



## Returning

written by Kirli Saunders

### OVERVIEW

*Returning* is a stunning work – a poetic and visual feast that takes you on Kirli’s journey of rediscovering self, Country and Connection. Kirli’s heartfelt experiences address large contemporary themes of decolonisation, self-determination, Identity, First Nations matriarchy, queerness, justice, love, liberation, and truth-telling. The backdrop to *Returning* is a time of huge upheaval with natural disasters, COVID and the Black Lives Matter Movement.

Each poem is accompanied by evocative and poignant artwork that was created in response to its poem and vitalises its meaning. The artworks, visual poems, were originally shown at SHAC Gallery, Gundungurra land, in 2021 in the exhibition named *Returning*.

Kirli’s multidisciplinary artworks span across a range of mediums and displays, including but not limited to water colour, ink on hand-dyed silk, synthesising digital imagery with text, and installations of hand-crafted possum skin cloaks and weavings.

*Returning* was developed with consultation and guidance from First Nations Elders, Custodians, academics and artists.

### ABOUT THE AUTHOR & ILLUSTRATOR

The book includes full-colour reproductions of the beautiful artworks inspired by each poem.

- A harmonious blending of poetry and art
- A stimulating, immersive read for teens and adults
- Current themes of decolonisation, identity, queerness and truth-telling

### THEMES

- First Nations Peoples
- First Nations Languages (Gundungurra, Dharawal, Gumea Dharawal, Dhurga)
- Decolonisation
- Self-determination
- Truth-telling
- Matriarchy
- Identity; Queerness; Acceptance
- Justice
- Blak Joy
- Love
- Freedom

### WRITING STYLE

Described by Kirli Saunders as ‘an experimental, blak and queer visual poetry collection’, *Returning* is a compilation of poetic arts combining free-verse poetry and visual responses to these works. It explores themes of identity, love, and acceptance against the backdrop of truth-telling, justice, decolonisation and identity. Contemporary yet embedded in ancestral teachings and knowledge, readers are invited to share Kirli Saunders’ journey as she reflects, discovers, and connects with Country, culture, language, kin, and her truer self. As such, Saunders’ perspective renders *Returning* an especially personal and evocative text that shares her experiences of isolation, coming out and cultural learning, and the empowerment that comes with self-realisation. Due to its subject matter, it is best suited to a young adult audience.

## LINKS TO THE AUSTRALIAN CURRICULUM

These notes have been written in context with the Australian Curriculum.

- Learning area Year level
- English 7-12
- History 7; 9-10

The appendix highlights relevant cross-curriculum priorities and content descriptors across a range of year levels that the following activities address.

## CLASSROOM IDEAS

- *Returning* is a collection of poetry and artworks shared in four parts: *Ochre + Eco Glitter*, *Kin + Country*, *Rage + Grace* and *Healing*. As you read, record the overarching themes and contexts of each section. Why do you think the text has been structured in this way?
- After reading the Foreword, discuss the context, process, and journey that Kirli Saunders underwent when creating *Returning*. Which of these do you relate to? Share in a journal entry.
- Unpack Kirli Saunders' *Acknowledgment of Country* at the start of the text. What connections to Mother Earth and Old People does she make? How does it compare with your school's Acknowledgement of Country?
- **Throughout the text:**
  - ▷ Discuss the use of text features such as formatting, line breaks, spacing, italics and bold font in helping to create meaning
  - ▷ Consider how the artworks and poetry respond to one another
  - ▷ Discuss how First Nations language/s enhance the text
  - ▷ Discuss the significance of the titles for each section and poem
  - ▷ Articulate the main point or purpose of each piece
  - ▷ Explore the use of literary devices in connecting with audiences
  - ▷ Explore the role of the matriarchy in First Nations cultures
- **Ochre + Eco Glitter**
- **title/Tidal**
  - ▷ What is meant by 'Oscillating between channels'? Why might viewers do this? How is this a metaphor for denial of things like climate change and the victimisation of women? Use evidence from the poem to support your thinking.
  - ▷ What is meant by the line, 'here, they gaslight the sky'?
  - ▷ What is the difference between 'title' and 'tidal'? Why has 'title' been crossed out?
  - ▷ What connection is being made between nature and women in this text?
  - ▷ If *Ngurra* could speak, what would she say?
  - ▷ What is the connection being made in this poem between Mother Earth, climate degradation and the rights and status of women?
  - ▷ How is this a poem of strength, not weakness?
- **Brave**
  - ▷ Create a mind map that unpacks each of the elements thanked in this poem. Why are they being thanked?
  - ▷ Discuss the last stanza in *Brave*. Explain in your own words what Kirli Saunders means.
  - ▷ How does this poem pay homage to people and principles from the past, present and future?
- **You can't pray the Gay out of me**
  - ▷ Discuss the use of language such as 'glimmer', 'glitter', 'rainbow sequins' and 'shimmer' to share the point of this poem. How does this fit more broadly into the essence of *Returning*?
  - ▷ What is the importance of 'Grandfather Sun' giving a 'blessing of his own'? How do we know the value of this to the poet?
  - ▷ What statement is being made about the Church's affiliation with heteronormativity?
- **We are Marching Because**
  - ▷ In pairs, perform this piece as slam poetry. (View examples of slam poetry such as <https://www.youtube.com/watch?v=tv00xjClbx0>)
  - ▷ How does the artwork on p14 reflect this poem? Write a reflection or create your own artwork in response to this poem.
- **A catalogue of the times I've come out so far**
  - ▷ How does this poem share Kirli Saunders' experiences of coming out?
  - ▷ Compare this poem with selected excerpts from the teen graphic novel *Heartstopper* by Alice Oseman. Why are texts like these so important?
- **Mate You're Standing on Stolen Land**
  - ▷ With reference to the sentiments of Tuck and Ree, discuss the 'decolonisation metaphor' in this poem.
  - ▷ What is the significance of the 'cop [sighing] audibly' at the end of the poem?



### • *Wallflowers and Evergreens*

- ▷ How is the colour blue used to reflect the poet's thoughts and emotions?
- ▷ Discuss the contrast between the fragility and strength of the natural world as portrayed in this poem.
- ▷ How does this poem effectively share First Nations' use of nature to mark seasons?
- ▷ What parallels are drawn between the sterility of westernised clocks and calendars to gauge time and the 'falsity/ for appearances' of 'plastic plants'? What point in the poet making through this comparison?
- ▷ What is meant by the 'tree/ that releases/ its seeds/ after it/ burns'? How does this show the importance of vulnerability and regrowth? How is this reflected in the artwork on pp 28-29?

### • *Yadingli*

- ▷ How does this poem share the importance of Country, kin, Mother Earth, knowledge, and language to First Nations cultures?
- ▷ What other aspects of life are shown respect and appreciation in this piece?
- ▷ Thinking about your own culture and family, write a poem of appreciation and gratitude.

### • *First Kiss*

- ▷ Discuss the empowerment in 'unsubscribe from/ skewed world views'. How can you better achieve this?

### • *Sacred*

- ▷ Create a list of similes that reflects how you would like to be held 'sacred'.

### • *Go Rogue*

- ▷ To what is the poet referring when she says, 'let them go'?
- ▷ How does this poem share the importance of Country to First Nations peoples? How does Country help to heal?
- ▷ In this piece, the poet disconnects herself from her phone and therefore her digital self. How is this liberating? Try doing likewise. In a poem, reflection, or other creative piece, share the the impact of 'going rogue' on your wellbeing.

### ***Kin + Country***

#### • *Ngurragu Dhadjam and Come Home Soon*

- ▷ Why has this poem been shared in Gumea Dharawal language first?
- ▷ How does the artwork reflect the mood and message of the poem?
- ▷ How does this poem make you feel when you read it? Why?
- ▷ In your own words, explain what is being expressed in this piece.
- ▷ What is the relationship between Country and the poet? Use evidence from the text to support your ideas.

### • *Gugubara/Jerra/Guudhaa*

- ▷ Explain the connection between the sun, moon, stars, and kookaburras as shared in this poem.
- ▷ Why does the poet 'wonder about this/ grounded luminosity'?

### • *Kinship Country*

- ▷ How does the poet feel about the desert Country? How do we know?
- ▷ What surprises you about the life of this Country?
- ▷ Discuss the shapes of the words throughout the poem. How does these add meaning?

### • *Calls to Home*

- ▷ Describe the relationship between mother and child in this poem.
- ▷ What can you take from this poem when reminded that 'it is safe to cry/ that these are signs of new life - / new chapters'?
- ▷ What is your favourite verse in this poem? Why? Which do you most relate to? Share with a friend.

### • *The Falls Trail*

- ▷ What is it that has helped the poet to 'tread a little lighter'? How does her relationship with her father allow this to happen?
- ▷ Write and illustrate a poem to express the special relationship you share with a loved one.

### • *Sacred Women Ways*

- ▷ What are 'sacred women ways'? How do they shape future generations of women?

### • *Black is Beautiful*

- ▷ Discuss the contrast occurring on the left- and right-hand columns of this text.
- ▷ What point is this poem making?
- ▷ Create your own contrast poem that juxtaposes the media's definition of beauty with yours.

### • *Sea Eagles*

- ▷ In what ways is the poet like a fledgling? What lessons can she learn from these creatures?

### • *Blooming*

- ▷ How is the poet like her totem, the waratah? What strength does she take from it?

### • *Aftermath*

- ▷ Discuss the metaphor being used in this poem. What does it symbolise? Why is this a powerful way to share the subject matter of the poem?

### • *Messengers*

- ▷ Discuss the imagery used in this poem. Why is it so effective?

### • *Sky Lessons*

- ▷ In what ways is the poet like the sky? Why is she comparing herself to Father Sky?
- ▷ How does this show the connection between First Nations Peoples and nature?



- **When She's Gone**

- ▷ How does this poem share a journey of grief, love, and resilience?

- **They Sung Us**

- ▷ How does this poem explore the power of Songlines in First Nations cultures?

- **Sewing Hands**

- ▷ What can we learn about the relationship between grandparent and grandchild from this poem? Use evidence from the text to support your thinking.
- ▷ What shared experiences with your grandmothers have helped shape your identity?
- ▷ How are relationships with grandparents different from those with parents?

- **Garring/Possum Skin Cloak**

- ▷ Discuss the use of dashes to replicate sewing stitches.
- ▷ What role do Aunties play in the raising of girls in First Nations cultures?
- ▷ How are ancient customs integrated into everyday First Nations practices?
- ▷ Find out more about the importance of possum cloaks to First Nations Peoples. How and why are they added to over time?
- ▷ What else occurs as the possum cloaks are sewn?

- **Bundjalong to Gadigal – A Love Poem**

- ▷ How do we know how the poet feels about her homecoming?
- ▷ Discuss the use of imagery in this piece. How does it help you to visualise?

- **Rage + Grace**

- **Black Cars**

- ▷ What is this poem about? What do you know about the policies of this time?
- ▷ How is strength and courage drawn from culture to ward off the black cars?
- ▷ Use Trina Saffioti's picture book *Stolen Girl* as a companion text to this poem.

- **Yabun**

- ▷ What do we learn about First Nations cultures from this poem. How does it show connections between Country, ancestors, ceremony, dance, and First Nations Peoples?

- **#realtalk**

- ▷ Break down each of the verses in this poem that refer to the injustices experienced because of racist policies and attitudes in the settler-colony. In small groups, find out more about these issues and present summaries to the class. Alternatively, once finding out more, create your own poems and artworks spotlighting these injustices more explicitly.
- ▷ How is repetition used in this poem to give impact?
- ▷ Discuss the use of the single word lines – omitting, forgetting, ignoring, disregarding, neglecting – to emphasise these injustices and their consequences.

- **The System**

- ▷ Explain the injustices the poet is protesting about in this poem.
- ▷ What in the significance of the ants in the artworks accompanying this poem?

- **Vinegar and Bicarb**

- ▷ Why is this poem so powerful? What is it alluding to?
- ▷ How is imagery and visualisation used to effect?

- **Gubinge**

- ▷ How does this poem show hardships faced, but also knowledge that can be gained?

- **W/e/l/c/o/m/e**

- ▷ How does the Kite's invitation and welcome help the poet to learn and grow?
- ▷ The poet talks about 'leaning into the knowing'. What does she mean? Where does this knowing come from? How is it represented?

- **Aunty time**

- ▷ How, in the role of Aunty, does the poet teach her nephew? What is she sharing with him?
- ▷ How does this poem show the interconnectedness between songlines, Country, Mother Nature, and a sense of identity and belonging?

- **21st Century Custodians and Community Possum Skin Cloak**

- ▷ How do the above two poems work together to show the frustration, exhaustion, action, and commitment of First Nations Peoples? What is the significance of a week spent creating the possum skin cloak?

- **Healing**

- **You Will Never Cry Alone and Eucalyptus Euphemism**

- ▷ How do these poems show the importance of family and love?

- **Appearances**

- ▷ What is the poet suggesting by saying 'we have never seen our own faces'?

- **Messages from the Mat and Butcher Bird Poem**

- ▷ How does Yoga and meditation help the poet to heal?

- **A reminder**

- ▷ From where does the poet draw strength in this poem?
- ▷ How does this poem help you?

- **We see better with Eyes Closed**

- ▷ How do the Old People help to calm the poet when she feels unsure?
- ▷ Discuss the notion that it is better to see with 'eyes sealed'. What does this mean?

- **Healers**

- ▷ Discuss the recurring motif of the Ancestors showing the way and helping the healing. What does this reveal about the interconnectedness between the Old People and First Nations' wellness?



### • *Clewa*

- ▷ What relationship does the poet share with her brother? How do we know? How does he help her?

### • *Adore – a found poem*

- ▷ Create your own version of this poem by listing the things that bring you joy. Elaborate on your ideas through precise use of imagery and vocabulary.

### • *Sun Downs and Seasons*

- ▷ How is the poet's healing and returning to her truer self symbolised through the deciduous trees 'losing/ / leaves/' and the laying down of 'deep/ roots'? Why can she now see her scars as 'sacred'? How does this poem capture the essence of this collection?
- ▷ How is time shown to be a wonderful healer? Why is moving from the comfort of the shady canopy a helpful thing?

### • *Oneness*

- ▷ How is loneliness superseded by oneness? What is the difference?
- ▷ Why has this poem been placed last in the collection? What does it share about the journey the poet has been on?

### After finishing the text:

- Choose a collection of poems from *Returning* to use in a discussion about the importance of matriarchs in the text.
- Kirli Saunders' voice is instantly arresting, drawing readers into the text with her rhythmic and evocative language choices. Discuss the importance of a strong sense of voice in writing. How has this been achieved?
- *Returning* goes to great lengths to emphasise the central place of country and Mother Earth to indigenous culture. As you read the text, keep note of the many ways in which the poet expresses this. Write a reflection to share the interconnectedness that First Nations people have with country, identity and culture.
- Discuss the power of free verse poetry in creating evocative and tangible messages. Experiment with writing your own free verse poetry.
- As a class, create your own visual poetry art exhibition that reflects your own 'returning to a truer self'.
- Discuss the aesthetic and social value of texts such as *Returning*.
- How does *Returning* reveal a culture that is holistic in its beliefs and customs?
- Which is your favourite piece in *Returning*? Write a reflection that shares the connection you have with it.
- Evaluate the social, moral and ethical positions presented in *Returning*.

## READING LIST

Several of the poems in this collection respond to the work of thought leaders, academics, artists, filmmakers, musicians and writers whose studies, essays, poems, podcasts and films have grounded and expanded my thoughts and process in recent years, including those below. If there are any I have forgotten to name, please know it is not for their lack of impact:

- Adrienne Maree Brown, *black joy*, April 8th 2018, <http://adriennemareebrown.net/2017/04/08/black-joy/>
- Adrienne Maree Brown, *this is not justice, this is respite*, April 20th 2021, <https://adriennemareebrown.net/2021/04/20/this-is-not-justice-this-is-respite/>
- Alexis Wright, *Grog War*, Magabala Books 1997
- Ali Cobby Eckermann, *Ruby Moonlight*, Magabala Books 2012
- Alison Whittaker (Ed.) *Fire Front: First Nations poetry and power today*, University of Queensland Press, 2020
- Alison Whittaker, *blakwork*, Magabala Books 2018
- Alok Vaid-Menon, *Beyond the Gender Binary*, Penguin Random House, 2020
- Aman Sium, Chandni Desai and Eric Ritskes, Towards the 'tangible unknown' - Decolonization and the Indigenous future. In *Decolonization: Indigeneity, Education and Society* Vol. 1 No. 1 2012, <https://jps.library.utoronto.ca/index.php/des/article/view/18638>
- Uncle Archie Roach, *Charcoal Lane*, Mushroom Records
- Candy Bowers, *What is Decolonisation?*, Big world close up, Arts Centre Melbourne August 21st 2018, <https://artsreview.com.au/big-world-up-close-at-arts-centre-melbourne/>
- Casino Wake Up Time artists Auntie Janelle Duncan, Auntie Margaret Torrens, Theresa Bolt and Kylie Caldwell, *Water Lesson: Three* 23rd Sydney Biennale 2022, <https://www.biennaleofsydney.art/resources/water-lesson-three-casino-wake-up-time/>
- Dr Chelsea Watego, *Another Day in the Colony*, University of Queensland Press 2021
- Claire G Coleman, This is not about Grog, It's about depression, hopelessness and failed government. *The Guardian Australia* January 19th 2019, <https://www.theguardian.com/australia-news/2019/jan/20/this-is-not-about-grog-its-about-depression-hopelessness-and-failed-government>
- Claire G Coleman, *Terra Nullius*, Hachette 2017



- David Stavanger & Anne-Marie Te Whiu (Ed.), *Solid Air: Australian and New Zealand spoken word*, University of Queensland Press 2019
- Elfie Shiosaki, *Homecoming*, Magabala Books 2021
- Elisa Jane Carmichael, *Waking Up Indigenous Weaving Practices*, Art Work, ABC News, September 12th 2021 <https://www.youtube.com/watch?v=sF4R105zg2I>
- Ellen van Neerven (Ed.), *Homeland Calling: Words from a New Generation of Aboriginal and Torres Strait Islander Voices*, Hardie Grant Explore 2020
- Ellen van Neerven, *Throat*, University of Queensland Press 2020
- Emily Wurraramara, *Milyakburra*. Wontok Music 2018, <https://emilywurraramara.bandcamp.com/album/milyakburra>
- Eve Tuck and E. Wayne Yang, Decolonization is not a metaphor in *Decolonization: Indigeneity, Education & Society* Vol. 1, No. 1, 2012, pages 1–40 <https://clas.osu.edu/sites/clas.osu.edu/files/Tuck%20and%20Yang%202012%20Decolonization%20is%20not%20a%20metaphor.pdf>
- Eve Tuck, Suspending Damage: A letter to communities in *Harvard Educational Review* Vol. 79 No. 3 Fall 2009 pages 409–429, [https://pages.ucsd.edu/~rfrank/class\\_web/ES-114A/Week%204/TuckHEdR79-3.pdf](https://pages.ucsd.edu/~rfrank/class_web/ES-114A/Week%204/TuckHEdR79-3.pdf)
- Eve Tuck and C. Ree, A glossary of haunting in Stacey Holman Jones, Tony Adams and Carolyn Ellis (Eds.) *Handbook of autoethnography*, Left Coast Press 2013 pages 639–658
- Evelyn Araluen, *Dropbear*, University of Queensland Press 2021
- Genevieve Grieves, *First Nations perspectives on art, gender and feminism* (Keynote Presentation) Know my name conference, National Gallery of Australia November 2020, <https://vimeo.com/493607912>
- Genevieve Grieves, *First People First*. Keynote presentation, Fair Play Symposium. Diversity Arts Australia February 25th 2019, <https://www.artshub.com.au/news/features/20x20-facing-the-truth-we-remain-a-colonised-country-261412-2369063/>
- Genevieve Grieves, Wesley Shaw and Georgia Mokak. *Episode 44: Genevieve Grieves NAVA podcast*, <https://visualarts.net.au/podcasts/episode-44-genevieve-grieves/>
- Genevieve Grieves and Dr Lilly Brown in conversation with Kirli Saunders, Radical hope in the face of dehumanisation, creating a collective future, *Griffith Review* 76, 2022, <https://www.griffithreview.com/articles/radical-hope-in-the-face-of-dehumanisation/>
- Jarrett Martineau (2015) *Creative Combat: Indigenous Art, Resurgence & Decolonisation*, Ph.D Thesis University of Victoria Canada, <https://dspace.library.uvic.ca/handle/1828/6702>
- Jarrett Martineau and Erik Ritskes, *Fugitive indigeneity Reclaiming the terrain of decolonial struggle through indigenous art*. In *Decolonization: Indigeneity, education and society*, Vol. 3 no. 1 2014. Pages i-xii
- Dr Jeanine Leane (Ed.) *Guwayu - for all times*, Magabala Books, 2020
- Kimberlé Crenshaw and Patricia Schulz, Intersectionality in promoting equality, *The equal rights review*, Vol. 16 2016. Pages 205–219, <https://www.equalrightstrust.org/ertdocumentbank/Intersectionality%20interview%20with%20Kimberle%20Crenshaw%20and%20patricia%20schulz.pdf>
- Leanne Simpson, *Dancing on Our Turtle's Back, Stories of Nishnaabeg Re-Creation, Resurgence, and a New Emergence*, ARP Books 2011
- Leanne Simpson. Endlessly creating our indigenous selves, In *As We Have Always Done: Indigenous Freedom through Radical Resistance*, University of Minnesota Press, 2017, pp. 83–94.
- Leanne Simpson, Land as pedagogy: Nishnaabeg intelligence and rebellious transformation, *Decolonization: Indigeneity, education and society* Vol. 3 no. 3 2014 pages 1–25, <https://jps.library.utoronto.ca/index.php/des/article/view/22170> OR <http://whereareyouquetzalcoatl.com/mesofigurineproject/EthnicAndIndigenousStudiesArticles/Simpson2014.pdf>
- Ligia Licho López and Gioconda Coello, Brown, Red, and Black to the Futures, *In Indigenous futures and learning taking place*, Routledge 2020
- Dr Lilly Brown, The discovery of Indigenous children's bodies in Canada is horrific, but Australia has similar tragedies it's yet to reckon with. *The Conversation*, July 30th 2021, <https://theconversation.com/the-discovery-of-indigenous-childrens-bodies-in-canada-is-horrific-but-australia-has-similar-tragedies-its-yet-to-reckon-with-164706>
- Dr Lilly Brown, Why we need to educate journalists about Aboriginal women's experience of family violence. *The Conversation*, November 25th 2016, <https://theconversation.com/why-we-need-to-educate-journalists-about-aboriginal-womens-experience-of-family-violence-65789>
- Dr Lilly Brown (2021), *Unsettling conceptions of Indigenous youth, reimagining the future: Beyond a problem for education and criminal justice*, Ph.D Thesis University of Melbourne



- Dr Lilly Brown, Latoya Rule, Natalie Ironfield. Incarceration Nation exposes the racist foundations of policing and imprisonment in Australia, but at what cost? *The Conversation*, August 30th 2021, <https://theconversation.com/incarceration-nation-exposes-the-racist-foundations-of-policing-and-imprisonment-in-australia-but-at-what-cost-165951>
- Linda Martin and Elfie Shiosaki (Eds.), *maar bidi: next generation black writers*, Magabala Books 2020
- Poka Laenui, (Hayden F. Burgess) Processes of Decolonization in Marie Barriste (Ed.) *Reclaiming Indigenous Voice and Vision*. Marie Vancouver, BC: UBC Press, 2000, Pages 150-160.
- Marcia Langton, *Ancient Sovereignty: Representing 65,000 Years of Ancestral Links to Land*, In Brook Andrew, NIRIN: 22nd Biennale of Sydney, 2020. Exhibition catalogue. Pages 64–73.
- Maya Newell (Dir.), *In My Blood It Runs*, Closer Productions, 2019
- Miiesha, *Nyaaringyu*, EMI Australia
- Melissa Lucashenko, *Too Much Lip*, University of Queensland Press 2018
- Nakkiah Lui, *Fourth wave Feminism*, Sydney Opera House Talks and Ideas March 4th 2018, [https://www.youtube.com/watch?v=llbCCC6vsdU&list=PLmDdeUon\\_LPWfB3J4bBh9RfDEMJkiA0Rt&index=2](https://www.youtube.com/watch?v=llbCCC6vsdU&list=PLmDdeUon_LPWfB3J4bBh9RfDEMJkiA0Rt&index=2)
- Nardi Simpson, Gifts across space and time, *Griffith Review* 71, 2021, <https://www.griffithreview.com/articles/gifts-across-space-and-time/>
- Nardi Simpson, *Song of the Crocodile*, Hachette Australia 2020
- Robyn Heckenberg & Mary O’Dowd, Explainer: What is Decolonisation. *The Conversation* June 23rd 2020, <https://theconversation.com/explainer-what-is-decolonisation-131455>
- Ross Gay, *The Book of Delights*, Algonquin Books, 2019
- Ross Gay, *Catalog of Unabashed Gratitude*. University of Pittsburgh Press, 2015, <https://www.poetryfoundation.org/poems/58762/catalog-of-unabashed-gratitude>
- Sasha Sarago, *Pretty Hurts: It’s Time to Decolonise Beauty*, TEDx Sydney 16th December 2020, [https://www.ted.com/talks/sasha\\_sarago\\_pretty\\_hurts\\_it\\_s\\_time\\_to\\_decolonise\\_beauty](https://www.ted.com/talks/sasha_sarago_pretty_hurts_it_s_time_to_decolonise_beauty)
- Sonya Renee Taylor, *The Body Is Not An Apology: The Power of Radical Self-Love*, Berrett-Koehler 2018
- Tara June Winch, *The Yield*, Penguin Australia 2021
- Tema Okun, *Divorcing White Supremacy Culture ~ Coming Home to Who We Really Are*, <https://www.whitesupremacyculture.info/>
- Teela Reid, The power of the First Nations Matriarchy, *Griffith Review* 76, 2022, <https://www.griffithreview.com/articles/the-power-of-the-first-nations-matriarchy/>
- Tiffany Lethabo King (2013) *In The Clearing: Black Female Bodies, Space and Settler Colonial Landscapes*, Ph.D Thesis, University of Maryland, <https://api.drum.lib.umd.edu/server/api/core/bitstreams/76eff28b-5a87-4a73-8581-9b21672063b1/content>
- Todd Fernando, *A Desire to Flourish: The Social and Cultural Factors Shaping the Health and Identity of Queer Indigenous Australians*, Ph.D Thesis (unpublished), University of Melbourne 2022
- Dr Tony Birch, *The White Girl*, University of Queensland Press 2020
- Dr Tony Birch, *Dark as Last Night*, University of Queensland Press 2021
- Dr Tony Birch, *Whisper Songs*, University of Queensland Press 2021
- Dr Vicki Couzens, *Possum skin cloaks then and now – same same but different*, Australian Museum 26th May 2020, <https://australian.museum/learn/first-nations/possum-skin-cloaks-then-and-now/>
- *We Can We Do: Aunty Connie Hart Breaks all the rules to keep tradition alive*, ABC News. July 9th 2018, [https://www.youtube.com/watch?v=RTf\\_k-uS6Sc](https://www.youtube.com/watch?v=RTf_k-uS6Sc)
- Ziggy Ramo, *Black Thoughts*, Ramo Records 2020



**7 English - Literature**

[AC9E7LE01](#) identify and explore ideas, points of view, characters, events and/or issues in literary texts, drawn from historical, social and/or cultural contexts, by First Nations Australian, and wide-ranging Australian and world authors

[AC9E7LE04](#) discuss the aesthetic and social value of literary texts using relevant and appropriate metalanguage

[AC9E7LE06](#) identify and explain how literary devices create layers of meaning in texts including poetry

[AC9E7LE07](#) create and edit literary texts that experiment with language features and literary devices encountered in texts

**History**

[AC9HH7K03](#) how First Nations Australians are the world's oldest continuing cultures, displaying evidence of both continuity and change over deep time

[AC9HH7K06](#) the social organisation and cultural practices of early First Nations Australians, and their continuity and change over time

---

**8 English - Literature**

[AC9E8LE01](#) explain the ways that ideas and points of view may represent the values of individuals and groups in literary texts, drawn from historical, social and cultural contexts, by First Nations Australian, and wide-ranging Australian and world authors

[AC9E8LE02](#) share opinions about the language features, literary devices and text structures that contribute to the styles of literary texts

[AC9E8LE05](#) analyse how language features such as sentence patterns create tone, and literary devices such as imagery create meaning and effect

[AC9E8LE06](#) create and edit literary texts that experiment with language features and literary devices for particular purposes and effects

---

**9 English - Literature**

[AC9E9LE01](#) analyse the representations of people and places in literary texts, drawn from historical, social and cultural contexts, by First Nations Australian, and wide-ranging Australian and world authors

[AC9E9LE02](#) present a personal response to a literary text comparing initial impressions and subsequent analysis of the whole text

[AC9E9LE04](#) analyse texts and evaluate the aesthetic qualities and appeal of an author's literary style

[AC9E9LE05](#) analyse the effect of text structures, language features and literary devices such as extended metaphor, metonymy, allegory, symbolism and intertextual references

**History**

[AC9HH9K03](#) the causes and effects of European contact and extension of settlement, including their impact on the First Nations Peoples of Australia

---

**10 English - Literature**

[AC9E10LE01](#) analyse representations of individuals, groups and places and evaluate how they reflect their context in literary texts by First Nations Australian, and wide-ranging Australian and world authors

[AC9E10LE03](#) analyse how the aesthetic qualities associated with text structures, language features, literary devices and visual features, and the context in which these texts are experienced, influence audience response

[AC9E10LE04](#) evaluate the social, moral or ethical positions represented in literature

[AC9E10LE05](#) analyse how text structure, language features, literary devices and intertextual connections shape interpretations of texts

[AC9E10LE06](#) compare and evaluate how "voice" as a literary device is used in different types of texts, such as poetry, novels and film, to evoke emotional responses

[AC9E10LE07](#) analyse and evaluate the aesthetic qualities of texts

[AC9E10LE08](#) create and edit literary texts with a sustained "voice", selecting and adapting text structures, literary devices, and language, auditory and visual features for purposes and audiences

**History**

[AC9HH10K09](#) the causes of First Nations Australians' campaigns for rights and freedoms before 1965, such as discriminatory legislation and policies, the 1938 Day of Mourning and the Stolen Generations

[AC9HH10K13](#) the continuing efforts to create change in the civil rights and freedoms in Australia, for First Nations Australians, migrants and women

---

**Cross-Curriculum Priorities**

Aboriginal and Torres Strait Islander histories and culture

