

YABARRA DREAMING IN LIGHT

14 FEBRUARY - 15 MARCH 2020



Cultural Education Resource

✳ ADELAIDE
✳ FRINGE ✳



Contents

Yabarra - Dreaming in Light is an immersive experience inspired by the dreaming of this ancient land.

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Section 1 - Introduction

YABARRA - Dreaming in Light

Short Summary

Yabarra - Dreaming in Light is an immersive dreaming track and cultural experience presented within the Tandanya building. The Experience is underpinned by an important creation story for the First peoples of the Adelaide Plains. The story relates to the life of a *Bukkiana meyu* ancestor being called *Tjirbruki*.

What is the Yabarra experience?

We invite you to journey with us through the dreaming light of Yabarra, an immersive experience of storytelling, creation ancestors and living landscapes at Tandanya. For all 31 days and nights of the 2020 Adelaide Fringe, audiences are invited to come experience the dreaming through cutting edge light technologies and state of the art illuminations. A free story for all generations and all communities to share in, Yabarra is a unique indoor cultural experience which will engage, immerse, and educate all who share the dreaming in light.



Invitation

The invitation to country and journey through the Perki - Cave transfers you into the Yabarra - Dreaming in Light experience. By accepting the invitation to country and moving through the space, you are surrounded by story and can choose how long and how deeply you want to engage with it.

This is a shared experience that invites you to walk softly within the story and be aware of those around you that are also moving through this space. The video content and animations will bring the experience to life and give context and texture to this journey.

Visiting Yabarra

Free Ticketed Event | 10am-10pm | 60 Minute Duration | (G)
Tandanya National Aboriginal Cultural Institute 253 Grenfell St, Adelaide

Booking:

Bookings should be made to ensure entry for your group at your chosen time.

Please book through schools@adelaidefringe.com.au

Front of house staff will know to expect your group and if the group is large we can book out the space for you.



Performance Accessibility:

Audio Description: Tuesday 25th February 6pm – 7pm.

Relaxed Performance: Tuesday 18th Feb 10am to 11am, Sunday 1st March 4pm to 5pm, Wednesday 4th March 6pm to 7pm, Saturday March 14th 10am to 11am.

Suitable for audiences who speak English as a second language.

Warnings: Loud noises, smoke effects, projection and strongly coloured artificial lighting.

Housekeeping:

- Please leave school bags with front of house staff.
- Please do not take food or drink into the experience.
- All students are welcome to take photos without flash – no flash photography.
- To respectfully share the experience, all phones MUST be on silent and in aeroplane mode.
- Please walk respectfully and speak quietly – please do not run or yell.
- Students may find it useful to take notes during the experience.
- Students can move through the experience at their own pace. It usually takes 30 – 60 minutes.

Pre-visit ideas:

Research the key animals of the **Yabarra – Dreaming in Light** experience – they are all native animals of the Adelaide Plains. Sadly, most are now extinct on *meyunna* ancestral lands. (**Section 5, Animals**).

Post-visit ideas:

We encourage schools to use the parklands opposite the entrance to find a tree to gather under to discuss or reflect on the experience. Schools should also consider further activities on country to continue the learning of First Nations culture. Yellaka are an organisation that are able to facilitate and guide in this option for further excursions or school activities.

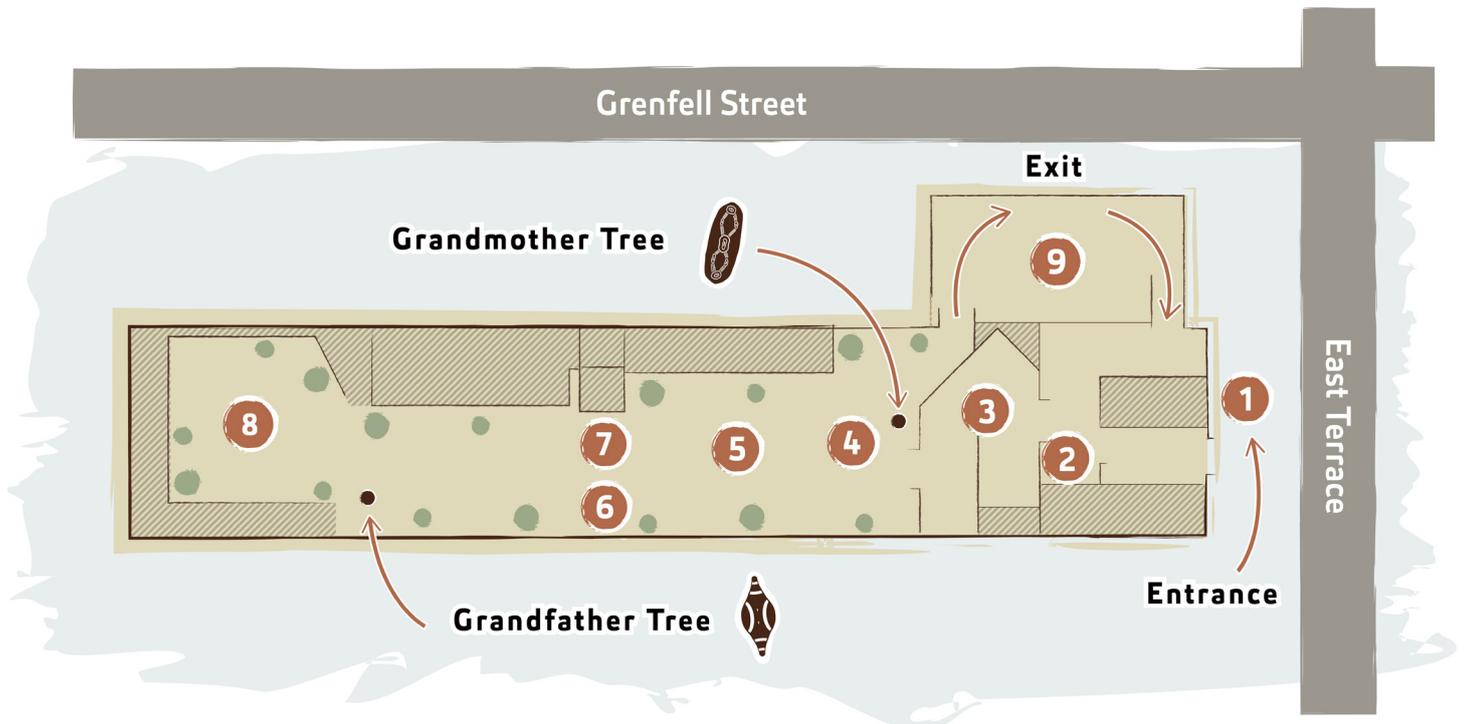
Yellaka – Old Wisdom – New Ways have been carrying forward this story through language, dance, song and cultural practice for decades. Yellaka have the storytellers and the traditional knowledge bearers who can guide people along this sacred songline.

For more information about Yellaka: www.facebook.com/yellaka/

The **Reflection Map** shows options for this reflection. For further information, see **Section 4, Activities**.



Tjirbruksi Story Experience Map



- 1** **Yabarra Gateway**
Gateway to gathering space
- 6** **Tikkaparendi Nakkondi – Sitting place**
Ways of understanding
- 2** **Gathering Space**
Welcome to Yabarra – Dreaming in Light

*Ngai icharlee, marni ninco kauwe murrendi
ngadluko munnana yerta.*

My friends, good you have come to walk our
ancient country.
- 7** **Baruki Mekauwe – Weeping Rock**
The tears of *Tjirbruksi's* grief
- 3** **Patpangga Perki – Sleeping Cave**
The waking dream can begin
- 8** **Tjirbruksi Kuri Warri Towilla – Spirit Wind**
The Transformation of *Tjirbruksi*
- 4** **Towilla Karla – Spirit Fire**
The greeting to spirit of place
- 9** **Medo Battendi Tangkuinya – Waking**
Awake from the dream
- 5** **Wodliparri – Milky Way**
The celestial river
- Karrawirra Towilla – Spirit Trees**
The holders of wisdom (these trees are featured throughout
the main gallery)



Section 2 - The Story

Note: *Kurna* placenames that feature on Dreaming Track Map identified in bold

The Tjirbruki Dreaming Track

This story of *Tjirbruki* was awoken by Georgina Williams – *Nganki burka mekauwe*, she is the Senior Elder and Custodian of this story and she holds this oral tradition alive today.

Tjirbruki is a *Bukkianna meyu* Ancestor being of the *Yerta meyunna* clans people of the Adelaide region and was from the time after the sea waters had risen and created *Wongga Yerlo* Gulf Saint Vincent. *Yerta Meyunna Parngkarra* or *Kurna Meyunna* Tribal Country extends from Cape Jervis to the south of Adelaide, to Crystal Brook to the north and to the Piccadilly Valley in the Mount Lofty Ranges to the coast of Gulf Saint Vincent. The *meyunna* ancestral lands also include the Adelaide Plains and the City of Adelaide.

Tjirbruki is a creation ancestor being of the *Yerta Meyunna* – the clans people of the Adelaide region, it is an ancient story some say more than 6000 years old. The *Munaintya Dreaming* is a complex and multi-layered story that tells of creation, the law and lore, and of human relationships.

Tjirbruki was living at one of the summer camping places near **Patpangga** (Rapid Bay) with his clan when a *Kari* Emu hunt was organised in lands to the north, in *Tarndanya* (the Adelaide region) as there were many *kari* there. His three nephews *Kulultuwi*, *Jurawi* and *Tetjawi* and others went on the hunt. *Kulultuwi* was *Tjirbruki's nangari*, sister's son, and much loved by him. *Jurawi* and *Tetjawi* were from other mothers.

Tjirbruki did not go on the hunt but moved his camp to *Witu-wattingga* (Brighton region) to fish. The *kari* Emu hunters went north and moved across *Mikkawomma*, the open plains between *Tarndanyangga* (Adelaide area) and *Yerta Bulti* (Port Adelaide area) to drive the Emus towards **Mudlangga Nose place** (Le Fevre Peninsula) and trap them at the tip of the peninsula.

Meanwhile *Tjirbruki* moved camp to **Tulukudangga**, a fresh water spring near the beach (at Kingston Park), and then went inland to hunt *kari* for himself and saw the fresh tracks of a male bird which he decided would be his. According to custom, the first to sight the presence of game had the right to take it. After finishing his fishing *Tjirbruki* followed the *kari's* tracks south towards **Witawodli** (Sellicks Beach) where they turned inland. *Tjirbruki* decided that the bird would later come back towards the coast so he travelled further south to intercept it.

Kulultuwi had also come back down south and saw the *kari's* tracks, followed them and then killed the bird. But he crossed *Tjirbruki's* footprints and in doing so broke the lore, he should have known it was *Tjirbruki's* because of his footprints. *Tjirbruki* realised the bird was not coming his way and began to back track. He saw smoke from a fire and headed that way, soon hearing *Kulultuwi* singing whilst a cooking fire was being prepared with *Jurawi* and *Tetjawi*. *Tjirbruki* confronted *Kulultuwi* about killing his bird.

Kulultuwi said he was sorry and apologised, saying he had not realised it was his uncle's bird and so offered him the meat. As *Tjirbruki* had some kangaroo meat with him he took only some of the *kari* meat and went on his way. He had forgiven *Kulultuwi* for his mistake.



As *Kulultuwi* was finishing the cooking, he checked its progress and a burst of steam from the *kari* blinded him. *Jurawi* and *Tetjawi* rushed in and speared and killed *Kulultuwi*, reasoning that they had done so because of their elder brother's breaking the law in killing their uncle's bird. They then shared the meat with their own clan and told them what had happened. The clan then started smoke drying *Kulultuwi's* body before later taking it to *Warriparri* (Sturt River) to continue drying the flexed body on a rack over a fire.

Tjirbruki, being a man of the law, had to decide if *Kulultuwi* had been lawfully killed. He determined *Kulultuwi* had not been killed within the law and that he had to avenge the murder. He went and obtained some good spears and travelled north along the hills before making his way back to the coast and found out that there was a big camp at *Warriparri*. He first went to *Witu-wattingga* to rest and was greeted there by the two brothers who still deceived him about *Kulultuwi's* death, blaming it on others who may have been *Peramangk* (from the Adelaide Hills). *Tjirbruki* knew they were lying but did not say so, he went along with their deception. The next day they went inland to the camp at *Warriparri* (where *Kulultuwi's* body was still being smoke-dried). In the evening they danced for the old man *Tjirbruki* who then sang the camp to sleep. He made sure all were asleep by calling out but there was no response.

Tjirbruki was a master at fire-making. He used powdered *bakka* bark from the stringybark tree as tinder and set it round the hut they were sleeping in with piles of grass, leaving only a small gap at the entrance. Then, using a *baruke iron pyrites* stone and a piece of *paldari* flintstone, he started fires at each pile of *bakka* tinder, telling the fire to blaze up quickly. He cried out loudly, 'You are getting burned! Camp on fire'. When *Jurawi* came out he speared him with a *wunda* dread-spear, and then the same to *Tetjawi*. When he knew they were dead he pulled out his spears.

In the morning *Tjirbruki* carried *Kulultuwi's* partly smoked dried body to **Tulukudangga**, the fresh water spring on the beach (at Kingston Park) to complete the smoking and for an inquest to be held. Many people gathered for the ceremony and the names of the two killers and the way *Kulultuwi* was killed were confirmed.

Tjirbruki then wrapped *Kulultuwi's* remains into a compact parcel and headed south to **Patpangga** (Rapid Bay) to place the remains in a **perki** cave. Along the journey he stopped several times to rest and overwhelmed by sadness at his favourite nephew's death he wept and where his *mekauwe* tears dropped to the ground a spring of fresh water welled up. That is how the freshwater springs along the coast at **Karildilla** (Hallett Cove), **Tainbarilla** (Port Noarlunga), **Karkungga** (Red Ochre Cove), **Wirruwarrungga** (Port Willunga), **Witawodli** (Sellicks Beach), and **Kongaratinga** (near Wirrina Cove) came to be. And each place became a camping place.

When he finally came to the right cave he went into the darkness and found a rock ledge to make a small platform on which to place *Kulultuwi's* remains. He then went further in, travelling to the depths of the cave before coming to an opening further inland at **Wateira nengal** (Mt Hayfield). There he emerged covered in yellow dust which at the foot of the hill he shook off, forming yellow ochre at that place. Saddened by these events and feeling old, *Tjirbruki* decided he no longer wished to live as a man. He travelled to **Lonkowar** (Rosetta Head) in *Ramindjeri* Country where he decided what to do. He saw a grey currawong, stalked and killed it and then rubbed its fat on his body and placed a tail feather on his head and tied its feathers to his arms with hair string. He took to the sky and his spirit became a bird, *Tjirbruki* the Glossy Ibis. His body became a *martowalan* in the form of the *baruki iron pyrites* outcrop at **Brukungga**, the place of hidden fire (**Brukungga** – north of Nairne in *Peramangk* Country up in the Adelaide Hills).

This Summary of the *Tjirbruki* story was written by Karl Winda Telfer and Gavin Malone.



The Tjirbruksi Dreaming Track Map

The *Kurna Yerta Parngkarra* or *Kurna Tribal Country* extends from Cape Jervis to the south of Adelaide, to Crystal Brook to the north and west of *Piko-illya* in the Mount Lofty Ranges to the coast of Gulf Saint Vincent. Their ancestral lands include the Adelaide Plains and the city of Adelaide. The *Tjirbruksi* dreaming track can be identified on the map below.





Tjirbruksi Today

This is an ancient story which has been passed down from generation to generation through the Williams family clan who are the *Mullawirrameyunna* – the dry forest people. Georgina Williams *Nganki Burka Mekaue* – Senior Elder began this work in 1972 and has worked tirelessly over the past 40 years to wake this old *Tjirbruksi* story up, so the clan's people who were removed from their traditional country could begin the journey of coming home. Georgina placed the cultural markers along the *Tjirbruksi* Dreaming Track so the old man's spirit could sing the country up again, so the people could come home to the peace lore through spiritual and cultural renewal. This cultural ceremonial practise began when the ritual spirit fires were lit at *Warriparri* by *Nganki Burka Mekaue* and her *Taikurti meyunna* family clan.

Yellaka - Old Wisdom - New Ways have been carrying forward this story through language, dance, song and cultural practice for decades. *Yellaka* have the storytellers and the traditional knowledge bearers who can guide people along this sacred songline.

NOTE: There are two recognised spellings of Tjirbruksi. Tjirbruksi and Tjilbruke. Tjirbruksi is the first recorded from oral tradition.

For more information about Yellaka: www.facebook.com/yellaka/



Section 3 – Teachers

Information for Teachers

This guide has been developed to provide background information and to springboard activities whilst visiting the **Yabarra – Dreaming in Light** experience at *Tandanya*. This guide has educational activities for use with students in the target age range of 10 –15 years.

Pre-visit ideas:

Research the key animals of the **Yabarra – Dreaming in Light** experience – they are all native animals of the Adelaide Plains. Sadly, most are now extinct on *meyunna* ancestral lands. (**Section 4**).

Post-visit ideas:

We encourage schools to use the parklands opposite the entrance to find a tree to gather under to discuss or reflect on the experience. Schools should also consider further activities on country to continue the learning of First Nations culture. Yellaka are an organisation that are able to facilitate and guide in this option for further excursions or school activities.

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The **Reflection Map** on shows options for this reflection. For further information, see **Section 4**.

Following Resources

- **Section 4 – Activities**
A breakdown of seven activities which have been developed concurrently with **Yabarra – Dreaming in Light**, which spotlight key lessons and compliment the experience.
- **Section 5 – Animals**
Information on each of the native animals that feature in **Yabarra – Dreaming in Light**, with references to the story of *Tjirbruki*.
- **Section 6 – Curriculum Considerations.**



Section 4 – Activities

Student Activities

The following seven activities have been developed as potential activities and/or discussion points for the **Yabarra – Dreaming in Light** experience.

Student Overview:

Yabarra – Dreaming in Light is an immersive dreaming track and cultural experience presented within the Tandanya building. The experience is underpinned by an important creation story for the *Kaurna* people of the Adelaide Plains. The story relates to the life of a *Bukkiana meyu* ancestor being called *Tjirbruki*.

Invitation

The invitation to country and journey through the *Perki – Cave* transfers you into the **Yabarra – Dreaming in Light** experience. By accepting the invitation to country, and moving through the space, you are surrounded by story and can choose how long and how deeply you want to engage with it.

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ACTIVITY 1: Trails and Tracking

First Nations people have great skill in reading the environment to gain knowledge and to track changes that are happening. These skills can be used for hunting, finding sources of food and water, and also seeing the coming and going of the seasons. The land, its animals and plants, the water, and the changing of the weather and the sky above all hold information that can be read and shared.

Identifying different animals and tracks

- What tracks can you find, and who do they belong to?

An experienced tracker can read country like a storybook. If the tracker finds the tracks of an animal they can likely determine the size, weight, gender and approximate age. The tracks can also give direction, speed and a time estimate of when the animal has passed through the space.

The changes in the environment also give notice of the coming or ending of the seasons.

Yabarra - Dreaming in Light takes place in the season of *Woltatti* - The Hot Season.

There are three important tracks relating to the story

- *Kari* - The Emu
- *Tjirbruki* - The Creation Ancestor
- *Tjirbruki* - The Glossy Ibis

There are also many other native animals that live in Yabarra - Dreaming in Light

- How many can you find?
- Draw and label the tracks that you have identified in the space.
- What can animal tracks tell us about the animal that made them?
- Where would you find fresh tracks out on country?
- Why would the tracks fade and disappear over time?
- Do only some animals leave tracks?
- Do fish leave tracks?
- What if an animal walks through a creek or stream - are the tracks lost?

Tjirbruki Dreaming track

- How do tracks relate to the *Tjirbruki* story?
- Why does *Tjirbruki* have two different sets of tracks? Why and when did they change?



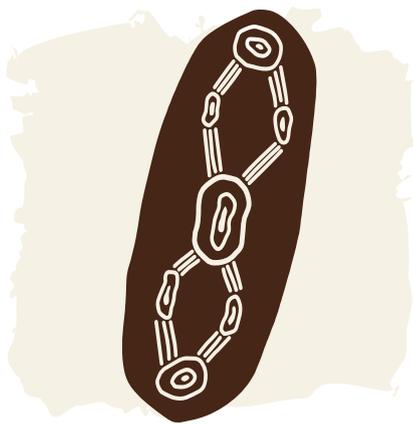


ACTIVITY 2: Spirit Trees

The Spirit Trees:

The trees are living beings, they are some of the oldest wisdom holders for country. They are respected and treated as we would our Grandmother or Grandfather. The Grandfather tree is sitting in the West and the Grandmother tree is sitting in the East. The Grandfather is protected by the *Mullabakka* – men’s shield, and the Grandmother is nurtured by the *Nganki Kuru* – woman’s vessel. All trees, bushes and shrubs hold sacred gifts, some for healing, some for food, but they provide life for all. These spirit trees share signs of the changing landscape through the movement of the seasons.

- Can you find these old sacred trees?
- Can you work out which is the Grandfather, and which is the Grandmother? Look around, there may be symbols to help you.



Grandmother Tree Symbol (Nganki Kuru):

The Grandmother tree is protected by the *Nganki Kuru* (Woman’s vessel).



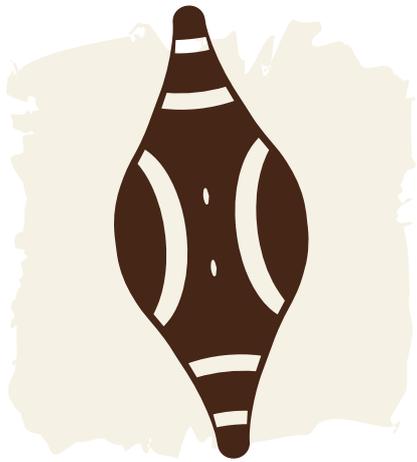
Nganki Kuru (Woman’s Vessel):

These vessels were always used by the women of clan country. They had more than one use, like most cultural materials that were purposely designed by women. They were primarily used as a tool for digging and gathering. This could be for *yaintyau kauwe* – fresh water, or for *Parrngutta* – native roots resembling potatoes which grew in large clear grassy areas which were cared for and gathered like gardens today.

They are used by Aboriginal women to carry water, to collect fruit, nuts, shellfish, medicines, for digging, as well as to carry babies. *Kuru* were carried under arm when gathering and on the head when travelling over country. They were also decorated with patterns and designs that reflected these uses.



ACTIVITY 2: Spirit Trees (Continued)



Grandfather Tree Symbol (Mullabakka):

The Grandfather tree is protected by the *Mullabakka* (Shield).

Mullabakka (Shield):

The *Mullabakka* - the bark shields were designed to defend the women and children of the family clan when under threat by uninvited people from other tribal places. They were used to deflect spears and absorb the shock of conflict, although they also hold sacred symbolism for those clans people whom have apical ancestors and bloodline to country. It is a taboo and a breaking of traditional law-lore for any outsider not from country to make the shape of, or mark these shields. Each *Taikurti meyunna* - Family clan had their own design and sacred meaning. The shield shown here is one of three which belong to the *Mullawirrameyunna* - the dry forest people. The *Mullabakka's* were marked with tribal patterns and *Mankamanka* - stripes of the clan with *Karko* - Red ochre and *Ngarru* - white ochre, which are from very sacred places on country. They were formed during a time when the creation ancestors were giants. This was when they were moving, forming the landscape and naming these sacred places as they travelled, creating law-lore and ceremony on their journeys. Some of these sacred ochre pits still exist today.



These sacred sites are visited and cared for by only a few who respect the spiritual significance of song and ceremony. They created these places through their actions as they moved through the dreaming landscape creating law-lore while forming landmarks on country.

Questions:

- What are the *Mullabakka*, and *Nganki Kuru*?
- What are they used for?
- What are these items made from?



ACTIVITY 3: Towilla Karla – Spirit Fire

The greeting to spirit of place (4 on the Tjirbruki Story Map)

Discussion activity:

- How many generations spoke at the Spirit Fire?
- Did each generation have a key message to share? Give an example of a key message that a generation shared.

ACTIVITY 4: Spring – Tjirbruki’s Grief

The rock face (8 on the Tjirbruki Story Map)

Questions for discussion:

- The Weeping Wall: What do you think the crying wall represents?
- Why does the face appear in the rock?

ACTIVITY 5: Tjirbruki Kuri Warri Towilla – Spirit Wind

(9 on the Tjirbruki Story Map)

Questions for discussion:

- What does the spirit wind represent in the story?



ACTIVITY 6: Technology and Storytelling

The Yabarra - Dreaming in Light installation:

The **Yabarra - Dreaming in Light** installation uses a broad range of technology and artistry to bring this rich experience to life. The installation utilises projection of enhanced live action and animated sequences combined with sequenced lighting design and atmospheric effects to place the visitor into a multi-sensory and immersive environment. The overriding goal of the creation team was to immerse visitors in an experience that surrounds them in vision, light, sounds and smells that transports them into the *Tjirbruki* experience.

The **Yabarra - Dreaming in Light** installation utilises a combination of different projectors, including *Hitachi*, *Panasonic*, *Epson*, and *Fujinon* brands. These projectors, 36 in all, are used in combination with the 28 Intelligent lighting fixtures and 28 speakers that have been carefully placed throughout the space. These are controlled by three *4x4Pro Disguise D3* servers, which ensure that the audiovisual experience remains consistent even after many hours of operation. To complete the transformation into Dreaming, 684kg of velvet drape has been used to block all outside light.

In addition, 2 smoke machines, 2 low fog machines, a Hazer, and a custom-built indoor tornado machine have been installed to bring the story of *Tjirbruki* to vivid life.

This is a shared experience that invites you to walk softly within the story and be aware of those around you who are also moving through this space. The video content and animations will bring the experience to life and give context and texture to this journey.

Some questions for reflection:

- How is this experience different from a screen based experience like a Film or TV Show?
- What part of the installation did you like the most?
- How can new technology and immersive experiences tell of old ways and stories?



ACTIVITY 7: The Talking Circle – (Reflection)

On the Day Group Activity

The talking circle is a chance for students to reflect on the **Yabarra – Dreaming in Light** experience.

Reflection: Groups to sit outside under a tree in nearby parklands to discuss aspects of the *Tjirbruki* – see Reflection Map on page 19.

Alternatively, this activity could be done in the classroom after the experience sitting outdoors or in a circle within the classroom.

General Discussion Questions

- What part of **Yabarra – Dreaming in Light** did you like the most? Why?
- Did you experience a particular emotion in any area?
- Is there some information from this experience that you would like to know more about?

Activity 1 – Trails and Tracking

- What native animals were you able to find?
- Why would it be important to be able to understand who tracks belong to?
- Apart from tracks, what else in the environment might give information?

Activity 2 – The Spirit Trees

- How did you find the grandmother and grandfather trees?

Activity 6 – Technology and Storytelling

- How is this experience different from a screen based experience like a film or TV show?
- What part of the installation did you like the most?
- How do you think new technology and immersive experiences can be an effective and creative way to tell of old ways & stories?

For relevant curriculum strands see **Section 6, Curriculum**.



Post Yabarra - Dreaming in Light Experience

Reflection:

What is the nature of human nature? What is it we hope to see for our world?

The living spirit of the land is requesting you act with your heart, my friends. This dreaming is 6000 years old and deserves your attention and respect, to care as you now know you are now awake. The laws of nature are changing rapidly which we cannot ignore. We need to speak up, act for truth, and mandate the change we know we need for our blue planet. The little people seek a future.

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For more information about Yellaka: www.facebook.com/yellaka/



Post-Visit Reflection Map





The following terms and words would be useful prior knowledge to your visit:

First Nations people:

'*First Nations*' recognises Aboriginal and Torres Strait Islander people as the sovereign people of this land. This term is used by many countries around the world to describe the first peoples of a continent, landmass or island.

Custodians/Connection to Country:

The cultural and spiritual custodial relationship between an individual and their ancestral lands and seas. The relationship between the land and people is sustained by following the natural law of the environment and cultural knowledge. When First Nation people talk about country it is spoken of with the greatest respect as it is a living being: we speak to country, we sing to country, we worry about country, and we care for country.

Country takes in everything within the landscape – landforms, water and waterways, the sky and air, trees and rocks, animals and plants, food, medicine, knowledge, stories, drawings, dance and song as well as all of the people: Past, Present, and Future.

Traditional Owners – Family Clans:

A responsibility to follow the natural law of country. This custodial relationship covers the spiritual, cultural and living culture of country.



Section 5 - Animals

Yura - The Great Creation Ancestor

Yura - A great creation ancestor, who lives and breathes through the land, sea and sky country above. *Yura* lays in wait in the great lagoons in *Wodliparri* (in the dark places in the milky way) along the Hut River. It is also known as *Yurakauwe* - water which can be a very dangerous place as this is *Yuras* home. *Yura* begins moving about during the warmer seasonal cycles, especially the warmer to hot months of the year. *Yura* holds great knowledge like magic and can be in many places at the same time. *Yura* is a law-lore creator and punishes those who do not respect or follow the laws-lores created by *Yura*. *Yura* is responsible for creating the rivers, creeks, waterholes and lagoons across the land. We are reminded of the great lore *Yura* holds when the rain falls and the fires blaze at certain times of the year.

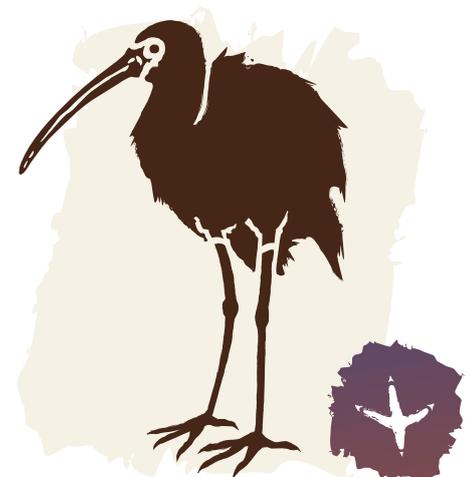
When *Yura* appeared a great abundance of water would follow and begin to flow and cleanse the rivers and creeks and replenish the lagoons and wetlands across the country.



Tjirbruksi - Glossy Ibis

The Glossy Ibis is the most widespread of the Ibis species that can be found in Australia, Asia, Africa, Europe, Atlantic regions and the Caribbean. The Glossy Ibis is dark brown in colour and likes to live near shallow water, swamp areas and brackish wetlands. They eat insect larvae, insects and beetles as well as molluscs, crustaceans, vertebrates, fish, small amphibians and reptiles.

In Yabarra - Dreaming in Light: *Tjirbruksi* - The Glossy Ibis is a key animal and namesake of the core character of the story. The name *Tjirbruksi* refers to the mortal man and to the spirit animal he transforms into through his grief.





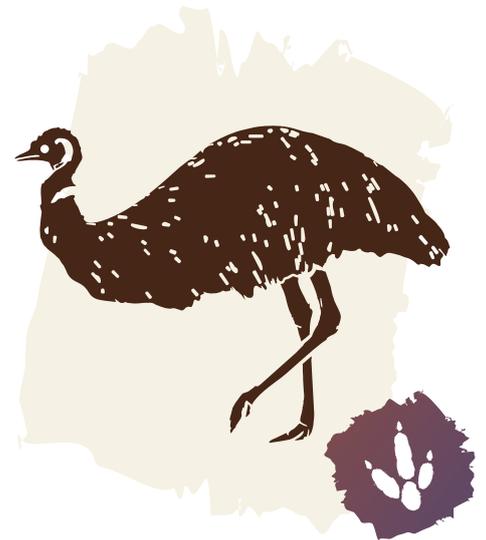
Kari - Emu

The *Kari* - Emu is a sacred bird amongst many Aboriginal groups across Australia. The Emu is part of dreaming songlines which flow across the land but also up into the Milky Way. When you go out bush and look up at the stars to the Southern Cross (crux), you will see *Kari's* head. You can then follow the Milky Way towards the dark lagoons (coalsack nebula) in the Milky Way where you will be able to see the body of *Kari* lying stretched out across the southern night sky.

Kari - the Emu is the second-largest living bird by height - after its cousin the Ostrich. The Emu is unique to Australia and is our largest native bird. The Emu is a flightless bird that can reach up to 1.9 metres (6.2 ft) high and can run up to 50 km/h (31mph). The Emu is not currently listed as endangered, however the subspecies of Tasmanian, Kangaroo Island and King Island Emus are now extinct.

In Yabarra - Dreaming in Light: *Tjirbruki* was living at one of the summer camping places near *Patpangga* (Rapid Bay) with his clan when a *Kari* - Emu hunt was organised in lands to the north in *Tarndanya* (the Adelaide region) as there were many *Kari* - Emu there.

Wodliparri: *Kari*, the Emu, lays above us in *Wodliparri*, you can see the outline of his body in the Coalsack Nebula, the dark spaces in the Milky Way. *Kari* holds great lore. When we see the emu rising, we know the breeding and egg laying season of the emus is here. It's also time for ceremony.



Tarnda - Red Kangaroo

Tarnda - The Red Kangaroo or Giant Red Kangaroo is the largest of all the Kangaroos. They are the largest terrestrial mammal native to Australia and also the largest Marsupial. Some males can be up to two metres tall and weigh around 85 kilograms. Their powerful hind legs allow them to reach speeds up to 55 km/h and can cover up to 7.5 metres in a single leap. They can also jump up to a height of 1.8 metres (6 ft).

In Yabarra - Dreaming in Light: The kangaroos can also be seen in the sky country. They're represented by stars and planets. They too hold lore. They are also seasonal indicators, which tell you about the behaviours of the animals on country during the times of change through the seasons.

Tandanyangga: The place of Red Kangaroo dreaming.





Eagle - Wilto

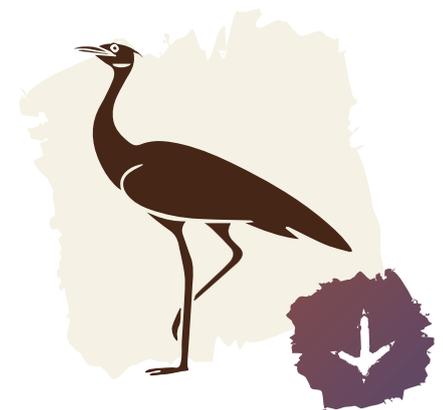
Wilto is the word to describe the Eagle species. The Wedge Tailed Eagle shown in **Yabarra - Dreaming in Light** is Australia's largest bird of prey, and one of the biggest eagles in the world. The Wedge Tailed Eagle has a wingspan up to 2.3 metres and can weigh up to 4kg. The female eagles are larger than the males.

In **Yabarra - Dreaming in Light**: *Wilto*, the eagle, also lives above in the sky country and also below on country. The constellation Crux (Southern Cross) represents the foot of the eagle, but this also represents the fire and men who are the guardians of the celestial plains that bring the spirits up to *Purle Womma* to join their ancestors and continue their lives with their people along *Wodliparri*, the Hut river.



Wolta - Bush Turkey

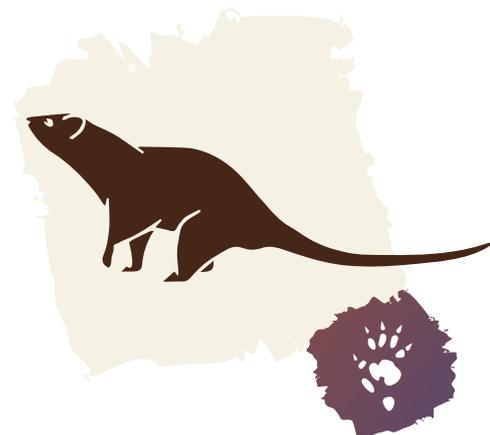
The *Wolta* - Bush Turkey in **Yabarra - Dreaming in Light** is the Australian Bustard. The Bustard is a nomadic ground dwelling bird that can be found in grassland, woodland and open country. They can be seen throughout Northern Australia, but have become increasingly rare or extinct (local) in the southern regions.



Mabo - Quoll

The *Mabo* - Quoll are carnivorous marsupials native to Australia. They are primarily nocturnal and spend most of the day in their dens. Quolls had not been seen in South Australia for more than 5 years, however conservation efforts recently are seeing their numbers grow again.

Mabo, the quoll, is very active during the season of *Parnatti* - Autumn, as this was when they would be mating. You would hear them calling out during the night. The ancestors learned how to climb trees from *Mabo*, as they often left marks in the bark of the trees when they climbed.

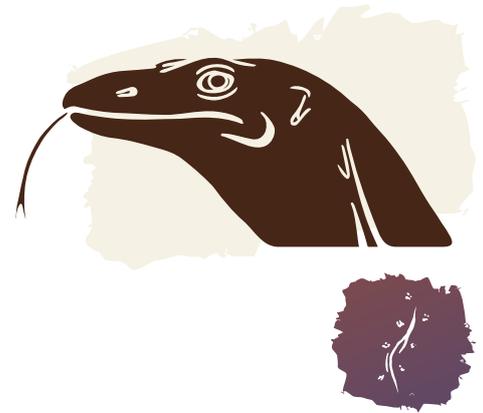




Pundonya – Sand Goanna

Pundonya – Sand Goanna is a ground dwelling reptile that digs large burrows for shelter. A Goanna might look slow, but they are actually fast runners and will sprint short distances on their hind legs – often to find the safety of cover or water. Sand goannas will eat just about anything they can catch, and will swallow it whole. They have long forked tongues like snakes and flicker it around to detect prey through scent molecules in the air.

Pundonya – Sand Goanna is an important part of the cultural story from this place. The goanna no longer lives here, but stories are still told of how they used to be giants full of poison and ruled over many of the other animals, but also how the animals worked out how to steal their poison, which made them shrink over generations.



Marti – Bandicoot

Marti – Bandicoot are small marsupials native to Australia. They use their front feet to dig for food. They forage for underground insects and larvae. When they forage around for food they leave behind small conical holes – called snout pokes.

Marti – the bandicoot, was an important source of *paru*-meat during the season of *Parnatti* – Autumn. The hunters would use their knowledge of the natural environment to catch them, digging or smoking them out of their burrows during the day. Every part of the animal was used. Nothing was wasted.



Kurka – The Kangaroo Rat

Kurka – Kangaroo Rat – (also Australian Hopping Mice) are small mostly nocturnal native rodents (not marsupials) that live in arid zones, sand dunes, mulga and melaleuca flats. Like a kangaroo they have well-developed hind legs that allow them to hop. The Kangaroo Rat can survive in the desert without drinking water.

Kurka the Kangaroo Rat was a main source of food during *Woltatti* – Hot Season. They were smoked out of their burrows in the ground. Sometimes we had to crawl over their mound to listen for their sound underground and dig them out.





Section 6 – Curriculum Considerations

Curriculum Considerations

Aboriginal and Torres Strait Islander Histories and Cultures Yrs 7 & 8 Human – Nature Relationships (ELBH379)

Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.

Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.

Exploring the names, meanings and significance of landform features from an Aboriginal or Torres Strait Islander perspective.

Aboriginal and Torres Strait Islander Histories and Cultures

Cross-curriculum Priorities:

OI.2 Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.

OI.3 Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.

OI5: Aboriginal and Torres Strait Islander Peoples' ways of life are uniquely expressed through ways of being, knowing, thinking and doing.

Source: Australian Curriculum, Assessment and Reporting Authority (ACARA).

YABARRA DREAMING IN LIGHT

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This resource has been developed by Karl Winda Telfer (Yellaka) and Troy Bellchambers (Monkeystack) with thanks to the Minister for Education South Australia