



Walking Together

Saturday 31st August 2019

9:30am – 12:30pm

University of S.A Magill Campus



Welcome

Saturday 18th May, 2019

9:15 – 9:35

Registration

9.30am

**Kaurna Welcome –
Uncle Tamaru**

10.00 - 11.30

Workshops

11.30 – 11.45

Morning Tea (G:72-73)

11.45 – 12.30

Sharing resources
Questions Feedback

Programme

10:00am – 11:30pm

Verna and Karen

Suitability:
Middle/Senior
Secondary

Room(G1-85)

Uncle Tamaru

Suitability: Primary Years

Room (G1 72/73)

Kelly and Valerie

Suitability: ECC/ Yr 3

Room (G1-83)

Verna Koolmatrie and Karen Inwood



The 18 dots represent the laklinyeri, (clans) the blue colour represents the waters which surround Ngarrindjeri country.

The sun is the giver of life. The ochre colour of the boomerang represents our Mother-Mother earth.



Respect

- Origin of Welcome to Country
- Who, when and why: Acknowledgement of country

In traditional times Aboriginal people were very aware of their boundaries. When passing through neighbouring country: You were either welcomed to pass through because you were known and trusted or you were escorted through. Even today, all Aboriginal people acknowledge country. As a Ngarrindjeri, I can welcome to country on Ngarrindjeri lands only. On other lands I acknowledge the traditional owners as any non-Aboriginal person would (Koolmatrie, 2019).



The duologue

“Traditional Indigenous performance works alternate rhythmically between speech and silence, between the past and the present and between performance and story...”

(Casey, 2011, p.2).

Aboriginal or Indigenous, it is the individual’s perspective as to how they want to be identified or referred to, “do you mind if I ask you..?”

Our performance traditions can be the connection between traditional and contemporary. We capture the un-seen of the past and the present as with our Dreaming, which captures the essence of our stories both physically and spiritually.

Dreaming controls our life.

(Koolmatrie, 2019).

Issues

- Community permission
- How and when is this sought?
- Ownership
- Sensitivities
- Resources
- Don't have enough knowledge, skills and understanding
- Protocols
- Caretakers of stories and their enactment
- *Teaching indigenous relationships to place and identity as communal or collective rather than individual*
- *Avoiding (or making conscious) stereotypical assumptions and notions about indigenous people particularly in relation to 'place' and identity'*
- (Mark Eckersley, 2014)

To teach or not to teach?

- Indigenous knowledge and culture has a deep connection to cultural process and production, indigenous protocols, story ownership, sense of place, identity and spiritual beliefs (Casey 2012)
- For non-indigenous teachers, there should be an attempt to teach this knowledge and culture but there is the how; educator research, talk to the local community, speak to Aboriginal people that you can get in touch with (Koolmatrie, 2019)
- Using drama and theatre as a "catalyst for cultural, political and social change... challenging existing assumptions of both Aboriginal and non-Aboriginal culture, politics and theatre" (Syron 2005)
- Drama is one of the perfect mediums to attempt to teach, discuss, explore these issues in a non-threatening way (Koolmatrie, 2019)

How: Indigenous Perspectives and Indigenous Learning Styles are more suited to:

- Learning by personal trial demonstration, or learning by doing, not by talking
- Learning from real life or by practice (learning by 'wholes', not sequenced parts)
- Learning through context-specific skills, rather than the generalised principles, or learning skills for specific tasks rather than learning general principles.
- Emphasis on person-orientated learning and people and relationships rather than on information
- Learning by real life
- Focusing on Indigenous artistic and cultural mores and practices
(Harris 1980: 39)

Drama-Based Pedagogy

Signals, Mime and Gesture



Sign language was very much a part of Aboriginal life and served a purpose as people travelling could communicate with each other from a distance.

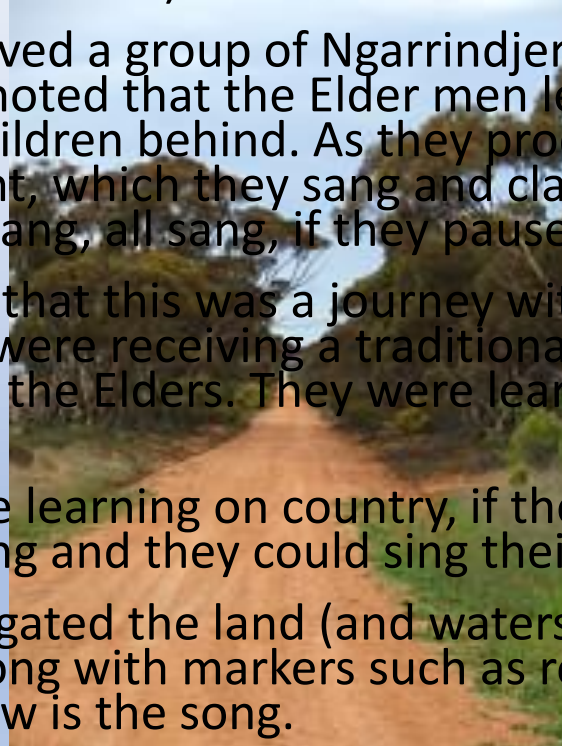


Song lines story: Travelling

"Storytelling has always been a part of our Indigenous heritage, not just as entertainment, but an essential part of passing down the law and lineage of each group... and it is still alive today."

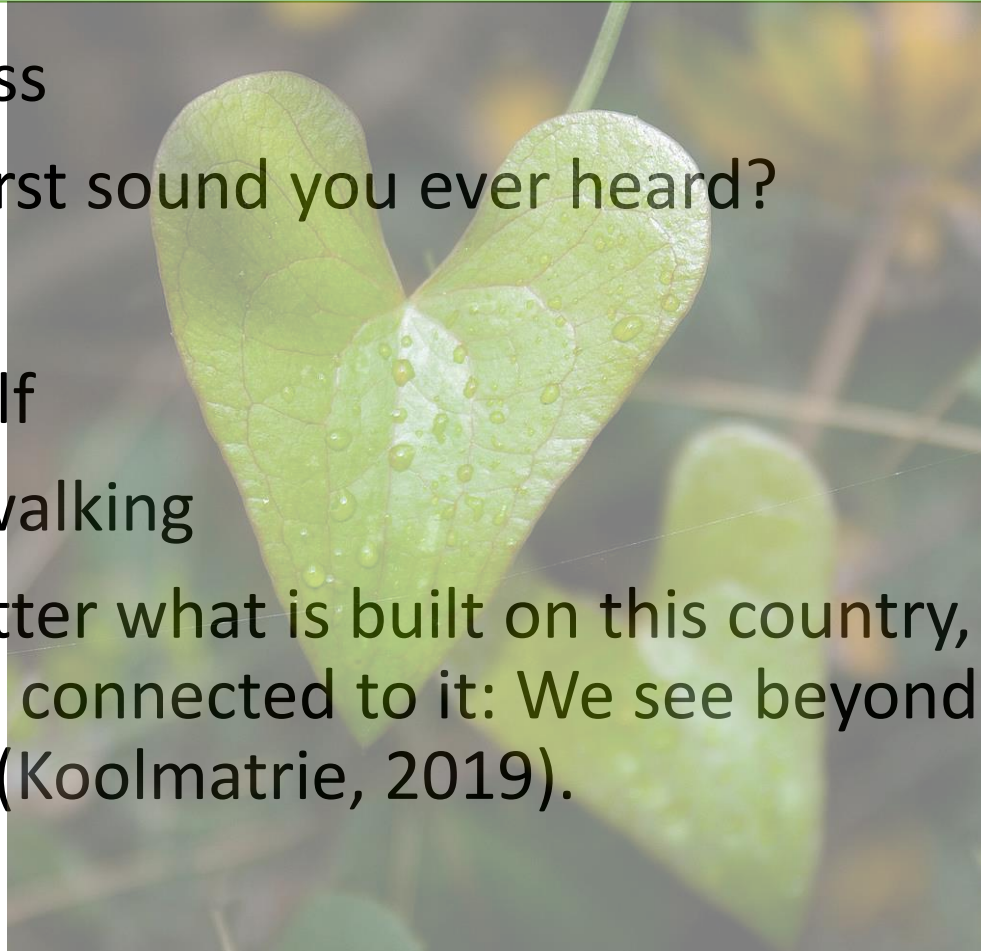
(Justine Saunders in Brisbane 1989:vii)

- A German Missionary observed a group of Ngarrindjeri 'travelling' from one location to another over a distance of land. He noted that the Elder men led, the young men behind them, the women followed and the children behind. As they proceeded they moved in unison: a quickened walk, a dance-like movement, which they sang and clapped to. The Elders set the pace, everyone followed their lead. If they sang, all sang, if they paused, all paused.
- He learned from them later that this was a journey with purpose, the men were singing the directions and the children were receiving a traditional education. They were learning to follow rules, to watch and listen to the Elders. They were learning dance, rhythm, beat and their language and songs.
- Most importantly, they were learning on country, if they were ever lost in this vast landscape, all they have to know is the song and they could sing their way home.
- Aboriginal people have navigated the land (and waters) for thousands of years, by the Dreaming, the sun, moon and stars, along with markers such as rocks, trees, waterholes, and creatures along the way. All you have to know is the song.



Making Connections

- Grounded-ness
- What is the first sound you ever heard?
- Group yourself
- Lightness of walking
- It doesn't matter what is built on this country, the Aboriginal people will always be connected to it: We see beyond the physical to environment (Koolmatrie, 2019).



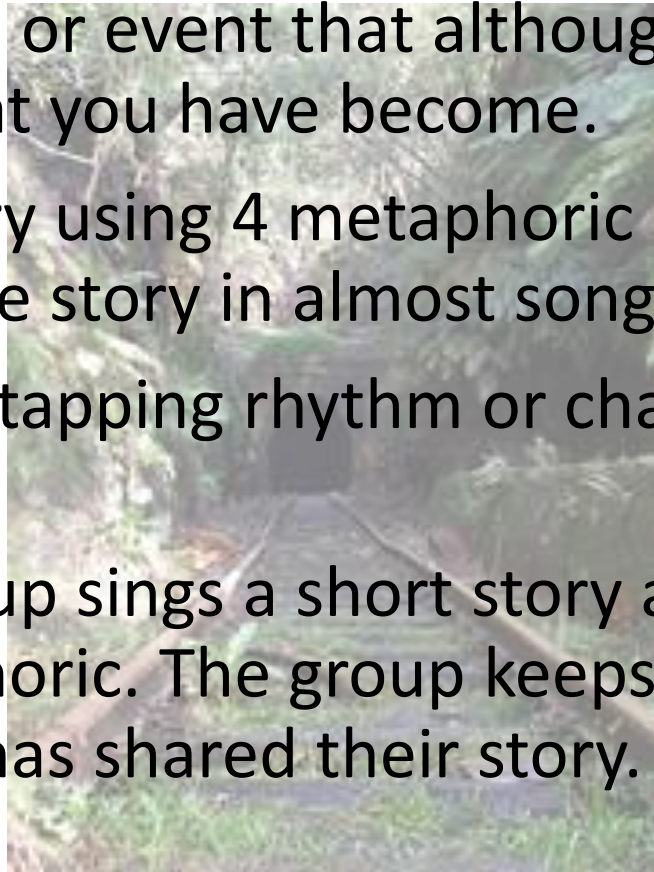
Making Connections with a Song-drama

Imagine a relative, friend or event that although long past, has shaped the way you are and what you have become.

Tell your partner the story using 4 metaphoric images rather than literal language. Can you tell the story in almost song-like tones.

Connection in a circle: A tapping rhythm or chant. We hear and see the stories.

Each member of the group sings a short story about where they come from. You can be metaphoric. The group keeps the rhythm or chant going until each person has shared their story.



Poems

A source of learning and understanding Performance

Before its gone remind me

Show me where the wildflowers grow
Teach me our stories from long ago
Who made the sunrise, where does the moon go?
Walk me back to the land that owns me,
Through the trees that know my name
The animals, plants and birds, we are but the
same
On the dust of our earth lay me down.
I am home again.

Mickey explains her poem:

"*Pass It On...* [is] basically about wishing more Aboriginal people could be out on the land being taught by the Elders [about] the beauty of our culture and what happened in our past, handing down to our children the amazing life of our people and the land that we are from. "The greatest time I ever had was travelling across Australia with my family when I was 11 years of age, like the Leyland Brothers [TV documentary series stars] we went hard core, no motels, no showers for days. We climbed boab trees in the middle of the NT in the middle of nowhere, we were taken to see secret cave paintings walked miles to hidden waterholes and stood at the base of Uluru where you can feel every soul that ever lived."

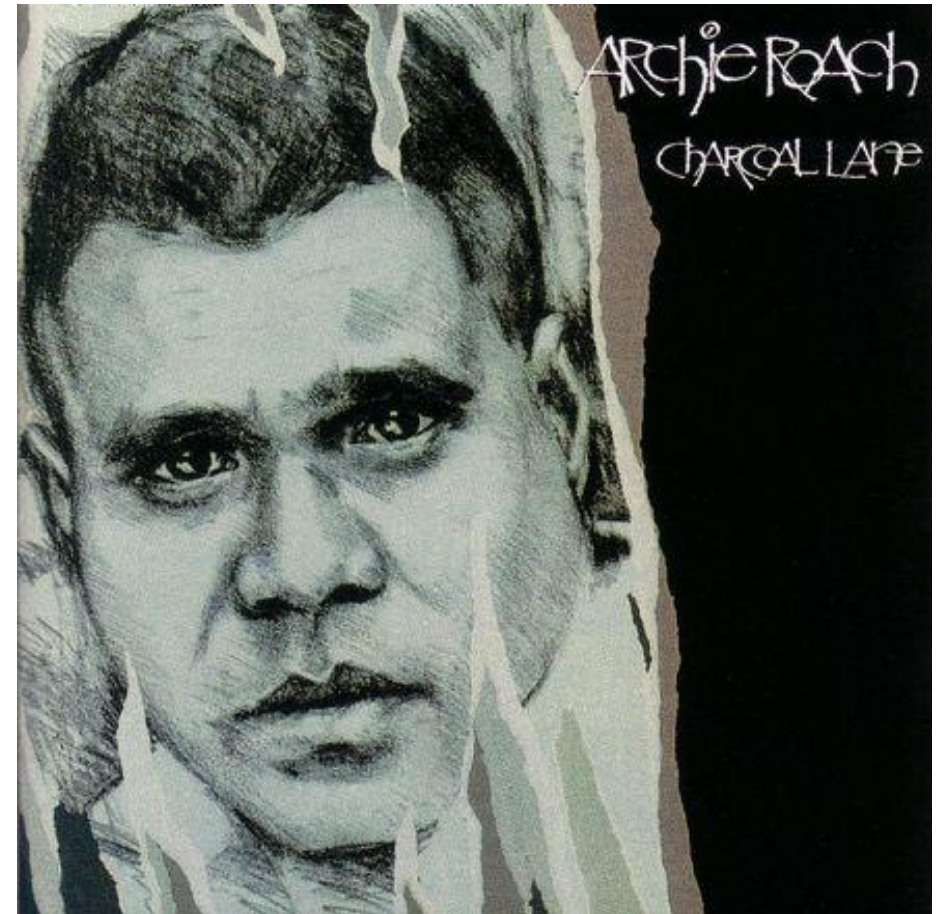
Song lyrics

A source of learning and understanding Performance

Albert Namatjra painted
Not so much the things he saw
But what he felt inside and how he loved the Flinders Range
The only thing he ever wanted
The reason that he painted for
Was that everybody share the dream
His land would never change

Ah but change it did and through the years
They introduced some foreign plants
Familiar things are strange
While strangers play upon the lawn
And mother land has shed her tears
For lives that never stood a chance
And Albert Namatjra cried, as we all cry

The Native Born



Poems

A source of learning and understanding Performance

This story's right, the story's true
I would not tell lies to you
Like the promises they did not keep
And how they fenced us in like sheep
Said to us come take our hand
Sent us off to mission land
Taught us to read, to write and pray,
Then took the children away.
Took the Children away
The Children away
Snatched from their mother's breast
Said it was for the best
Took them away...
One sweet day all the children came back
The children came back
The children came back
Back where their hearts grow strong
Back where they all belong
The children came back
Said the children came back
The children came back
Back where they understand
Back to their mother's land
The children came back.



Dreaming Stories and Fables

All-at-once Time which is experienced as a co-existing confluence of past, present and future.

The Dreaming establishes the structures of society and rules for social behaviour.

It determines how we relate to each other in terms of kinship and tells us how we are related to each other.

Each new circumstance is incorporated into The Dreaming. Significance of place is reflected in The Dreaming.

Following the law within the Dreaming ensures continuity of life and country and how people are expected to behave in their community.

'We are the oldest and the strongest people, we're here all of the time, we're constant through Children learn how to behave according to The Dreaming at a very young age.

The ways in which Aboriginal children learn their responsibilities have been popularised in published versions of "teaching stories".

Each Language Group has its own word and its own explanation of the creation process.

A short tale to teach a moral lesson, often with animals or inanimate objects as characters; apologue: *the fable of the tortoise and the hare*; Aesop's fables.

A story about supernatural or extraordinary persons or incidents; legend: *the fables of gods and heroes*.



Muldjewangk

The Muldjewangk

- The **Muldjewangk** is a water-creature in Australian Aboriginal mythology that inhabited the Murray River, particularly Lake Alexandrina. It was used as a deterrent for children who wished to play near the riverside after dark. Sometimes they are portrayed as evil merfolk (half man half fish), or times as a gargantuan monster. It is also inconsistent whether there are many of the creatures, or a single "*The Muldjewangk*".
- A legend tells of a monstrous Muldjewangk who once attacked a steamboat owned by European settlers. The captain saw two great hands grasping the hull of the boat so he grabbed his gun. Aboriginal elders on board warned the captain not to shoot, but their pleas fell on deaf ears. "You're going to suffer now," they warned. Soon after, the captain broke out in weeping red blisters over his body, and took six months to die.
- The Muldjewangk pesters Ngurunderi and his wives when they settle on the banks of Lake Alexandrina by wrecking their fishing nets.
- Large clumps of floating seaweed are said to hide Muldjewangks and are to be avoided. Large footprints have also been seen. Some elders now say the Muldjewangks no longer inhabit the river system.

Historical text, Viewpoints and Process Drama

Setting: 1957

what I'm talking about is the office, rather like those microchipped." The day has you be unwittingly shops even have devices that chip or not?

MEMORY LANE



Namatjira's 'white' dream

JILL PENGELLEY

ABORIGINAL painter Albert Namatjira may soon make history by being allowed to build a house and live like a white man. *The Advertiser* reported this week in 1951.

"The house would be in the centre of a 'white area', the article says. "This has never happened before, in the NT, and may raise a problem for the Administrator."

Namatjira's dream of moving into town was short-lived, however, with NT Administrator Arthur Driver having rejected the plan by April 20.

"Under the Aborigines Ordinance, the block in question is in an area which has been declared a prohibited area and Albert, not being exempt, is by law prohibited entering and staying upon the area," Mr Driver said. "If Albert were exempt, then the reverse would be the case — he could stay on a prohibited area but would be denied the right to enter his tribal areas, which are in an Aboriginal reserve."

Mr Driver said the block was under a lease until 1957 and a house could not be built there. He believed Namatjira could not say "no" to family and the block would become a camp for relatives. "He has little conception of the value of money except as a means of procuring things for which he has taken a fancy," he said.



Namatjira Wants "White Man's" Home In N.T.

DARWIN April 19 Despite his excellent paint-

LEGEND: Aboriginal artist Albert Namatjira paints in the Chewing Ranges, Central Australia in May 1957, surrounded by children. Namatjira with National Gallery director Robert Campbell in 1954, and, right, *The Advertiser's* 1951 report.

Setting: 2019

Advertiser, 2017

References

- Eckersley, M 2014. Australian Indigenous Drama: *Conclusions about Australian Indigenous Drama*. Viewed 19 August, 2019, <http://australianindigenoudrama.blogspot.com/2014/09/fresh-perspectives-teaching-australian.html>
- Harris, S 1980. *Culture and Learning: Tradition and Education in Northeast Arnhem Land*. Atlantic Highlands, NJ: Humanitarian Press.
- Korff, J 2018, *Pass it on*, <<https://www.creativespirits.info/aboriginalculture/arts/poems/pass-it-on>>, viewed 27 August, 2019

Resources connected to this presentation

- <http://www.australianstorytelling.org.au/interviews/pauline-mcleod-nsw-aboriginal-perspective>
- <https://www.gadimirrabooka.com/dreamtime>
- <https://rrr.edu.au>
- http://www.changingworlds.sa.edu.au/?page_id=7
- <https://www.youtube.com/watch?v=zuhhn-GSejs> (Hand Talk)