

SUMMARY

This thesis honours Senior *Anangu*^[i] 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 Country^[iii] 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: *Pulkara 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 *Anangu* academic within a university system. In doing so, it positions this process of *Pulkara Nintiringanyi*, as the first stage of knowledgeability, when being taught *inma* by *Antikirinya*^[iii] and *Yankunytjatjara* Senior Knowledge Holders, in considering the relationships between *Anangu* 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. *Anangu* 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 *Anangu* 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 *Anangu* 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.

[i] '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_education [accessed Apr 09 2018]. p. 4

^[ii] I use a capital 'C' for Country to represent the complex relationship Indigenous peoples have with the land, water and sky.

^[iii] 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.