by *Anangu* people)

M

Mayu - taste, flavour, essence, tune

Mara mara - Crawling

N

Ngapartji-Ngapartji - Mutual Reciprocation; In return; later I'll give you something in return, give and give-in-return

Ngunytju - Mother

Ngura - camp

Nyina-nyina - Sitting

P

Palya - Good

Pikatjara - Sick

Pakali - Grandchild (male)

Puliri - Grandchild (female)

N

Ninti Pulka - Very Experienced

Pulkara Nintiringanyi - Becoming Knowledgeable

Nyawa - Look

Nyii-Nyii - Zebra Finch

T

Tjamu - Grandfather, great Uncle

Tjamuku - Grandfather (future tense)

Tjinguṟu - Perhaps

Tjitji tjapu - Small Child

Tjuni - Stomach

Tjunta-tjunta - Toddler-standing

Tjituṟu-tjituṟu - Unhappy, Dissatisfied, Discontent

Tjuṯa – many

Tjukur(pa) – Story, Dreaming

U

Uwa - Yes

Untal - daughter

W

Walypala - White Person

Walytjapiti - Extended or full family, groups or gathering of relations

Wangkanyi - Talking

Wapar - Story, Dreaming story, Law

Wiya wanti - No Leave it Alone

Wiya - No

APPENDICES

Appendix 1: Conversation 1 – Lucy *Waniwa* Lester, edited transcript, 2011

Kami Lucy: I was born on Tieyon Station, that's where we used to live. I went to Ernabella when I was eight or nine, and I lived there in the school. It's a mission.

SUT: Ok *uwa*, so I can write a little bit about the APY Lands as well, just so the readers understand the location.

Kami Lucy: Yes. (Acknowledging).

SUT: When children are the age of three to four, [early childhood] they might start to learn little songs like *inma Nyii-Nyii*. That's the sort of information I will be telling in that story [PhD thesis]. But I'm going to look forward [right now] and say it would be good if schools, particularly around the ages of three to five years, when kids start to enter school, at year 1, that Senior *Kungkas or Kamis or Tjamus participate* in the classroom. So, [the *Aṉangu* children] may feel grounded around their *Aṉangu* culture. Or some of the *Kungkas* might say the children should be separate? They might say, '*Aṉangu* Education has to happen outside of the school *tjinguṟu?*' Others might say language should be taught in schools. So that's how I'll present it, but I'll put some thinking about what I think as an educator, that may help *Aṉangu* students succeed in school at that little age.

Kami Lucy: Yes, that's a good idea.

SUT: No problems, *palya*. So, when we talked last time I talked about how children learn *inma* and how *Kamis* teach children little *inma ngunytji* songs, like little songs, so that they can begin to learn a little bit about the environment. Can you tell me how little children are taught? Are they taught little *inmas* and what sort of songs are they taught? Are they taught about the environment or about *inma Nyii-Nyii*?

Kami Lucy: Yes, it's a lot of little things they can teach to the little ones.

SUT: *Uwa.*

Kami Lucy: When they see a bird sitting on the tree and they'll make up a song, flying away, where that bird is going. And that bird always goes to that special tree or something, you know, to get something – like a little *Nyii-Nyii* (zebra) finches, you know, and they go to a certain tree to collect what they need and, they can see about the Country … in the creek. And then they make up little songs and, *kaanka* (crow) songs and cockies – a lot of birds, yes.

SUT: I remember the song the *tjitjitku inma* song. (SUT sings song with *Kami Waniwa*). I remember Mum teaching me that.

Kami Lucy: Yes, that kind of story. And then, … because we used to walk around in summer time, very hot days and Mum used to say *come on go sit down in the shade, it's too hot for you to walk around*. We didn't have anything to do you know, because we didn't have toys to play with so we usually would go for a walk. Not far, just walk

around and come back and they say *come and sit down we'll start singing something,* you know, *and we'll put on a little dance for you.* They used to sit us down and we would be sitting down in the shade, but we really wanted to go walking. But they'd just start singing and Grandmother would get up and do a dance and she'd invite them to join her, you know, and get up and dance. Do the same dance, and the others would sing a song.

SUT: So that's one thing that I've learnt that's new today. When you're sitting on Country, *Kamis* or the Mummies might make a song up, they might see a bird fly and from that, make up little songs, that may not be from the *Wapar* but are learning songs.

Kami Lucy: The learning song in the environment, they sing about the Country, they sing about the kangaroo. Songs that are made, little songs about the kangaroo or different birds.

SUT: Kami, that's really good. Are there songs that are *inma ngunytji*, little songs may not come from the *wapar* or *tjukurpa*?

Kami Lucy: No just from the environment, yes.

SUT: That's *palya*.

Kami Lucy: And some of the songs could be from the little stories.

SUT: So, there were true songs too, that children could be taught?

Kami Lucy: Yes, true songs too when they grow a bit older.

SUT: So, do they learn about the *walytjapiti*, the kinship system.

Kami Lucy: Later on.

SUT: Bit later on?

Kami Lucy: A bit later on, when they are about, five, six and seven upward.

SUT: They start to learn about kinship.

Kami Lucy: But when they are three or four they learn about close relations, you know, Mother *Ngunytju*, *Kami* and *Kangkuṟu* (older sister/cousin) and *Kuṯa (brother).*

SUT: So, the immediate family, at that age?

Kami Lucy: Yes, the immediate family.

Kami Lucy: The extended family, you wait for when they are a little bit older.

SUT: And they start to understand.

Kami Lucy:	Yeah, they start to understand.
Kami Lucy:	So, from seven or eight or nine, that's the time they learn more.
SUT:	Because the kinship system is so complex?
Kami Lucy:	Yes.
SUT:	I can see why you would say when they are about seven or eight or nine, they can start to think about that.
Kami Lucy:	Yes.
SUT:	Because it is complex – but beautiful, I think it's beautiful.
Kami Lucy:	They could think *I don't know*. Today a lot of our people live in towns like here, or other towns. They don't know, you know. They say *that's your Mama*, *Kami*. But one man told me, *you know this old lady is telling me it's my boy, that's not your Nana, that's your untal*. Because of moving, in some areas, they are losing kinship knowledge.
SUT:	What sort of teaching happens at that age, from two or three?
Kami Lucy:	Well, by talking, because some of the things they don't know, whether this is right. That's the time that Mother and Grandmother (*Kami*) got to tell them. You know don't do that, that's wrong, and don't use that language, *wiya wanti* (whispers).
SUT:	*Wiya wanti* (whispers).
Kami Lucy:	And show them what to eat, when long time ago.
SUT:	Long time ago.
Kami Lucy:	Long time ago they'd say *you can't eat this, you will get stomach ache, you'll be vomiting*. It looks good, you know, it looks edible. *We're telling you, we know. But you can eat this, that and that and up there. You climb (and get) those apples and bananas, that's the one you eat*. That's our bush tucker.
SUT:	Bush tucker, so teaching about bush tucker, what's safe to eat, what isn't safe to eat?
Kami Lucy:	That's right, and the language of course, is being said properly then, not baby talk because they're growing up.
SUT:	*Uwa*, so teaching how to speak properly.
Kami Lucy:	Yes.

SUT: Also, at that age are children taught where to find *kapi* (water)?

Kami Lucy: Yes.

SUT: About the sky, are they learning about the sky as well?

Kami Lucy: They might be four or five upward. *Yes, there's a special bird. A little grey one again, a Finch, you call it Nyii-Nyii. That's the one that leads you to the water*, and they'll tell the children that. You know those little *Nyii-Nyii* will tell you where the water is. You just follow them and they might fly away in that direction. You follow the bird and you will come to the place and when you look, *Oh there's a pool of water here*.

SUT: *Uwa* (quietly spoken) and there's a little *inma* isn't there about the Finch, *inma Nyii-Nyii*.

Kami Lucy: Yes.

SUT: We were talking about it in Coober Pedy, about the work at Adelaide University about *Nyii- Nyii* I think there's even a little book, maybe, *tjinguru* (perhaps).

Kami Lucy: Yes, I think have heard, someone did put that little song down.

SUT: So, I might try and find that.

Kami Lucy: Yes, find that.

SUT: When I'm talking about this it can show how this little song is a children's song, that teaches about *inma Nyii-Nyii*, about finding *Kapi*, about the environment, so that children start to understand the landscape, the environment that they live in.

Kami Lucy: Yes.

SUT: That's good *Kami.*

Kami Lucy: You look at the landscape. If it's a little bit low, we call that *karu-karu*. It's not gum trees, but it's where a lot of bush tucker grows. That kind of land, they look over. *Oh, that's the Country what this kampurar desert raisin and all the bush tucker grows in that kind of Country. We'll go over and have a look.* And then they take the children and they find a lot of things, it's like a creek, you know …

SUT: Yeah, that's what I was thinking.

Kami Lucy: But no gum trees, low area.

SUT: Is there water in there?

Kami Lucy: Sometimes the water lays there.

SUT: *Uwa*, that's *palya*. So, they know to understand to look for lower parts?

Kami Lucy: Sandhills, you know there are a lot of sandhills. On the sandhills, there are a lot of mushrooms that grow there, white ones. We call it *witi̲ta*, like a cauliflower. You'll see the crack where it comes out, land you know, the sand and sandhills. You put that dirt away and pull it out and as soon as they see the sand, they'll go, *that's where we did it*, *where we grow it* and we'll have a look …

SUT: And do you eat that raw?

Kami Lucy: You can cook it, yeah cook it.

SUT: I never knew there were mushrooms out in the sandhills!

Kami Lucy: And it's white like a cauliflower. It's a big one that comes up and there's a little bit of juice there or water or something that comes out from it. You get a little stick and poke it and let the juice run out, that bit might give you a stomach ache or something, you just squeeze it or make a hole and the water runs out and then you cook it and eat it.

SUT: That's lovely, so that type of teaching between two and three is about knowing, learning language and being told the right way.

Kami Lucy: Yes.

SUT*:*   Learning songs about the environment … is there still *inma ngunytji* happening at that age from two to three, where they're making up songs?

Kami Lucy: No, they teach them the real one then.

SUT: Real one, real songs.

Kami Lucy: Yeah, real songs.

SUT: *Like Tjitjiku inma* – Children's song and dance?

Kami Lucy: *Tjitjiku inma*, *tjitjiku inma*, yes.

SUT: Would many children today know the *'Puluka inma'*?

Kami Lucy: No, I don't think so.

SUT: I just know it because Mum taught me it, but I was wondering if any other children would have been learning it today, when we were little?

Kami Lucy: No, isn't it a bit sad. Because we're coming into school you know, European school. The old people should tell them about their stories but they're going away from that and learning about other things in the big schools, you know, that's a good thing but they are sort of not interested. You gotta call him over and say, *sit here I want to tell*

you a story, … I want to sing a song to you. And they say, *oh I want to go over there*, you know, and they'll go.

SUT: That's a really important point *Kam*i because at the ages of three to four, *A̲nangu* children can go to kindy. So they're now getting white fulla education and they're learning literacy, they're learning English. They are getting read little *tjukutjuku* (small) stories like *Spot the Dog* and all those little stories. At that age do you think it's important that *Kamiku/Tjamuku* should be invited in to kindy to help keep culture strong and knowledge strong?

Kami Lucy: Yes, there's a school here called *Wiltja Kindergarten*, a beautiful one. I worked there, and I used to teach them about bush tucker and drew a picture about *maku* grub. I am a *Yankunytjatjara* person and I used to teach them in *Yankunytjatjara.* They speak *Yankunytjatjara* too, taught by their Grandmothers and they said, '*huh yeah, uwa maku*' …

SUT: And they're happy?

Kami Lucy: They're happy. Also, some little ones coming to kindergarten all speak *Pitjantjatjara* and learning *Pitjantjatjara* and then later on, I suppose when they are a little bit older, they go to the big school. Like at five to six years old, school age …

SUT: So you would really like language taught at that young age, separately?

Kami Lucy: Yes, separately.

SUT: So *Pitjantjatjara* or *Yankunytjatjara*, depending where they're from?

Kami Lucy: Don't teach them all in one class. Teach them to wash your hands, *ma̲ra puntima* … all in their language.

SUT: That would be really good.

Kami Lucy: All in *wangka*, they learn that too, not all in English. Because if they're talking to them in English, language group kids, they wouldn't understand. This little girl, she was from Amata, from the community, and the teacher said *wash your hands when you've been to the toilet* and I had to come in and say in her language. And they would run quickly then because they understood.

SUT: Absolutely, that's a really important point *Kami*, because if you've got children who are first language speakers from birth, they're totally immersed in their own language with their Mothers and Fathers, Brothers and Sisters, Aunties and Uncles. Then they go into kindy, they're *ma̲nkur(pa)*, they're three years old. They may or may not have *A̲nangu* teachers and maybe they're not *A̲nangu* because there are very few *A̲nangu* early childhood teachers and then they are told to listen and learn in English. Those children must go through a process of confusion.

Kami Lucy: I notice with my own ears and eyes, their *kata* is going round and round. They are thinking what language they want to speak. They should be able speak their own language in early childhood, that's good …

SUT: So, if I was to tell in the story about the importance of language in kindy, would that be an important message to say?

SUT: That language should be continued to be taught by itself, and then they can learn English throughout the day and there's a time when it just has to be in their language. Who would you need involved in that? I mean you'd have to teach it but who else would you need, to help that?

Kami Lucy: Yes, you could have your Auntie and Grandmothers, they might be an *Anangu* teacher. Their Grandmother and Auntie could teach them other things in Language like, come and sit down, *kulila*, *nyawa* and *kulila*. And they'll tell them to sit and might sing a little *inma*. They teach the children *you clap your hands this way*, (clapping hands) and we all do it. All in *wangka*. And teach little songs. We all sing this song, and they will sing, those little people.

SUT: Because children love singing.

Kami Lucy: Yes, and they love singing *and this song goes with this little dance, but we'll show you*. Two or three of them will get up and dance with me. And *Kami* will do a little thing and dance away and the story could be about an old lady that can't see too good, and they go like this (showing movements) and dance away. Something like that, you know, and show them the movements and the little people do something. But I think some areas, especially in town, you know, when you're coming into town, they miss that. When they're out there in the community, they can do all those things.

SUT: I think that is really important because there are a lot of *Anangu* children who are moving to townships.

Kami Lucy: Yes, even to Adelaide.

SUT: Yeah to Adelaide, with a bigger *Anangu* population in Adelaide. So, you know I worry. What happens to that education when they come down to a place which is not on their community, not on their Country? The school doesn't necessarily see the importance of *Anangu* knowledge and *Kamiku* ways of teaching and if that's happening, what can I say to the Education Department about the importance of having Senior Knowledge People in schools to teach these children as well? The other thing that the *Kungka Tjuta* were saying was that we should have field trips.

Kami Lucy: Yes.

SUT: Is two-way education the way to go? Should *Anangu* knowledge be taught in schools or should it happen separately? And what I'm hearing you say, particularly for the little *tjitji tjapu* small child?

Kami Lucy: Yes, small ones, you know. Because when I was at school at the mission, we were taught our Aboriginal language first. Then to read and write, and later on, when we're speaking that language, we learn to read and write in our language. Then we start learning English. That's our second language.

SUT: The second language. Whereas, it doesn't happen like that in schools today.

Kami Lucy: No.

SUT: Generally, they say learn English when at school and don't necessarily worry about the literacy of your own language.

Kami Lucy: That's right.

SUT: But Aboriginal languages don't seem to be given any value in schools.

Kami Lucy: Yes, in the mission we had to really learn properly how to read and write (in English).

Appendix 2: Conversation 2 – Lucy *Waniwa* Lester, edited transcript, 2011

SUT: So *Kami*, one the questions that I would like to know is how do you see the continuation of *Kamiku/Tjamuku* knowledge being continued for the future? How can we continue that and keep it strong? What ways can we do that?

Kami Lucy: But you know, a lot of our young people, they're in different areas now. They are learning about the European education and we might lose it and they might not be interested to learn *Kami's* rules. If we go, no one will be learning from us …

Kami Lucy: Young people need to keep learning from our older people. That's the only way we can learn. But if they're not interested and the old people pass on, we'll have nothing. But if we can continue learning from them and then we can pass it on to other younger ones and keep going.

SUT: That would be very sad.

Kami Lucy: Yes, that would be very sad.

SUT: So I guess a way forward, is to try and get the *Kamis*, *Tjamus* and the Mummys to keep teaching at those early stages?

Kami Lucy: Yes, the early stages.

SUT: And when they get to school, *tjinguṟu* perhaps, maybe try and have Elder programs?

Kami Lucy: Yes.

SUT: Language teaching, field trips, *tjinguṟu* so they can learn about bush tucker, learn about the environment, and learn about the kinship. When you said about five onwards they begin to learn about *walytjapiti*, how they have to relate to their family, that might be a way? *Tjinguṟu*? (*Kami* Lucy: is agreeing with all of this.)

Kami Lucy: Very important for young people.

SUT: And also, one of the things, a lot of the research around Aboriginal students generally is that the relationship between the teacher and the learner is very important and if that relationship isn't there, often learning doesn't happen very well.

Kami Lucy: No.

SUT: What are your thoughts on the importance of the relationships between the child and the teacher?

Kami Lucy: Yes, that's very important, you know, because our young people should be taught by a very good teacher. They can, he can, or she can, make that relationship work and make that little person get to know the teacher.

SUT: *Uwa*, to know the teacher, that's important. Its needs to be two-way. The teacher should get to know the student and the student should get to know the teacher. That's important.

Kami Lucy: It's a two-way thing. If it's just one way, the teacher's not interested and that's one way.

SUT: It's gotta be two-way?

Kami Lucy: It's gotta be two-way. Get to know each other and make a good relationship for teaching and that little one might learn quicker.

SUT: I absolutely agree with you *Kami.* I can just see how important the relationship between like a *Kami* and *pul̲iri*, then that teaching and learning relationship. So, if the teacher and the student had a better relationship, the child will feel more confident.

Kami Lucy: Yes, listening clearly and wanting to learn and learn quickly, and the student will say, *I got the idea, that teacher is palya …*

SUT: Student and teacher. One way is no good, you're hurting that little one, and they'll even have tears, because his teacher doesn't want to teach me, and it will hurt the child. So, you said to me the relationship is important.

Kami Lucy: Yes it is! Very. It makes it easy on both sides.

SUT: And you said … what I thought was really important is that the student becomes clearer when they have a good relationship. And that's a really important point.

Kami Lucy: Yes.

SUT: And then wanting to learn?

Kami Lucy: And they're wanting to learn.

SUT: Clearer about learning. So the student becomes clearer about learning, when they have a good relationship with the teacher.

Kami Lucy: That's right. If it doesn't work they won't come to school.

SUT: And that's what's happening.

Kami Lucy: Yes, they stay away and they've got to push them, the parents got to push them. Somebody's got to come around and say, *You've got to come to school* … And ask, *What's been happening at school?* Maybe teacher doesn't want to teach, that makes it hard for Aboriginal students.

SUT: Yeah, that's my worry.

Kami Lucy: That's why they don't want to come, you know. *I'm not going to school, that teacher's no good to me, he's not really teaching me, helping me.*

SUT: I think what you said is so important, that it can't be one way, it can't just be the teacher teaching. There's got to be a relationship so the student can begin to learn. Building teacher and learner relationships is part of my own teaching philosophy. I believe absolutely in that. I believe that you have got to have a strong relationship. You have got to establish a strong relationship with the child, that you've also got to show that you're willing to learn from the child. Because they have knowledge, they are not just this blank piece of paper that has nothing to offer.

Kami Lucy: They've got ears, and eyes to see, mouth to speak. You know, everything is there.

SUT: They have eyes to see, mouth to speak, *uwa*, and ears to hear. I think that's beautiful. Eyes to see, mouth to speak and ears to hear, they are ready.

Kami Lucy: They are ready.

SUT: That's really *palya Kami*.

Kami Lucy: They just want that relationship to work. A better way!

SUT: The last thing I want to ask you *Kami* is, do you think there is a process of *Ngapartj-Ngapartji* in the student and teacher relationship? Is that a demonstration, a way of showing *Ngapartji-Ngapartji*, or have I got the wrong *Ngapartji-Ngapartji* in my head?

Kami Lucy: No. That's *Ngapartji-Ngapartji.* Learn from each other. That's *Ngapartji-Ngapartji.* Not one way, *kutju* way.

SUT: I mean that's how I'm seeing what you're doing to me as my Grandmother.

Kami Lucy: Yes.

SUT: Learn from each other. Not *kutju* way.

Kami Lucy: Not one way. Gotta be two ways!

SUT: Gotta be two ways!

Kami Lucy: *Ngapartji-Ngapartji*, learn from each other.

SUT: Learn from each other, that's *palya Kami*. What I've learnt about sharing knowledge, particularly, when teaching occurs between a Grandmother and Granddaughter and Mother and Daughter is that you must show you are willing to learn, and that your teachers will teach you. But also, you have a responsibility as the learner to keep that knowledge going.

Kami Lucy: Yes.

SUT: It's about exchange.

Kami Lucy: Willing to learn from them, and listen hard. Willing to learn!

SUT: The learner needs to be willing to learn and listen. Is there anything else you want to tell me *Kami* about *tjitji tjapu*? About the importance of education? Is there anything you want to say to me about, a message?

Kami Lucy: Well, that's the little people, one, two, three years of age, they need their own people teaching them.

SUT: OK, *palya*.

Kami Lucy: And then later on when they're four or five they go to another area of learning, you know, *you'll be kindy age soon, you'll be going to kindy, you know*. And they come into this kindergarten place. But at one, two and three years, they're home with their parents and then they learn from their own people. Every day, day to day, learning.

SUT: They learn every day.

Kami Lucy: Talking and looking and listening and walking with their Mother, you know, *don't go too far, it's not safe for you to go over there, there may be dogs there, stay with Nanna, come this way*. All those little things they learn at home.

SUT: *Uwa*, that's *palya*. So from ages one to three, it's the family, the *waltjapiti* the *Kamis* teaching their children, from their own people, they are learning every day, they're talking, they're looking, they're listening.

Kami Lucy: They're looking, they're listening.

SUT: They're being told where it's safe and where it isn't safe (*Kami* Lucy: That's right). And when they start to go to kindy from three to five, they're in another area of learning. What you said before.

Kami Lucy: They still come home and learn their own ways, because they're living and the language is there, everyday language and they still learning from their people, but their ways.

SUT: *Uwa*, learning from their own people, their ways. And the thing that I have learnt from you about *tjitji tjapu* is that you can do programs in kindy which support the continuation of *wangkanyi* and learning the language. And continuing the learning about their environment and kinship, and there might be a way in education you can do this without them losing the right to learn their own knowledge (in *walypala* education). But also, the reality is we need to learn how to survive in two worlds. (*Kami* Lucy: Yes). So you do need to know *walypala* education as well.

Kami Lucy: You gotta learn that too.

SUT: That's it *Kami*.

(Recording stops, *Kami* Lucy Lester does an *inma* for Simone *Ulalka* Tur.)

Appendix 3: Table 2 – influential methodologies

Indigenist Research Epistemologies Lester Rigney (1999, 2007)	Indigenous Standpoint and the 'Cultural Interface' Martin Nakata (2007)	Decolonising Methodologies: *Kaupapa Maori* Theory Linda Tuhiwai Smith (1999, 2012), Graham Hingangaroa Smith (2003)	Indigenous Women's Standpoint Aileen Moreton-Robinson (2000, 2013)	*Quandamoopha/Quandamooka* Ontology: Indigenist Research Framework Karen Martin Booran Mirraboopha (2003, 2008)	Indigenous Research Methodologies Bagele Chilisa (2012)	Research is a Ceremony Shawn Wilson (2008)
Resistors to racialised process of scientific enquiry	Indigenous Standpoint Theory	Self-determination	Aboriginal Women's Standpoint	*Quandamoopha/Quandamooka* worldview	Rediscovery and recovery	Indigenous ontology and epistemology is relationality
Examination of 'race' and 'gender'	Cultural Interface	Cultural aspirations	Relationality	Relatedness	Mourning	Indigenous Research Paradigm
Privileging Indigenous voices and experiences	Indigenous intellectualism	Culturally preferred pedagogy	Reciprocity	Stories as essential in research ceremony	Dreaming	Importance of stories
Collaborative and increased Indigenous research capacity	Indigenous Knowledges	Socioeconomic mediation and collective philosophy	Privileging Aboriginal epistemologies, ontologies and axiologies	Privileging Aboriginal ways of knowing, being and doing	Commitment	Reality is Relationships or sets of relationships
Indigenous ontological and epistemological views are upheld as sovereign people as part of the research process	Recognition of constant struggle to make meaning	'Struggle', itself is seen to be an important feature in the cycle of conscientisation and resistance	Ontological relationship to Country	Articulation of heritage, world views and realities	Action	Reciprocity
Rejection of 'Aboriginalism', racism and sexism		Transformation	Analysis of 'race', gender and class	Honouring our social mores		Knowledge as relational with people, land, environment, Cosmos, ideas

Indigenist Research Epistemologies Lester Rigney (1999, 2007)	Indigenous Standpoint and the 'Cultural Interface' Martin Nakata (2007)	Decolonising Methodologies: *Kaupapa Maori* Theory Linda Tuhiwai Smith (1999, 2012), Graham Hingangaroa Smith (2003)	Indigenous Women's Standpoint Aileen Moreton-Robinson (2000, 2013)	*Quandamoopha/Quandamooka* Ontology: Indigenist Research Framework Karen Martin Booran Mirraboopha (2003, 2008)	Indigenous Research Methodologies Bagele Chilisa (2012)	Research is a Ceremony Shawn Wilson (2008)
Flexible multi-disciplinary methods and epistemologies to expose power imbalance			Critique of White Race Privilege and the logic of patriarchy	Emphasis of social, historical and cultural context		Responsibility
Politicised process			Indigenous Sovereignty	Privileging Aboriginal voices		Indigenous axiology and methodology – built on the concept of Relational Accountability (pp. 77 & 97)
Utilise and reshape traditional academic knowledge production processes						
Generally conducted by Indigenous researchers, but not exclusively						

*Selected summary of Critical Indigenous Research Methodologies, approaches and frameworks, which offer intellectual pathways in my development of an *Anangu* standpoint. Therefore, the list is not an overall representation of all the elements and principles of the Indigenous research approaches referred to.

Appendix 4: Table 3 – influential methods

Aboriginal Pedagogies D-Bate Wei et al. (1991)	Strong Voices Blinter et al. (2000)	8 Ways of Learning Yunkaporta (2009)	Red Dirt Curriculum Gunther, Disbray & Osborne 2016, Lester, Minutjukur, Osborne & Tjitayi (2013)	Storywork Pedagogy Archibald/Q'um Q'um Xieem (2008)	Red Pedagogy Sandy Grande (2004)
Include cultural expression into the curriculum	Indigenous/Aboriginal cultural knowledge	Story sharing	Speaks to the aspirations of remote community educators	First Nation stories and storytelling	Privileging Indigenous Knowledges
Aboriginal heritage informs, infuses and invigorates	Relationships drive teaching and learning	Learning through maps	Does not preclude application of the Australian Curriculum	Respect	Praxis
Develop Aboriginal pedagogies	Continuous learning and assessment	Non-verbal and critical reflection, Ancestral and spiritual learning	Recognising student's world views and experiences	Responsibility	Community needs and desires
Action research with communities	Community of learners	Symbols and images	Establishing relationships	Reciprocity	Hope
	Independence and respect	Land links	Building identity	Reverence	Project of sovereignty
	Real-life experiences	Non-linear concepts	Critique of western understandings	Holism	Critical pedagogical analysis
	Exploration, play & informal learning experiences	Reconstruct/deconstruct	Teaching *Anangu* way	Interrelatedness	Decoupling and dethinking of education
	High expectations	Community links	Privileges *Anangu* language, knowledge, community members	Synergy	Reground traditional knowledge and teachings
	Teachers modelling behaviour		Support collective *Anangu* identity	Develop ethical guiding principles when researching with communities: cultural protocols; verification responsibility; intellectual property rights through Reciprocity. (2008, pp. 143-45)	Indigenisation
	Flexibility and adaptability				Decolonisation
	Integrated learning				Survivance narratives
	Teaching through many forms and texts				

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Endnotes

[1] Selected explanation of terminology in English

I acknowledge that the use of language representing communities can be sensitive and political. For the purpose of this thesis I will use numerous terms interchangeably. When referring to Federal and State policy and programs, I will use the terms Indigenous Australians or Aboriginal and Torres Strait Islander people interchangeably. When making reference to South Australia, I will generally use the term Aboriginal to reflect the social, cultural and political context within this State. I will endeavour to refer to and privilege community/nations representations through language - connected to Country - where possible. In relation to international Indigenous Scholars and communities, I will reflect the terms used, for example: First Nations; Native American.

[2] 'The term Anangu is used to refer to a Pitjantjatjara or Yankunytjatjara person, but also connects to a much broader region of family relations and interconnected languages across the tri-state remote region of South Australia, the Northern Territory and Western Australia.' (Red Dirt Curriculum; Reimagining remote education. Available from: https://www.researchgate.net/publication/271769490_Red_Dirt_Curriculum_Reimagining_remote_educat ion [accessed Apr 09 2018]. p. 4

[3] I use a capital 'C' for Country to represent the complex relationship Indigenous peoples have with the land, water and sky.

[4] I have grown up with my late *Ngunytju* referring to her community as *Antikirinya/Yankunytjatjara.* I also understand through talking to members of my *Anangu* family that *Antikirinya* is a word used from the *Southern Arrernte* community to describe the *Yankunytjatjara community,* meaning 'strangers' when referring to *Yankunytjatjara.* One of the explanations for my mum using *Antikirinya* reflects her social and cultural context growing up in Oodnadatta in the 1940s, where *Southern Arrernte and Yankunytjatjara* co-existed. I respect and honour mum's use of *Antikirinya/Yankunytjatjara* in describing herself.

[5] I use capital 'C' when I refer to the shared Conversation with Mona *Ngitji Ngitji* Tur, Senior Women from the *Kupa Piti Kungka Tjuta* and *Kami* Lucy *Waniwa* Lester. This is used to denote the theoretical weight as more than just a dialogue exchange, but recognition of authority of knowledge by Senior Knowledge Holders.

[6] I acknowledge Karen Martin's Quandamoopha name, *Booran Mirraboopha* (Martin 2008, p. 74).

[7] See Tur, M 2002, 'Reflections on her childhood', in Mellor & Haebich (eds.), *Many Voices*, National Library of Australia, Canberra, pp. 33, 35-39, 210

[8] I acknowledge that Karen Martin's published work refers to both Quandamooka and Quandamoopha ontologies. The spelling is reflected as written in the various publications.

[9] See pp. 71-72 on Martin's sharing of 'The First Story of the Quampie' as 'ontologicaly embedded through relatedness' (Martin 2008, p. 71).

[10] For more detail regarding PEARL, see Mackinlay & Barney 2014, 'Unknown and Unknowing Possibilities: Transformative Learning, Social Justice, and Decolonising Pedagogy in Indigenous Australian Studies', *Journal of Transformative Education*, vol. 12, no. 1, pp. 54-73.

[11] Tracey Bunda's PhD Thesis, *The relationship between Indigenous people and the university: Solid or what!* (2013, p. 54) comments on the term Dreaming, stating the following: 'Indigenous storytelling is the act of

inter-textualised, trans-generational memory to be embodied and has rich traditions from time immemorial for Indigenous peoples. It is a practice that commenced with the (inadequately named) *Dreaming*. Dreaming stories relay the work of our Ancestors, providing the law of conduct for the first peoples, which in turn provides foundation to identification as an Indigenous person with location in and to land'. She continues: 'However, I want first to make the cautionary note that the concept of 'Dreaming' is often mobilised in simplistic and incorrect ways within dominant ways of knowing 'us'' (2013, p. 229).

[11]The Conversations took place at Coober Pedy in September 2006 and February 2011. The *Kungkas* chose to be named not individually but identified as the collective *Kupa Piti Kungka Tju̲ta*. For the Conversation in 2006, Mona *Ngitji Ngitji* Tur was my cultural broker and interpreter. For the Conversation in 2011, Karina Lester was the interpreter and Renee Amari Tur provided project administration support for the trip on Country. The introduction letters and information sheets were all translated in *Yankunytjatjara*. All Conversations were in *Yankunytjatjara*. The visits on Country for the purpose of this project were approved through the Social Behavioural Research Ethics Committee, at Flinders University, Project Number: 3383.

[13] Personal communication with (K Lester, personal communication, *A̲nangu* Interpreter & Translator, 4 October 2017.

[14] The first meeting in 2006 with *Kami* Lucy Lester, was about informing *Kami* of my PhD research project and seeking *Kami's* involvement and support. The visits to Port Augusta for the purpose of this project were approved through the Social Behavioural Research Ethics Committee, at Flinders University, Project Number: 3383

[15] Foreword: This speech by Audre Lorde was originally delivered at the Lesbian and Literature panel of the Modern Language Association's 28 December, 1977 meeting. It was then published in many of Lorde's books, including *The Cancer Journals* and *Sister Outsider*. It contains a poem that was originally published in Lorde's *The Black Unicorn* (1978). https://shrinkingphallus.wordpress.com/the-transformation-of-silence-into-language-and-action-by-audre-lorde/ Viewed online: 4/3/2016

[16] In the campaign for South Australia's recent election (2018), Australian Conservatives leader Senator Cori Bernardi said that one of his party's 'election promises' was to put back nuclear energy generation on South Australia's political agenda.
http://www.abc.net.au/news/2018-02-25/cory-bernardi-conservatives-back-nuclear-dump-for-sa/9482870

[17] I also called upon Adelaide-based Aboriginal singer-songwriter and performer Nancy Bates, a *Barkindji* woman from Far Western New South Wales, to work with myself and Katie to adapt Mum's poem to song. Nancy is nationally recognised in the Aboriginal music industry and a supporting vocalist for singer-songwriters like Archie Roach (Change and Adaptation n.d.). In Nancy's words, 'your Mum was cultural philosopher; her knowledge and teachings still need to be heard'.

[18] See short documentary of Act II 'Unbound Tarnanthi'. http://flinders.edu.au/oise/unbound/unbound-act-2.cfm, date viewed 22 April 2018.

[19] See Bus Shelters Images and Sovereign Love Poems Act
http://www.flinders.edu.au/oise/unbound/unbound-act-2.cfm, date viewed 22 April 2018.

[20] See article 'Evocative image hits the road', <http://news.flinders.edu.au/blog/2016/11/15/evocative-indigenous-images-hit-the-road/>. Also see website of the opening exhibition of *Resolution: New Indigenous photomedia* at Shepparton, Victoria, viewed 1 March 2018, <http://www.sheppartonartmuseum.com.au/news-item/!/374/post/resolution-new-indigenous-photomedia-opens-next-weekend-at-sam>.

[21] Future Acts

In 2018, the *Bound and Unbound* Collective has been commissioned to work with Vitalstatistix in Port Adelaide, with a number of Artists in the Climate Century. The Unbound Collective: *Sovereign Acts III – Refuse* is our title. This work will focus on creative resistance and environment. For further information on ACT 111 with Vitalstatistix, see http://vitalstatistix.com.au/projects/sovereign-acts-refuse/, date viewed 22 April 2018.

[22] Catalogue 2, *Bound and Unbound: Sovereign Acts II*, pp.22-23, http://www.flinders.edu.au/fms/Office%20of%20Dean%20of%20Indigenous%20Strategy/Bound%20and%20Unbound%2018%20Dec%207_7mb.pdf, date viewed 22 April 2018.

[23] EDUC 2420 (previously named and coded differently and offered as a fourth-year topic) has been jointly coordinated by Yunggorendi First Nations Centre for Higher Education and Research (now the Office of Indigenous Strategy and Engagement, OISE) and the School of Education, Flinders University, South Australia. There have been various topic coordinators since the commencement of the topic in 1997, led by Daryle Rigney (now Professor Rigney, Dean of OISE) and Lester Rigney (now Professor Rigney, Professor of Education, School of Education at the University of South Australia UNISA). Since then, the topic has been coordinated by Indigenous educators, Senior Lecturer Faye Rosas Blanch, Professor Tracey Bunda, Associate Professor Simone *Ulalka* Tur and Dr Samantha Schulz from the School of Education, Flinders University. There has always been a dynamic teaching team, of both Indigenous and non-Indigenous lecturers and tutors. In 2012, Yunggorendi First Nations Centre was awarded an OLT Citation for Outstanding Contribution to Student Learning, for 'sustained, dedicated, inspirational and far-reaching contributions to the education of pre-service teachers of Indigenous students in compulsory topics in the School of Education'. Viewed online: 11 March 2018, p. 4.
http://www.flinders.edu.au/Teaching_and_Learning_Files/cut/Awards/OLT%20Awards/Previous%20Recipients-OLT%20Citations%202006%20-%202015.pdf

[24] 'We note that each year since 1995 the national conference of the Australian Studies Curriculum Association presents the Garth Boomer Memorial Award in honour of his contribution to Australian Education. It is appropriate therefore to also note that Garth Boomer in 1991 was involved in the negotiations of the foundations of the project of the Education for Social Justice Research Group for a more pro-active approach to social justice in education' (Footnote in Rigney, Rigney & Tur, 2003, p. 136).