



The Australian Journal of **INDIGENOUS EDUCATION**

This article was originally published in printed form. The journal began in 1973 and was titled *The Aboriginal Child at School*. In 1996 the journal was transformed to an internationally peer-reviewed publication and renamed *The Australian Journal of Indigenous Education*.

In 2022 *The Australian Journal of Indigenous Education* transitioned to fully Open Access and this article is available for use under the license conditions below.



This work is licensed under the Creative Commons Attribution 4.0 International License. To view a copy of this license, visit <http://creativecommons.org/licenses/by/4.0/> or send a letter to Creative Commons, PO Box 1866, Mountain View, CA 94042, USA.

Performative Pedagogy in Teaching and Learning Indigenous Women's Music and Dance

Elizabeth Mackinlay

University of Queensland



Introduction

In writing about education as the practice of freedom, bell hooks (1994) describes teaching as a performative act which offers most readily spaces to enact change, invention and shifts that can enhance the unique characteristics of the classroom. She (1994: 11) maintains that:

To embrace the performance aspect of teaching, we are compelled to engage 'audiences' to consider issues of reciprocity. Teachers are not performers in the traditional sense of the word in that our work is not meant to be a spectacle. Yet it is meant to serve as a catalyst that calls everyone to become more and more engaged, to become active participants in learning.

Using hooks' understandings of engagement as an underlying theme, in this paper I will focus on the effectiveness of performance in pedagogy, performative pedagogy and the pedagogical as performative practice (Giroux, 1997: 3) in teaching Indigenous women's music and dance. Representing work in progress, I will first discuss the intersections between Giroux's performative pedagogy and Bakhtin's theories of dialogism as a framework for analysing the interaction between students and Indigenous performers and lecturers

in the Indigenous women's performance classroom. I will then describe the educational setting in which I am currently involved, a subject offered in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland called 'Indigenous Women's Music and Dance' (hereafter ANTH2120). Drawing together student responses to this teaching and learning context I present a dialogue between students voices and academic understandings in an attempt to highlight the way in which the ANTH2120 classroom operates as a platform for dialogue, exchange and transformation.

Giroux's performative pedagogy and Bakhtin's theories of dialogism

Before examining the educational setting in more detail, I would like to tease out the concept of performative pedagogy or the pedagogical as performative practice as outlined by Giroux and Shannon (1997) and the intersections this approach has with Bakhtin's theories of dialogism in providing a framework for understanding the teaching and learning context of ANTH2120. I will begin by briefly describing the 'dialogic imagination' (Bakhtin, 1981) of twentieth century Russian thinker Mikhail Mikhailovich Bakhtin. Bakhtin's major contributions lay in his explorations of the concept of 'dialogue'. Terms such as 'heteroglossia' (i.e. the simultaneity of dialogue within the larger polyphony of social and discursive forces, Holquist, 1990:69) were used

by Bakhtin to highlight the multiplicity of sound and meaning implicit within any dialogic process (Clark and Holquist, 1984:7). While Bakhtin was by no means the first to place such importance on the centrality of dialogue to human interaction, his insistence that '[t]o be means to communicate dialogically' (Clark and Holquist, 1984:86) highlights the relational qualities of dialogism. Bakhtin stated '[m]y voice can mean but only with others, at times in chorus, but at the best of times in dialogue' (Clark and Holquist, 1984:12), thus explaining the relational aspect of human exchange in terms of the connection between voice, meaning and dialogue. Holquist (1990:21) elaborates:

Dialogism argues that all meaning is relative in the sense that it comes about only as a result of the relation between two bodies occupying simultaneous but different space, where bodies may be thought of as ranging from the immediacy of our physical bodies, to political bodies and to bodies of ideas in general (ideologies).

In a Bakhtinian view then, dialogism is a necessary drive to meaning and a necessary multiplicity in human perception and existence.

Bakhtin did not consider any critique of gender or race in his exploration of dialogue and his discourse about language could arguably be viewed as Western male monologue. Like Halasek (1992: 65), however, I maintain that his theories can be useful in providing an 'empowering process of reading' the complexities of power relations, social and cultural marginalisations, and political representations in my classroom context. Of importance in this discussion is Bakhtin's assertion that dialogue takes place between two 'competing, conflicting, contrary, or contradictory languages—one which informs the dominant ideology, and the other, which informs the subversive' (Halasek, 1992: 68). Bakhtin describes the language of the dominant ideology as a 'centripetal' force, whose discourse is authoritative and so powerful that it is beyond question or challenge and works to maintain the *status quo*. The language of the subversive is termed a 'centrifugal' force and is described by Bakhtin as a resistant form of discourse or the 'internally persuasive'. Halasek

(1992:70) explains that:

internally persuasive word exists on the border between two speaking subjects, achieving meaning through their repartee, through intertextuality, dialogism. Internally persuasive does not demand allegiance but encourages creativity. Meaning-making is achieved by continuously and cooperatively sharing texts or discourses. Like centrifugal forces that 'decentralize', 'disunify', and 'stratify', internally persuasive discourse questions and denies the preeminence of the authoritative word or centripetal force.

Halasek (1992:71) further suggests that it is productive to read the constructs of centrifugal and centripetal forces as a dichotomy of empowerment/disempowerment on any axis (for example, race, class, gender, and ethnicity). If read in this way, it is this aspect of Bakhtin's dialogism which I maintain holds the most currency in my current teaching and learning context. The ANTH2120 classroom challenges the dominant hegemonic Western 'centripetal' construction of knowledge about Indigenous Australian cultures by allowing the 'centrifugal' voices of Indigenous Australian women to speak from the margins into the mainstream on their own terms and in their own way, whether that be through talk, song or movement. Borders are crossed and boundaries are blurred in this continual dialogue that aims to empower Indigenous women by disturbing and dislocating Western representations of knowledge about performance and knowledge about Indigenous women.

In this way, the pedagogy of the ANTH2120 classroom takes on as Giroux (1997:5) suggests 'the goal of challenging canonicity and interrogating the forms of exclusion and inclusion in the production, distribution, and circulation of knowledge'. In Giroux's terms, the ANTH2120 classroom could be viewed as a space which allows for performative pedagogy or the pedagogical as performative practice in the sense that the discourse about Indigenous women's performance in this space, aims to not only contextualise and contest dominant forms of symbolic production, but to view:

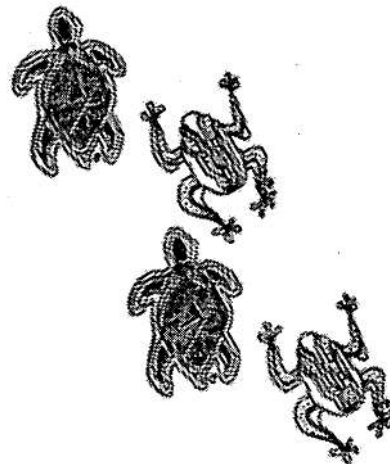
cultural texts as exemplary of a broader set of theoretical and political considerations. Here, texts become not merely serious objects of struggle over how meaning is constituted, but also practical sites that register how power operates so as to make some representations, images, and symbols under certain political conditions more valuable as representations of reality than others (Giroux 1997: 7).

Giroux emphasises the importance of doing and enacting change by '[r]eclaiming the political as a pedagogical intervention' (1997: 7) in order to make '[v]isible and challenge the grotesque inequalities and intolerable oppressions of the present moment' (1997: 7).

Performance in pedagogy: embodied knowledge

Central to this paper is an understanding of performance in pedagogy or embodied knowledge. Following trends in ethnomusicological research which increasingly view performance as a process rather than a product, the ANTH2120 classroom represents a discursive space where music and dance are viewed as a performative activity whose boundaries, as Moisala and Diamond (2000: 1) contend, are 'fluid and contingent, created in the moment as an interactive event involving all participants, including researcher'. While Moisala and Diamond are positive in their critique of pedagogical processes in ethnomusicology, Pedelty (2001: 244) is open in his criticism of pedagogical approaches in anthropology, believing that ethnographic texts alone often fail to fully engage students and motivate critical cultural exploration. Likewise, Turner (1982: 94) maintained that there must be a 'dialectic between performing and learning. One learns through performing, then performs the understandings so gained' and he felt very strongly that teaching and learning anthropology could become 'fun' by substituting the process of reading ethnographies with performing them. Similarly, hooks (1994: 148) advocates the use of participatory experience in the classroom to make meaning and suggests that 'coming to voice' through

experience is 'not just the act of telling of one's experience. It is using that telling strategically – to come to voice so that you can also speak freely about other subjects'. Further, Wong suggests that by bodily engaging at the educational level by literally having the music 'resonate through their vocal chords' (1998: 90), the field becomes the classroom and the classroom the field. Collaboration between the two necessitates thoughtful interaction as teachers and students are joined in new ways. Certainly the value of participant/observation or as Hood (1971: 242) suggests 'making music together' in ethnomusicological research is not new. In contemporary ethnomusicology however, field research is 'now a prescribed liminal state for ethnomusicologists, an anticipated, supported, and funded *rite de passage*' (Barz and Cooley, 1997: 206) and as suggested by Barz and Cooley (1997: 4), '[f]ieldwork is the observational and experiential portion of the ethnographic process during which the ethnomusicologist engages living individuals in order to learn about music-culture'. Dunbar-Hall (1998: 11) agrees and further suggests that in both music education and ethnomusicology, combining '[a]n ethnographic approach and a focus on personal experience have become the means for leading students to a position from which to theorise'. Participation in music-culture as a path to learning then has the potential to encourage students not only to theorise about their experiences, but also to actively engage with the political and ethical.



The educational setting

I began teaching Indigenous women's performance in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland in 1997 while completing a PhD in Ethnomusicology on Yanyuwa women's performance at Borroloola in the Northern Territory. I am married to an Aboriginal man from the Borroloola and broader Darwin Aboriginal community and as such maintain strong personal family relationships with members of those communities. In this educational setting, the multiple speaking positions I assume as white, middle-class, woman, partial insider (family member in an Aboriginal community by marriage), partial outsider (lecturer/researcher in Indigenous studies) and student, are brought together. The boundaries between these identities are blurred, crossed and shift from pedagogical moment, space and place. My development as a researcher in Indigenous pedagogy stems from a desire to understand and reconcile my professional activities with my familial relationships in a way that negates as hooks (1994: 131) contends, the possibility that this crossing of the powerful into the realm of the powerless perpetuates existing oppressive colonial structures.

The subject I am involved in is called *ANTH2120: Indigenous Women's Music and Dance* and it was first offered in 1995 through the Department of Anthropology. While the subject is credited towards a major or double major in Aboriginal and Torres Strait Islander Studies or in Anthropology at the University of Queensland, by necessity it involves an ethnomusicological understanding of the relationship between women, music and culture. The pedagogical agenda of this subject is multifaceted. Broadly, the subject aims to provide students with a critical understanding of the role of Indigenous Australian women today in the historical construction, social maintenance and individual adaptation of music and dance. This is achieved in a number of ways. First, students are given traditional 'talk and chalk' lectures by myself on

theories of performance as they relate to Indigenous Australia, aimed largely at introducing concepts of representation and the construction of Indigenous knowledges in this setting. Second, learning about Indigenous women's music and dance is facilitated through a series of Problem Based Learning packages which variously examine: the performance of Gladys Tybingoompa outside the High Court of Australia in Canberra in 1997 following the handing down of the Wik decision; the meaning and message behind the performance of 'Run Daisy Run' by Leah Purcell (*Songlines* 1997); and, the role of Yanyuwa women in the performance of the unrestricted men's performance called *Ka-Wayawayama: Aeroplane Dance* (1994). Finally, a significant teaching and learning component in this class involves students in experiential learning of Aboriginal and Torres Strait Islander music and dance as taught by the Indigenous custodians of these cultures. This aspect of pedagogical practice in the ANTH2120 classroom represents a challenge to the authority of Western knowledge production about Indigenous women's performance, a point to which I will return later in this paper. As I have discussed elsewhere (Mackinlay, 2001), under the instruction of those Indigenous women who have the status, authority and knowledge to teach certain aspects of music and dance, students are provided with the opportunity to become, as Rice (1994) advocates, 'dancing scholars' who, through observation and participation in performance events and through socio-musical interactions with female performers, come to an understanding of Indigenous music-culture through a shared performance experience. Students are required to move beyond the boundaries of what they know and are familiar with to take an active part in a learning process that engages multiple 'texts' (such as audio and written information, talk and interaction, singing and movement) as a path to understanding.

One of the aims of this class is to provide students with the opportunity to experience the diversity of Indigenous women's performance practice and to come to an understanding of what it means to be Indigenous, woman and

performer as spoken, sung and danced by the women themselves. In doing so the performance platform in ANTH2120 hopes to challenge Aboriginalist representations of Indigenous people and colonial constructions of Indigenous identity that have often sought to silence and exclude Indigenous voices. Described by McConaghy (2000: 25) as Orientalism in the Australian context, Aboriginalism and Aboriginalist texts (including Indigenous education) use 'culture' as the primary analytical tool for knowing social difference and for explaining issues in colonial contexts (McConaghy, 2000: 43). Aboriginalist discourse is sustained by such 'binary oppositions as "Aboriginal/non-Aboriginal", "traditional/non-traditional" and "authentic/inauthentic", which privilege a particular form of oppression and ignore others' (McConaghy, 2000: 43). Implicit within Aboriginalist texts is a form of censorship that dictates what can and cannot be said about Indigenous people. As a result, this discourse exercises immense power and authority over what constitutes a legitimate representation of the Indigenous other. How educators, anthropologists and others engaged in the business of representation move beyond Aboriginalism is open to debate. Whatever the response, part of the process of decolonising minds and classrooms necessarily involves active resistance to furthering the spectacle of the 'exotic Aboriginal' and existing representations, by avoiding one dimensional identity politics and, instead, accepting the diversity of Indigenous people's lives and experiences. Giroux (1994: 47) describes this type of critical pedagogy as 'representational'. He suggests that such an educational framework which views representation as formative rather than expressive of social and political life, can emphasise the significance of subjectivity, power and politics within, rather than external to, the mediations of history, ideology and culture. McConaghy suggests that a move to post-Aboriginalism is possible via deconstruction of the analytical primacy of culture and recognition that while culture is significant, it 'can never be disassociated from issues of class, gender, racialisation and other forms of social analysis' (2000: 44). In the context of ANTH2120 and

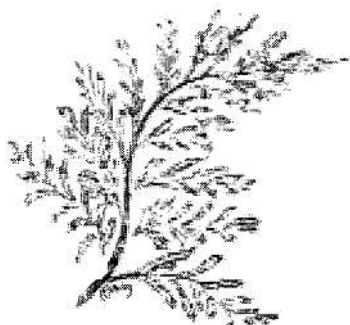
Indigenous education more broadly, McConaghy's (2000: 44) proposition that post-culturalism has the potential to 'break down existing structures of domination and to disrupt the rules and relations that regulate institutional and disciplinary capacity' holds much promise.

Over the past five years a wide range of performers representing distinct and unique performance traditions have participated as teachers in this subject. Each year, three performers from Borroloola participate and it is the Yanyuwa community who ultimately decides who will travel to the university for this purpose. Senior Yanyuwa women such as Annie Isaac Karrakayn and Dinah Norman Marrangawi (whom I relate to as female cross-cousin); Jemima Miller Wuwarlu (whom I relate to as sister); Thelma Douglas Walwamara, Nancy McDinny Ningana, Rosie Noble and Linda McDinny (each of whom I call my daughters) have in the past shared this role. While these women provide education for students about the performance of Yanyuwa culture today as a continuing and surviving tradition, Samantha Chalmers (whom I relate to as sister-in-law), a contemporary Yanyuwa dancer, provides the perspective of an urban-based performer who is constantly negotiating her identity as a colonised/postcolonial Indigenous woman. Other guest lecturers who have participated in the ANTH2120 program include local Brisbane performers: Maroochy Barambah; Theresa Creed; sisters Dawn Daylight and Margaret Armstrong; Sharman Parsons; Kamballa; the Lardil Momington Island dancers; Narjic Fogarty (Jagera Jarjum); Torres Strait Islander performers Dinah Auda, Lexine Solomon, the Wakka Wakka and Malu Kiwai dance groups. The dynamics between the guest lecturers and myself create a challenging and exciting teaching and learning environment. On the one hand, the way in which I relate to the Yanyuwa performers and they relate to me is located within the complex of personal and research relationships I share with these women alongside certain roles, responsibilities and obligations that we all must act out, maintain and fulfill. My relationship with the non-Yanyuwa Indigenous guest lecturers in

the classroom context is different however, and while based upon respect for the pre/colonial/post knowledges they hold about performance traditions, cannot be embedded with the same strong and deep sense of personal relationship.

The student voice

I would now like to bring the ideas I have presented thus far on Giroux's performative pedagogy, Bakhtin's dialogism, the issue of representation and performance in pedagogy together by examining student responses to this type of transformative pedagogy. At the time of writing and at this stage in my research, I am attempting to gauge student reactions to representations of Indigenous women in the ANTH2120 classroom. I am also in the process of examining their responses to experiential learning as a path to understanding Indigenous women's performance practice. My discussion here is intended to be exploratory and by no means conclusive. At the end of each lecture involving Indigenous performers in both 2000 and 2001, each student was asked to voluntarily reflect upon their experiences as a learner of Indigenous Australian music as both observer and participant, in the form of a 'free-write'. In particular, students were asked to consider their personal thoughts and feelings about their experience. Following the example provided by Thibodeaux (1997), I have chosen to weave student free-write responses with academic voices in an interactional dialogue between these perspectives. Not representing any particular students but rather a variety of individuals, the fictitious names Gary, Andrea, Jessica and Anne represent the student voice and appear in bold while capitals mark the academic voice.



On performance as embodied knowledge:

SMITH: As a teacher, I consider it very important to 'set the stage' for a student to 'discover' relationships among data and ideas . . . rather than to be told what they are – the student will remember the ideas better, apply them more precisely, and gain experience in a process intrinsic to ethnomusicological endeavour. And the student may discover something 'really new' – or at least different from the teacher's understanding of it (1987: 204).

Jessica: Participating is undoubtedly the best way to learn everything and anything in life. Being a participant of contemporary Indigenous dance allows a small insight into a dancer's view. Even if the only thing one learns is the view of a stage as a performer (as opposed to a view of the stage as an audience) then one is enriched in a small but significant way.

Andrea: Dancing is very therapeutic and this particular class time was extremely engaging. Just by looking at the enthusiasm in everyone's face, you could tell this was a success. I also felt like Samantha made the setting very relaxed and more of a conversation with her mind than perceived learning. She had so much energy and that was eventually transferred onto the rest of the class and we needed it. I loved watching her movements and recognising subtleties from other performances I'd witnessed and I enjoyed further engaging in these movements with her.

Anne: To be on both sides – the learner and observer was a very good experience. I am so thankful that Annie and Jemima and Dinah came all this way to share their culture with us. I admit that I felt very awkward and clumsy while participating in the dancing, and even more so trying to sing the words. I felt very foreign and unnatural. But it challenged my knowledge of things and that's what I enjoyed about it . . . I think courses like these should be required, or at least highly encouraged as they are the window of seeing through the walls society puts up which inhibit open minds.

Gary: It has been an enjoyable privilege to be able to participate with 'insiders' of Indigenous Australian music. The opportunity to be

included in the learning experience that encourages a far stronger connection than would otherwise be the case.

HIGGINS: Intercultural performance clearly engages students in doing rather than simply watching or listening. It encourages them to use many of their senses and to become emotionally involved. It is pleasurable for most. It fosters collaboration and mutual support in the teaching/learning process. It promotes personal and social as well as intellectual development. Finally, it makes allowances for differences in prior skills and dispositions and in learning styles (2001: 254).

Anne: I had so much fun! I really enjoyed getting inside my body and feeling movement. I loved the energy I felt as an individual as well as what I contributed to the group energy as a whole. Thank you for an enlivening experience!

Jessica: I have participated in a lot of theatre and a few dance performances in the past, so I am acquainted with the feelings of creating and physically moving as a group and I have always found it extremely powerful. This evening was no exception.

Andrea: Beautiful! I had a wonderful experience. That dance made me feel grounded and centred, that I was in tune with the motions and elements. Dance is something I love very much and I can say some of the happiest free-ist moments of my life were spent dancing. So it was wonderful to me to see someone use dance as a form of self-expression. I felt as if I could know Samantha, just by watching her movements and dance.

HOOKS: Critical reflection on my experience as a student in unexciting classrooms enabled me not only to imagine that the classroom could be exciting but that this excitement could co-exist with and even stimulate serious intellectual and/or academic engagement (1994: 7).

On representation:

McCONAGHY: Culturalism develops and uses a particular concept of 'culture' which views 'cultures' as essentially knowable, bounded

and separate entities. 'Culture' is used to include every action and every belief in a total system represented as a 'way of life'. Members of cultures are thought to share 'world views'. Culturalism makes appeals to notions of 'tradition' as remote, past and exotic. Cultural identities are stereotypical (2000: 43).

MERLAN: Aboriginalist literature had been highly androcentric in its (tacit or explicit) assumptions that men's activities were the most salient, and that little different or additional remained to be said about women. There had been a tendency to equate certain aspects of male life with wider sociality, and to treat as secondary women's contributions in these domains (1988: 17).

Jessica: I really got a more in depth perception of women's role in 'traditional' Aboriginal society and their changing roles in contemporary society and the way music creates and perpetuates identity of a culture.

Andrea: [I]t challenged my knowledge of things and that's what I enjoyed about it.

Gary: The course, I think really demystified a lot of the myths that Anthropology and the political system in Australia had constructed about the participation of women in classical Aboriginal society. And really demystified that process of how that got changed and how that got corrupted and we were able to look at it in a much more true sort of way.

On identity politics:

Gary: In addition to Indigenous issues and Indigenous concerns, it brought up lots of other issues. It brought up gender issues, brought up power issues, it brought up knowledge issues, it brought up colonial issues, it brought up all sorts of issues through looking at the music and women's performance.

JACOBS: While some women may lack a knowledge of the Dreaming or ceremony, they may hold valuable information relating to family history or contact experiences (1989:84).

Anne: [I]t was hard again for me to connect them [the song poetry] as Contemporary Indigenous because a lot of them spoke of experiences in the first person that she had not

experienced. I guess that's where the line between traditional and contemporary is fuzzy. It made me sad to think that she would have had those experiences had she not been separated from her community.

JACOBS: For most Aboriginal people it is not only traditional or customary knowledge which constitutes their unique sense of identity. It is also the history – often painful – of the destruction of this heritage and the formation of new, shared experiences during the period of contact (1989:91).

Andrea: Today I saw Theresa Creed perform and speak. I was deeply moved and saddened by the horror of her experience growing up in this country, the institutionalised racism that has severely harmed her and her family. I saw and heard the pain of her experiences and also the power and strength in her message. I was moved to tears. I cried for what has been committed against the Aboriginal peoples by white settlers and the continuing hatred and racism that exists.

JACOBS: The experiences of resistance, of forced compliance, and of voluntary accommodation to white Australia all form part of Aboriginal identity (1989:91).

Jessica: I enjoyed hearing a first-hand account of her history, relating to the stolen generations + its effects on her + her culture. It's interesting to see how Western culture has impacted her + her music as a results of missions + convents. It makes me sad that she has lost her language because her music is great but limited to expressing herself thru English 'white man's' language.

On self-reflexivity:

MARCUS: The sometimes heated debate over the desirability of reflexivity marks the opening up of the ethnographic tradition to new possibilities, to a departure from the ideology of objectivity, distance, and the transparency of reality to concepts, towards a recognition of the need to explore the ethical, political, and epistemological dimensions of ethnographic research as an integral part of producing knowledge about others (1998: 190).

COOLEY: Without denying the usefulness, and

possibly the necessity, of the ethnographic monograph, we wish to reframe the critical debate within postmodern social science to consider more meaningfully the aspects of the ethnographic process that position scholars through their fieldwork as social actors within the cultures they study. By creating a reflexive image of ourselves as ethnographers and the nature of our 'being-in-the-world', we believe we stand to achieve better intercultural understanding as we begin to recognise our own shadows among those we strive to understand.

Andrea: Watching people in their interactions with the Yanyuwa women highlighted for me, the need for more interaction with Indigenous people throughout all of these courses . . . The performances, for me, drew many things into perspective – not only from the course, but from life in general.

Gary: In regards to participating on the more musical sphere, as a male, white Australian I feel a lot of guilt and shame about the treatment of Indigenous peoples, and I feel much of the cultural appropriation that is carried out is almost the final insult, I'm unsure about my personal participation in that process. I try to keep at the forefront of my mind that it is a privilege to participate in a workshop with the guests, but I feel my/the reciprocity of the experience is somewhat lacking.

Jessica: My experience as an observer of contemporary Indigenous Australian music has been a real eye opener. Before this class, I had not realised the extent to which the Indigenous peoples had been harmed; before observing contemporary music, I did not realise the extent to which they continue to be harmed.

Anne: Depending on the theme of the music and the approach of the performer, I have felt sadness, pain, shame (at being the daughter of the conquering race), happiness, surprise and many other things. Music, in my experience, has been an effective way of conveying emotion and thus a message about the experience of contemporary Indigenous Australians.

Conclusions

In conclusion then, this paper has presented many perspectives in relation to the complexities of teaching and learning Indigenous women's music and dance. I have introduced concepts from Giroux on performative pedagogy to offer a possible framework for interrogating, engaging and acting more strategically to challenge, change and transform disciplinary, institutional and ideological structures within the discursive space of the ANTH2120 classroom. While acknowledging the limitations of his approach, I have also suggested that Bakhtin's concept of dialogism is useful here to understand how the dialogue between Western and Indigenous women's modes of knowledge production takes place and the way in which Indigenous women's performance practice is subsequently represented. A major theme in this paper has been the primacy of allowing the multi-subjective nature of Indigenous women's voices to speak, sing and dance as a means to disrupt and challenge Aboriginalist notions and representations of Indigenous women's performance. By inviting Indigenous women into the ANTH2120 classroom, an attempt is made for the performers to gain agency and power in a space which has traditionally employed acts of exclusion, silencing and othering. Student responses to performance in pedagogy as audience and alongside Indigenous women seem to affirm the pedagogical opportunity this process provides for critically engaging with and deconstructing the social, political and ethical dimensions of power and knowledge in this setting. Further research will explore the complexities of this teaching and learning context in more depth but in closing, as hooks (1994:11) reminds us, '[t]he engaged voice must never be fixed but always changing, always evolving in dialogue with a world beyond itself'. □

Acknowledgements

Many thanks to all students enrolled in ANTH2120 in 'Indigenous Women's Music and Dance' at the University of Queensland in 2000 and 2001 for offering

their responses to the performance workshops and teaching and learning processes in this classroom. I also thank and acknowledge those Indigenous women who have participated in ANTH2120 since 1997 and express my gratitude for the continued teaching, guidance and assistance given to me by them in the understanding, representation and interpretation of Indigenous women's performance practice in this setting.

References

- Bakhtin, M. (1981). *The Dialogic Imagination: Four Essays*. M. Holquist (Ed.) and C. Emerson and M. Holquist (translation). Austin: University of Texas Press.
- Barz, G and T. Cooley (Eds) (1997). *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. New York: Oxford University Press.
- Clark, K. and Holquist, M. (1984). *Mikhail Bakhtin*. Cambridge: Harvard University Press.
- Dunbar-Hall, P. (1998). Field experience as a means for theorising music teaching and learning. *Paper presented at the National Musicological Society of Australia Conference, Adelaide, South Australia*.
- Giroux, H. (1994). Living dangerously: Identity politics and the new cultural racism. In H. Giroux and P. McClaren (Eds), *Between Borders. Pedagogy and the Politics of Cultural Studies*. New York: London, pp. 29-55.
- Giroux, H. with P. Shannon (Eds) (1997). *Education and Cultural Studies. Toward a Performative Practice*. New York: Routledge.
- Halasek, K. (1992). Feminism and Bakhtin: Dialogic reading in the academy. *Rhetoric Society Quarterly* 22(1): 63-73.
- Higgins, P. (2001). Comment on 'Teaching anthropology through performance'. *Anthropology and Educational Quarterly* 32(2): 254-256.
- Holquist, M. (1990). *Dialogism. Bakhtin and His World*. London: Routledge.
- Hood, M. (1971). *The Ethnomusicologist*. New York: McGraw-Hill Book Co.
- hooks, b. (1994). *Teaching to Transgress. Education as the Practice of Freedom*. New York: Routledge.
- Jacobs, J. (1989). 'Women talking up big'. Aboriginal women as cultural custodians, a South Australian example. In P. Brock, (Ed.), *Women, Rites and Sites. Aboriginal Women's Cultural Knowledge*. Sydney: Allen and Unwin, pp. 76-98.

- Ka-Wayawayama: Aeroplane Dance* (video recording). (1994). Lindfield: Film Australia.
- McConaghy, C. (2000). *Rethinking Indigenous Education. Culturalism, Colonialism and the Politics of Knowing*. Flaxton, QLD: Post Pressed.
- Mackinlay, E. (2001). Disturbances and dislocations: Understanding teaching and learning experiences in Australian Aboriginal music. (In press).
- Marcus, G.E. (1998). *Ethnography Through Thick and Thin*. Princeton: Princeton University Press.
- Moisala, P. and Diamond, B. (2000). Introduction. In P. Moisala and B. Diamond (Eds), *Music and Gender*. Urbana, Illinois: University of Illinois Press, pp. 1-24.
- Pedely, M. (2001). Teaching anthropology through performance. *Anthropology and Educational Quarterly* 32(2):244-
- Rice, T. (1994). *May it Fill Your Soul. Experiencing Bulgarian Music*. Chicago: University of Chicago Press.
- Smith, B. (1987). Variability, Change and the Learning of Music. *Ethnomusicology* 31(2): 201-220.
- Songlines* (video recording) (1997). Sydney, N.S.W.: Australian Broadcasting Corporation.
- Thibodeaux, S. (1997). How wemaybe maintain racist cultures through our educational practices and principles: A work in progress. In S. Harris and M. Malin (Eds), *Indigenous Education: Historical, Moral and Practical Tales*. Darwin: Northern Territory University Press, pp. 28-38.
- Wong, D. (1998). Ethnomusicology and critical pedagogy as cultural work: Reflections on teaching and fieldwork. *College Music Symposium* 38: 80-100.

Elizabeth Mackinlay is a Lecturer in the Aboriginal and Torres Strait Islander Studies Unit at the University of Queensland where she teaches Indigenous Studies, Anthropology and Ethnomusicology. Elizabeth completed her PhD in Ethnomusicology in 1998 and conducts her primary research with Yanyuwa women in Borroloola on the Gulf of Carpentaria in the Northern Territory. Her main research interests are Indigenous Australian women's music and dance; cross-cultural gender studies in music; music performance and identity; and the ethics of ethnomusicological research and documentation.

