FEELING, HEALING, TRANSFORMING, PERFORMING: Unsettling Emotions in Critical Transformative Pedagogy

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Abstract:

THE UNCOMFORTABLE GAP

This thesis takes a snapshot look at the experiences of five members of Te Rākau Hua o te Wao Tapu Trust, in order to illuminate the role of unsettling emotions in critical transformative pedagogy in Aotearoa New Zealand. An initial exploration of the literature reveals an historical gap in interest and research into the role of emotion in education, particularly the role of uncomfortable emotions. However, discomfort has increasingly become an interest of a number of critics who question the pedagogical emphasis on rational dialogue, believing it impotent to achieve the emancipatory aims of critical education.

This thesis celebrates the unique contribution of Te Rākau to the healing and restoration of Māori communities and the transformation of the relationship between privileged and oppressed groups. Situated in a Kaupapa Māori methodological framework, the study positions the physical, emotional, and spiritual connectedness inherent to Māori worldviews as normal. A tension is therefore revealed between these norms and dominant Western norms, which are characterised by anti-emotional socialisation, compartmentalisation, and social fragmentation. This tension provides insights into the emerging interface between the fields of critical and transformative education, which stress the need to break down the Western dichotomies that separate human beings from nature, emotions from reason, and the personal from the political. The argument developed here suggests these dichotomies are seriously problematic for marginalised communities, who are not taken seriously until their circumstances reach acute crisis. These discussions reveal a pedagogy of healing, which is presented as crucial to the transformation of personal, social, economic, political, and ecological relationships, in which the contribution of uncomfortable emotions is invaluable. The heart of this work therefore urges us to embrace being unsettled in order to find the valuable messages and treasures discomfort reveals.

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To the Earth, who holds me up, feeds me, nurtures me
To the sky and the stars, who remind me to dream
To the bush, birds, rocks, nature spirits, oceans and rivers, who heal me
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The grief still fresh
And the courage to overcome great obstacles
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"Ehara taku toa i te toa takitahi. Engari he toa takitini"

"Mine is not the strength of one person. Rather, it is the strength of many"

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Prologue:
HEALING A LEGACY

Tears are like liquid love beyond space and time that navigate my soul's healing and remind me of the magic in all things.

This thesis arises out of a life long passion for individual and collective healing, and is inspired by many wonderful people. For someone who hated school as a child, it's ironic, or perhaps destined, that I've ended up studying education at university. My experience in mainstream schooling was pretty bleak. I met my one and only wonderful teacher at sixteen in my last year at high school. He was a hopeless teacher in the usual academic sense, who failed *me* for his failure to teach me anything about the curriculum. He was, however, the best teacher I ever had. He connected with me, listened to me, argued with me, raised his voice, ate lunch with me, showed his feelings, expressed himself. And although I failed his music class, music nonetheless remained an integral part of my life and work. However, my overriding experience of mainstream schooling radically contrasted this one, as did my later experiences in Kaupapa Māori education, which I explore in Chapter One.

The other disjunction that contributes to my interest in the unsettling emotions and critical transformative education involves the incongruity between the worlds of my maternal and paternal grandmothers. My working class maternal grandmother Connie Birchfield (born 1898), known to us grandkids as Nana, was a renowned public speaker who had an active political life. She was involved with workers' education, community action groups, and unionism. She also "contested six local body and five parliamentary elections" for the Communist Party between 1935 and 1954, until her and my grandfather's expulsion in 1957 for opposing the crushing of the Hungarian uprising (Birchfield, 1998).

As an elderly woman, Nana engaged us with her ideals from her armchair. In particular I remember a number of proverbial sayings she frequently used, which epitomise the teachings she passed on to us. "You don't look up and you don't look down", she would say. "Everyone's unique and has an innate gift to offer". She taught us that one is neither greater, nor less than, anyone else – that people are equal,

despite their wealth, class, gender, or ethnicity – and that each individual has something innate to give. However, in contrast to this belief in "nature", Nana also believed in the power of "nurture", and she stressed the idea that what happens in our early lives affects us forever. "If a tree is not nourished it'll always grow crooked", she maintained.

Nana valued family immensely. She was the only one of her immediate family to immigrate to Aotearoa New Zealand, other than an uncle who had no offspring. "If you commit a murder, still come home", she'd say. "You're always welcome". We all had a place to stand, regardless of our actions – good or bad. Care was the centre stone of Nana's life, and she kept an open door to anyone who needed company or accommodation, regardless of their age, social status, ethnicity, or religious beliefs – even in spite of her own ardent atheism and radical political beliefs. Nana took care of people by sharing food and space. She recycled everything, creating things out of nothing. Jerseys were unravelled and re-knitted. As a grandmother, she encouraged us to follow our own unique dreams. "You've got to do what you want – do what you believe is right – follow your path", she stressed. However, she also cherished community, and reminded us that we are inherently interconnected and interdependent. "People are social creatures", she said. "Alone you're weak".

Nana loved communication, discussion, dialogue, and story-telling, and was more interested in people's philosophy, theories, attitudes, ideology, and values, than what they looked like or what social position they held. "Judge a person from the chin up", she chuckled. She also had a deep concern for social justice, and her life's goal and work was to help create greater equality. "Absolute power corrupts absolutely", she declared. "People must own the tools, the means of production – we've got to challenge the status quo"! Nana believed we ought not accept things blindly just because they are familiar or normalised. Rather she emphasised the importance of critique, collective action, community ownership, consensus, and shared control or sovereignty. These ideals formed the foundation of my worldview and perception of justice, for which I am hugely grateful. However, in contrast to Nana's utopian communitarian optimism, I inherited a totally different set of gifts from my middle-class paternal grandmother Marion Williams – otherwise known as Gran (born 1900).

In contrast to Nana's love of dialogue, Gran was not much of a conversationalist, and although it was never overtly acknowledged by her, she suffered extensive periods of depression throughout her life. Nonetheless, she possessed amazing determination

to cope with life despite having little support. She separated from my grandfather, who according to Dad, suffered from alcoholism, and she raised her two boys during the thirties and forties as a single mother. As an only child of parents who had both died, Gran did this with virtually no family support and the criticism of friends who disapproved of her separation, which was 'not the done thing' in those days. It was as if she developed a philosophy of disappointment. The support of others could not be guaranteed and it was deemed better to do things by oneself. She loved gardening and sport, and she travelled solo to Canada, South America, and parts of Asia. However she rarely talked about these things. My contact with her as a child was always uncomfortable. But at the same time I had a huge empathy for this mysterious, controlled woman, who seemed so deeply sad.

This provided the counterpoint that has been equally influential to my arrival point at this thesis. Whilst I admire the idealism that drove Nana's life, it didn't provide me the answers I needed in terms of the uncomfortable emotions that were clearly a part of Gran's journey, and my own. In fact, I believe Nana concealed her emotional troubles, and like Gran, a hidden subtext of disappointment lay beneath the surface, also stemming from a belief that the support of others could not be totally relied upon. Her husband (my grandfather) was a particularly gentle man, who despite having many other gifts, was not endowed with a sense of practical know-how, and it was Nana who ended up fulfilling some of the roles men of that era would be expected to do, in addition to her role as a woman. Nevertheless, she didn't make much of her frustration and disappointment. And although I've certainly inherited Nana's idealism, I have also been unable to maintain the level of positivity she achieved. Rather, like Gran, my internal demons presented me with different lessons. This brought my life to a major crossroads as a young woman.

I left home at seventeen and began to search for answers to the questions that resulted from the incongruity between my two inheritances. Ongoing physical, emotional, and spiritual crises demanded I find some way to negotiate this legacy, and my quest led to me befriended a number of people, mainly women, who began teaching me how to heal. I learned that uncomfortable emotions, for the most part, have been viewed as things to overcome, ignore, rise above, take control of, and conquer, within the dominant traditions of both the West and the East. However this approach never worked for me. Ignoring my uncomfortable emotions never made them go away. Rather, I became increasingly imprisoned by them. And the more imprisoned I became, the greater the negative impact became upon all those around

me, including my family and close friends. My hurt began hurting others. However, various mentors and teachers uncovered another path – one that involved embracing these uncomfortable emotions and uncovering the gifts they bring. They too have had an important part to play in contributing to this thesis. I also acknowledge my immediate family, who on many occasions found my choices difficult to understand, yet supported me regardless – sometimes baffled about how best to do so – but never giving up. This means a great deal to me. Finally, all these experiences and relationships planted the seeds that led me to Te Rākau Hua o te Wao Tapu, the group that forms the focus of this study – to be discussed in Chapter One.

Chapter One

INTRODUCTION: SKETCHING THE UNSETTLING PATHWAY

> *Dominator culture has tried to keep all of us afraid, to make us choose safety instead of risk, sameness instead of diversity. Moving through that fear, finding out what connects us, revelling in our differences; this is the process that brings us closer, that gives us of world of shared values, of meaningful community (hooks, 2003, p.197).*

This introduction chapter will be presented in three parts: Firstly I introduce the group that is the focus of the study. Secondly, I discuss how my experience with them contrasted my experience in the mainstream, and how this disjunction has influenced the topic of the thesis. Thirdly, I position the thesis within an academic context and provide a brief outline of each chapter.

Te Rākau Hua o te Wao Tapu

Te Rākau Hua o te Wao Tapu Trust (referenced as 'Te Rākau' throughout this thesis) is a Kaupapa Māori organisation that was established in 1990, its original concept inspired by Rangimoana Taylor, Gabe Giddens, Rameka Cope, and Jim Moriarty. Additionally, Toby Mills and Jerry Banse became involved during its early establishment period. Director Jim Moriarty suggests the group started as a theatrical initiative "committed to telling Māori perspective stories from a Māori base", and he sees its emergence as an inevitable development within the context of Māori cultural resurgence and aspirations for tino rangatiratanga. In the early 1990's, the group began touring theatrical performances in schools throughout the country, as well as on marae, in theatres, and the international arena. Performances often addressed controversial topics such as colonisation, land-loss, cultural conflict, racism, pregnancy, unemployment, drugs, alcohol, addiction, and so on. Additionally, drawing on theatre of the oppressed, Te Rākau provided half-day workshops with selected students identified as at-risk by schools. In this way, Te Rākau began using performance as a change-tool to break down the traditional lines between audience and performer.

From the mid-1990's, Te Rākau diversified into working in adult and youth prisons, building collective performances based on the experiences of inmates. Performing in prisons created a unique and controversial form of theatre, which brought the general public behind prison walls. Additionally, Te Rākau undertook a number of large community projects, building collaborative performances which were then performed back to other communities, including whānau, hapū, iwi, schools, and the general public. For these projects, which lasted for up to four months at a time, the group would sometimes live on site within prison grounds, or with members of the client group for community projects. This work was ground breaking in terms of bringing together traditionally estranged communities. Whakawhanaungatanga processes offered after public performances sought to further dissolve the barriers between performers, families, and communities, creating space in which these groups could talk on different terms.

Out of these experiences, the multiple crises facing youth became particularly visible, and this was identified as a huge gap. In 2005, Te Rākau was successful in becoming a bed-night provider for Child, Youth, and Family (CY&F) for ten rangatahi between the ages of twelve and seventeen. At this time, Te Rākau re-examined their internal systems and processes with the view to becoming a more accountable and transparent organisation. Government structures were redefined, and management systems were improved with the appointment of a CEO. Te Rākau became an incorporated society, governed by a Board of Trustees and run by a Management Team. Additionally, financial systems were implemented, improving the reporting process to stakeholders. The group has received funding from a variety of sources since its inception, including the Lotteries Commission, Creative New Zealand, the Fledgeling Trust, and more recently Child, Youth, and Family. Additionally, those schools that can afford to contribute do so. However, the aim of Te Rākau to access remote schools that otherwise wouldn't experience theatre marae means funding is an ongoing struggle. The voluntary support of many individuals, organisations, whānau, hapū, and iwi has been crucial to the group's development, whose methodology and practice is cutting-edge and ground-breaking. Numerous people, who have lived and worked with Te Rākau over the last seventeen years, make up the extended Te Rākau whānau.

The group continues to present performances and workshops, and engage in whakawhanaungatanga processes with communities and schools throughout Aotearoa New Zealand. They have also been invited to present their work

internationally. Te Rākau participants are selected in a variety of ways, depending on the context in which the group works. For workshops in schools, participants are selected through school systems. In contrast, whānau, hapū, and iwi connections form the basis of participant selection for community projects. Currently, its residential participants are selected through CYF systems. However, despite these differences, participants across the board tend to be identified as 'at-risk'. Most, but not all, are Māori. Moreover, a large percentage come from families who make up the lowest socio-economic demographic group in the country, who have been exposed to extreme forms of cultural displacement, racism, intergenerational violence, abuse, unemployment, poverty, and addiction. The Te Rākau perspective is that this is not 'normal' for their Māori (or non-Māori) participants. Rather, these are symptoms of the colonisation process and social inequality.

Te Rākau aims to contribute to the restoration and healing of these communities within the broader political goal of Tino Rangatiratanga. Their mission is "to provide a sustainable, transformative theatre marae process that enhances and promotes wellbeing and tino rangatiratanga to create new understandings between participants and audience alike" (Te Rākau, 2007). As a Kaupapa Māori organisation, Te Rākau centralises principles underpinning Māori worldviews. These emphasise whānau (extended family), whanaungatanga (connectedness), manaakitanga and aroha (care), utu (reciprocity), kotahitanga (unity), rangatiratanga (the importance of leadership), te tapu o te tangata (the sanctity of each individual) and kaitiakitanga (protection and guardianship) (Te Rākau, 2007). These principles become the framework to deal with the controversial issues facing Te Rākau participants. The whānau environment provides a healing space for both Māori and non-Māori performers and audiences members alike.

In this way, Te Rākau seeks to awaken and liberate both those who are disenfranchised by the inequality in our society, and those who benefit from it, transforming relationships between youth and their families, between Māori and Pākehā, between rich and poor, and between other commonly separated parts of the community. Te Rākau uses a fusion of theatre and wellness methodologies under the umbrella of Kaupapa Māori, creating a unique transformational educational process to work with the young people who slip through the gaps in mainstream schooling, along with their families and the communities from which they come.

My Journey With Te Rākau

It is not surprising that I bumped into Te Rākau, a group that marries a vision of transformed social relationships and embraces unsettling emotions through a unique combination of educational strategies. I spent almost six years with Te Rākau, and feel deeply grateful for the many wonderful, challenging, and transformational experiences I had. Whilst in many ways I felt extremely comfortable in a Kaupapa Māori space, I was also aware of my difference as Pākehā, and how that complicated my involvement. This was at times an uncomfortable process. The distrust that often separates Māori and Pākehā became very tangible. Like most New Zealanders, I was not taught an accurate history of Aotearoa New Zealand at school. I just knew in my gut that things were not right, and I was drawn to te ao Māori because it resonated with some part of me – to the connectedness Nana sought to create. It sung to me, and let me sing. It opened up space for my heart. In this way, Te Rākau gave me the opportunity to explore the discomfort of racism. Although I made plenty of mistakes, Te Rākau taught me not to give up. I learned to stand up in the face of other people's anger, grief, disappointment. I learned that I would not die because I made a mistake. I learned that relationships of distrust could transform. And I learned that actions speak louder than words.

In the last two years I worked with the group, my position expanded considerably, and I was asked to take on the role of the tour manager and team leader-facilitator, which entailed a significant degree of responsibility. Under the guidance of the Director, Jim Moriarty, this role included facilitating group communication, choreographic work and musical composition, the management of the facilitation team, and live musical accompaniment on stage. During this time, I was part of a number of prison processes and large group community processes. As Jim recalls, these "were really exciting initiatives... incredibly exhausting and demanding". For the core facilitation team, the usual day started at 5.30am and finished at midnight or later – a schedule which often lasted for up to three months at a time. Sometimes, this entailed living with up to sixty participants.

My presence in these projects seemed to be initially met by Māori community leaders and participants with hesitation and suspicion – "who and why was this white woman doing this job"?! For the first few weeks they kept their distance, quietly scrutinising my work. Although this was not exactly comfortable, I intuitively understood and appreciated it because of my gut-knowing that the ongoing process of colonisation was, and continues to be, devastating for Māori communities. I accepted this system

of accountability, and got on with the job. When I passed these accountability tests, I was given huge support. One kaumātua would secretly drag me off to the kitchen to give me creamed paua and scampie. Another rangatira asked me, much to my surprise, to compose the music for a number of waiata he had written words for. Both actions let me know my work was ethical and meeting the needs of the community.

The close relationships I formed within the group were both hugely challenging and immensely rewarding. They have endured not because they are easy. Rather trust and respect was born out of a shared willingness to embrace conflict as a part of a process of transformation. Discomfort was an inherent part of my role throughout my time with Te Rākau. In particular the discomfort I felt in the later years, in terms of being in a leadership position as a Pākehā woman, eventually culminated in my choice to leave the group. I had never intended to end up with the position I held and was always aware that my role ought ideally be held by a Māori. However the longer I stayed, the more permanent my position seemed to become. My conclusion was that my being there prevented anyone else from stepping up because the intensity of the work meant that nobody would choose the job unless there was no one there to do it.

The Disjunction between Kaupapa Māori and the Mainstream

After leaving Te Rākau, the clash between mainstream and Kaupapa Māori revealed itself as the second major disjunction underpinning my interest in this thesis. My experience of working in a Kaupapa Māori community organisation didn't seem to have much 'currency' in the mainstream and I couldn't get another job. This setback spurred my eventual decision to enrol in some papers at Massey University, which miraculously turned into a Bachelor of Arts degree with a focus on Education and Māori studies. Extramural study made this possible. I knew that I learned best in either intensive interactive environments, like Te Rākau, or by myself. Going to lectures was definitely a 'no-go'. However after a year or two of living a very isolated life as an extramural student, I began craving an immersion-type environment and decided to study te reo Māori full-time in Otaki in 2005, and part time in Taitoko (Levin) in 2006, through Te Whare Wānanga o Awanuiaarangi.

For ten years (two spent studying music at Whitireia Polytechnic in Porirua, six with Te Rākau, and two in Māori language immersion schools) I had become used to being the 'white girl' in predominantly Māori and Pacific environments, and I had also become accustomed to the principles of Kaupapa Māori. This was my norm, and

particularly because of the intensive live-in nature of Te Rākau, this norm was all-encompassing. Standing in the mainstream, I felt starkly alone and displaced, and overwhelmed by the myths of individuality and meritocracy. "Work hard and you'll succeed" boomed the billboards, underpinned by the subtext, "If you fail you've only got yourself to blame!".

Contact with the mainstream threw me uncomfortably back into the face of the 'utopian settler dream', somewhat rehashed, reshaped, and regurgitated, but essentially the same as it was at the outset of colonisation. In the Pākehā world, it is expected that you will leave home (and not come back) and single-handedly carve a better life for yourself than the life your parents had – go forth and conquer! These myths of individualism and meritocracy – or the beliefs that everyone has equal opportunity and it is possible to achieve success through individual effort alone – support dominant social and economic systems and racial, gendered, and classed inequality. When I stepped into the mainstream, dominant Pākehā views about Māori shocked me. I wondered how Pākehā could make, what seemed to me to be, clearly uninformed and ignorant statements. I also sensed their ignorance was largely kept in place by deeply-entrenched emotional positions, and I doubted that simply providing correct information would be enough to shift those positions. However, they presented their views as if they were rationally informed, and I began to wonder how racism might be addressed when underlying emotional positions are concealed by apparently rational stances.

The notion of individualism is, of course, a myth – nobody can do anything without the support of social, political, and economic structures. However, it is a myth that gains huge public support, making it extremely easy for members of the dominant ethnic group to be blind to the ways they are consistently supported by the mass collective, maintaining the illusion that 'one' is doing things by 'oneself'. Thus, middleclass Pākehā individuals are able to survive in a state of disconnectedness without conscious recognition of interdependency, because of the unequal distribution of resources and the ways in which systematic racism privileges them on a day-to-day basis. As for the souls of white folks, as Mab Segrest (2001, p.51) suggests, privilege takes its toll. Segrest (2001, p.44) questions how white people survive the emotional and spiritual devastation resulting from long-term engagement with the inhumane practices of European hegemony. She turns to the notion of anaesthesia – the loss of sensation – for answers (Segrest, 2001, p.51).

The settler dream is built on forgetting, denying, and repressing the relational problems of 'home' through an attempt to create a utopian home elsewhere. Onward, upward, and forward! The past is something to be forgotten, wiped out, erased. Dominant Pākehā identity has effectively been built out of the denial of the racial inequality underpinning colonisation, both past and present, and is maintained by disconnectedness, fragmentation, and the myths of individualism and meritocracy. But what if you don't want to leave home? Or don't know where to go? And what if you don't want the nuclear family, house, car, and family-holiday once a year? What if your dream is to live collectively with your extended family for the rest of your life?

The strange thing about pain is that it the body feels it even when the mind is anaesthetised to deny it. History inevitably repeats itself. The secrets and denials of the past always find a way out, like buried glass pushing its way to the surface of the soil. Standing in the mainstream, I feel like that piece of glass. My journey inside and outside Kaupapa Māori environments, which has involved facing my own participation in racism and colonisation, has resulted in my search for a Pākehā identity that is not based on amnesia, anaesthesia, ignorance, or denial. It has also led me to question the role of discomfort in shifting unequal power-relations. What place do uncomfortable emotions have in critical transformative pedagogy? How do unsettling emotions support or constrain education that confronts the controversial issues of 'race', gender, or social and ecological devastation. Thus, I arrived at the question that forms the basis of this thesis:

> What is the role of unsettling emotions in critical transformative pedagogy in Aotearoa New Zealand?

Thesis Overview

In seeking to answer the above question, the research takes a snapshot look at the experiences of five facilitators who have worked with Te Rākau Hua o te Wao Tapu. It is presented in six chapters, outlined below:

In order to foreground the role of emotion in pedagogy, I review the pool of literature that draws attention to the unsettling emotions, identifying two main branches – critical pedagogy and transformative pedagogy. This literature review looks at a series of critical pedagogies that have developed in contrasting contexts, including pedagogies of the oppressed, which emerge from within oppressed communities themselves, and critical pedagogies in the academy, which take place within

mainstream institutions. I include a review of various challenges being made to critical pedagogy that question its rational roots, and I also review dominant group activism, which has emerged in response to, and support of, pedagogies of the oppressed. Secondly, I look at the literature on transformative pedagogies. Here I give a broad overview of a range of transformative educational concerns, which emphasise the importance of making connections between the personal and the political, and stress the relationship between social and ecological transformation. Two therapeutic models are explored in more depth because of their inclusion of specific and detailed accounts of their strategies. I conclude this chapter with a discussion of the different ways in which unsettling emotions are positioned within these various pedagogies, ranging from strategies for multi-cultural engagement at one end, through to those that separate groups marked by difference (separation strategies) at the other. Despite their contrasting approaches, a consensus emerges that disputes the traditional exclusion of unsettling emotion from education. Further, the view that unsettling emotions can act as catalysts for change, healing, and transformation emerges a strong theme.

Chapter Two presents Kaupapa Māori as the methodological framework informing the study, which begins with an acknowledgement and discussion of the discomfort this arouses for me as a Pākehā researcher. This is followed by the reasons for the choice, despite its controversial nature. Subsequently the key principles underlying a Kaupapa Māori approach are identified, and the ways in which these are complicated and resolved in terms of my position as a Pākehā researcher. Lastly, a discussion is undertaken addressing the ways in which these principles impact upon the pragmatic decisions made, including the process of gathering data and its analysis.

Chapters Three and Four explore the findings of the research through a combination of the participants' voices and the literature. Firstly, Chapter Three explores the philosophy underlying Te Rākau pedagogy in order to illuminate the philosophical position on unsettling emotions. Three core theoretical stances are identified. Firstly, unsettling emotions are viewed as symptoms of unequal power-relations between dominant and marginalised social groups. Second, they are perceived as openings for healing those relationships, and thirdly, uncomfortable emotions are accepted as Māori norms. Through an exploration of these philosophical stances, this chapter illuminates the way Te Rākau philosophically crosses the divide between critical and transformative pedagogies, and recognises unsettling emotions for their value to both individual and collective transformation.

Chapter Four continues this discussion by exploring the way in which unsettling emotions are practically embraced through Te Rākau pedagogy. Three primary strategies are identified. Firstly, unsettling emotions form part of the vision of whānau toward which the group aspires, which normalises deep emotional and spiritual connections between members and a wide span of emotional expression. Secondly, Te Rākau counteracts mainstream anti-emotional socialisation using transformative therapeutic strategies to develop emotional awareness and expression, and deal with the repressed pain that is symptomatic of unequal power-relations. Thirdly, Te Rākau pedagogy channels and transforms these unsettling emotions through the creation and performance of collaborative theatrical productions. This chapter concludes by emphasising the unique fusion of critical and transformative strategies embraced by Te Rākau, again highlighting the value of this emerging field. This convergence additionally suggests that the crisis facing Māori and Pākehā cannot be addressed as being either political *or* personal in nature. Rather, both critical and transformative strategies are essential to affect individual and collective social change, which reveals a clear view of uncomfortable emotions as crucial to that change process.

The Conclusion Chapter emphasises the politics of healing for Te Rākau participants and the communities from which they come, in which the role of unsettling emotion is positioned as crucial. The constraints concealing the value of unsettling emotion in pedagogy are also discussed. In particular, dominant Western anti-emotional socialisation, settler amnesia, and the mainstream belief in equality and meritocracy, are problematised for their contribution to the devastating relationships between dominant and marginalised groups. I emphasise crisis, disaster, and catastrophe as being the catalysts for a politics of healing for these groups. Finally a pedagogy of healing is presented as embodying the space signalled by the convergence between critical and transformative pedagogies. I conclude by celebrating indigenous pedagogies, like that of Te Rākau, for their potential to lead the way.

Chapter Two

UNSETTLING EMOTIONS: A REVIEW OF THE LITERATURE

Emotional connections tend to be suspect in a world where the mind is valued above all else, where the idea that one should be and can be objective is paramount (hooks, 2003, p.127).

The 'Negative' Emotions

Not all emotions have historically been treated equally. The emotions that have been called 'negative' are the subject of this thesis. I refer to this group of emotions interchangeably as 'unsettling' or 'uncomfortable' emotions. They traverse the continua between irritation and rage, sorrow and grief, anxiety and terror. These emotions have historically been seen as a hindrance to education and as needing to be controlled, disciplined, or managed along with the gender and racial groups that have been seen to embody them (Boler 1999, chapter two). Modern education, which is based on the Enlightenment ideal of rationality, sees emotion as its enemy, and uncomfortable emotions like rage and anxiety are pathologised by rational discourses (Boler, 1999, chapter two). Their presence tends to be associated with primitiveness, lack of intelligence, and madness. Their eradication has therefore implied civilisation, intelligence, and sanity.

In order to foreground my interest in the role of unsettling emotions in critical transformative pedagogy in Aotearoa New Zealand, I review a range of literature that contributes to this emerging field of inquiry. Although attention paid to uncomfortable emotions in radical education is a relatively recent phenomena, it is becoming the increasing interest of a number of critical socio-political and therapeutic pedagogies. These fields have traditionally been polarised in terms of their analysis and approach toward social problems. Critical approaches have focussed on 'outer' forces of power relations between social groups, emphasising social, cultural, economic, political, and structural factors (Darder et al., 2003, introduction; McLaren, 2003, p.69-94). Therapeutic approaches, in contrast, have focussed on 'inner' forces as the source of the problems of society, stressing the effects of psychological states of individuals,

such as aggression, violence, or greed (Mindell, 1992, p.4; Totton, 2006, chapter three). However both fields have critical arms that are engaging in self-reflexive practice, which attempt to bridge this 'inner/outer' divide between the personal and the political.

This is creating an intersection between critical pedagogy, which is born out of sociological analyses, and transformative learning with its connections to the field of educational psychology. Morell and O'Conner (2002, p.xvi) argue that transformative learning shares many of the same basic principles as critical theory and radical critique, but with different emphases. Despite their connections to different fields of study, both pedagogies share visions of transformed social, economic, and ecological relationships (Morell & O'Conner, 2002, p.xvi). In this sense the terms 'critical' and 'transformative' are seen to mirror each other through their common concerns, and refer to those pedagogies that aim to transform relationships between social groups and between people and the earth, with a view to creating greater equality, justice, peace, and democracy (Morell & O'Conner, 2002, p.xvi; Darder et al., 2003, p.2).

Te Rākau Hua o te Wao Tapu, the group that is the focus of this study, sits at the interface of these two pedagogies. This literature review therefore straddles the two, exploring a selection of pedagogies from both fields, in order to provide an overview of the range of theory and praxis that addresses unsettling emotions in critical transformative education. Whilst this is by no means an exhaustive collection, the pedagogies reviewed here have been chosen for their diversity, and their contribution to enhance and expand this body of understanding. The chapter is divided into two sections. The first investigates critical pedagogies, the second explores transformative therapeutic approaches. My review of these strategies, however, pays specific attention to the place of unsettling emotion within them.

Section One: Critical Pedagogies

Critical pedagogy is a rather broad term referring to the range of theory and practices that have contributed to an emancipatory, democratic, social justice ideal of education over the last hundred years or so (Darder et al., 2003, introduction; McLaren, 2003, p.69-94). This tradition remains in development and the postmodern influence has seen the fusion of a wide range of ideas from different disciplines within contemporary critical analysis (Kincheloe and McLaren, 2005, p.306). Nevertheless, some common themes emerge. These include the perspective of knowledge as

historically situated; a concern for ideology, language, and culture; a view of the relationship between theory and practice as inherently intertwined through praxis; the influence of political and economic power relations between social groups; a concern for the way different forms of oppression intersect (such as race, gender, class, sexuality); a focus on dialogue, conscientisation, and resistance; and a requirement for the emancipation of oppressed groups (Darder et al., 2003, introduction; Kincheloe and McLaren, 2005, chapter 12).

Within this broad frame, specific critical pedagogies have been developed within different contexts aimed at contrasting audiences. Whilst these branches all aim to counter social injustice and violence and to emancipate oppressed groups, their strategies and recipients vary. Of particular relevance to exploring the topic of unsettling emotions are two branches of critical pedagogy – one that has emerged within the context of community work with oppressed groups, the other within mainstream academic context. Also of importance are the various challenges to critical pedagogy that have been expressed by feminist academics and critics of colour, as well as the more recent theorisation of separation pedagogies and performance pedagogy, each which will be briefly reviewed.

The Brazilian Influence

One branch of critical pedagogy aims to emancipate the oppressed social group to which the pedagogy is also directed, although this is also seen to have the power to emancipate the oppressors as well (Freire, 1996, p.38). Particularly influential here has been the work of Paulo Freire, a Brazilian educator, renowned for his pedagogy of the oppressed (Darder et al., 2003, p.6). Freire's work has had a huge impact on critical pedagogy, and his notions of *conscientisation* and *transformative praxis* have become fairly synonymous with the aims of critical pedagogy. These refer to becoming aware of the various limitations and restrictions working in one's life in terms of one's position within broader social structures, resisting one's past behaviours that have supported those limitations, and engaging in new action that goes beyond those limitations by creating strategies for liberation and freedom (Freire, 1972, p.15; Lankshear and Knobel, 2005, p.299).

Dialogue is positioned as the central strategy for conscientisation within Freire's pedagogy of the oppressed. However, contrary to the ethos of modern education, Freire's (1976, p.45; 1996, p.72) conceptualisation of dialogue situates critical thinking as only one aspect, which cannot exist without love, humility, faith, hope, and

trust. The language in which Freire (1976; 1994; 1996; 1997; Freire & Macedo, 2003; Shor & Freire, 2003) writes is highly emotive and he frequently refers to love, hope, and desire as central to teaching. His definition of consciousness is also inclusive of emotion:

> *Consciousness about the world, which implies consciousness about myself in the world, with it and with others, which also implies our ability to realise the world, to understand it, is not limited to a rationalistic experience. This consciousness is a totality – reason, feelings, emotions, desires. (Freire, 1997, p.94)*

Freire (1994, p.10; 1997, p.66-76) also makes a number of attempts to discuss the role of unsettling emotion, and references can be found to pain, bitterness, grief, hopelessness, and rage. However, in contrast to love and hope, which are positioned as fundamental to achieving the emancipatory ideals of critical pedagogy, the unsettling emotions are seen as inevitable limitations that must be overcome. Freire's (Shor and Freire, 2003) discussion of the role of fear illustrates this. Although he sees fear as an unavoidable part of being human and a consequence of attempting to practice one's dream, he resorts to control as the means to prevent fear from becoming an immobilising force. He argues that fear needs to be critiqued, and he praises those who "learn to control fear without rejecting it" (Shor & Freire, 2003, p.489). Additionally, although Freire (Freire & Macedo, 2003, p.355) emphasises the importance of dealing with tension within critical pedagogy, he doesn't theorise the quality of the tension or its connection to the unsettling emotions that he discusses. Despite this weakness, his discussion of love and hope nonetheless rests on the recognition of the unsettling emotions, which must be addressed in order to achieve the emancipatory ideal. Furthermore, emotions are claimed as an integral part of the educative experience by being epistemologically incorporated through the notion of consciousness.

Pedagogy of the Oppressed in Aotearoa New Zealand

A strong affinity exists between the work of Paulo Freire and Kaupapa Maori education – a localised pedagogy of the oppressed (Smith, 1997). Arising out of the unequal power relationship between the dominant Pākehā ethnic group and iwi Māori – the indigenous peoples of Aotearoa New Zealand – Kaupapa Māori schools are separate educational spaces that resist dominant, colonial, patriarchal systems through the development of indigenous systems that meet the needs of iwi Māori.

Graham Smith, a Māori academic, draws on critical theory as a means to illustrate Kaupapa Māori theory and praxis. Like the Freirian approach, Kaupapa Māori strategies set about critical education from the position of the oppressed group. They are strategies *by* the oppressed *for* the oppressed, so to speak, and Freire's work has been useful in supporting the emergence of Māori pedagogical strategies. As Smith (1997, p.36) points out, his "writings provided support, direction, validation and confirmation of what they [Māori] were already doing". Smith (1997, p.98) draws upon the language of critical theory to situate Kaupapa Maori as a valid theoretical and practical framework, whilst also identifying previous Maori leaders who evoked similar theory and praxis, including Te Kooti Rikirangi, Apirana Ngata, and Te Puea Herangi. In other words, the principles of Kaupapa Maori have found expression though the various forms of Maori resistance that have arisen in response to the process of colonisation, and Critical Theory helps locate them theoretically.

Smith (1997, p.287-288) also makes use of the notions of conscientisation, resistance, and transformative praxis. However, he emphasises these concepts as interdependent and cyclical rather than linear and sequential (as is often implied within mainstream academic contexts), stressing that individuals may enter the cycle at any point. In other words one does not have to *first* become conscientised to the social structures limiting one's life before engaging in resistance or praxis. Rather conscientisation may happen as a result of this engagement. For example in Smith's (1997, p.276) discussion of the various strategies Māori have used to resist dominant culture, he refers to the "disruptive school behaviour" and "overt cultural expression" demonstrated by Māori children and youth within mainstream schools. Although Smith does not refer directly to the emotions that one might expect to underpin such behaviour, such as irritation, anger, disinterest, indifference, boredom and so on, his discussion nevertheless draws attention to this resistance behaviour as a precursor to conscientisation.

What makes Kaupapa Māori distinct from other critical pedagogies is that it centres Maori knowledge, language and culture. As Smith (1997, p.388) writes, it "speaks to the validity and legitimacy of being and acting Maori; to be Maori is taken for granted. Maori language, culture, knowledge and values are accepted in their own right". In other words Kaupapa Māori, as localised critical pedagogy, claims space for Māori epistemologies to co-exist alongside other world-views. In contrast to Western epistemology, Māori epistemology does not marginalise emotion. Māori Marsden (2003, p.28, 29, 56, 59) discusses the disjunction between the Western mechanistic

view of knowledge and its association with rational scientific analysis, and Māori views of knowledge, which position spiritual dimensions and the heart as central. Similarly, Kāterina Mataira (2000, p.1-3) describes the connections between ngākau (heart), whatumanawa (emotions and senses), and wairua (spiritual energy), implying that emotions have a central place in the relationship between the physical and non-physical realms of being and knowing. Pihama et al (2002, p.36) also stress "the strong emotional and spiritual factors in Kaupapa Māori". Furthermore, emotion is discussed as a significant feature of the educative experience in an article by Margie Hohepa and Arapera Royal Tangaere. In seeking to address the controversy around *touching* children in educational environments, the article reveals a number of forms of 'touching' within traditional Māori communities, suggesting emotional connectedness in relationships is equally important to the other dimensions:

> *'Touching' involves dimensions of connection other than physical contact which are significant to Māori well-being. Cultural aspects of human relationships are acknowledged in the early childhood curriculum document Te Whāriki (Ministry of Education, 1996) which describes four dimensions – tinana, wairua, whatumanawa and hinengaro (physical, spiritual, emotional, and cognitive) – as fundamental in the education and development of Māori children. These multiple facets of 'touching' can be seen in the protocols of first encounters on the marae. There is the spiritual touching of ancestors to ancestors, of tūpuna to tūpuna. There is the spiritual, and in the case of tangihanga, physical touching of living to dead. And there is the physical, emotional and intellectual touching of living to living, the touching in hongi involving the sharing of life breaths, the connecting of intellects through the words of karanga and whaikōrero (Hohepa & Tangaere, 2001, p.58).*

This excerpt refers to one of the few national curriculum documents in Aotearoa New Zealand that pays explicit attention to the emotional and spiritual dimensions of learning through the notions of whatumanawa and wairua. Although not mentioned here, whatumanawa is inclusive of both comfortable and uncomfortable emotions (Mataira, 2000, p.3). For example, Rangimārie Pere (1991, p.30) talks about being encouraged to express all her emotions, rather than repress them, and writes:

> *In Māori culture it is not unusual to see both men and women cry for sadness or sometimes joy. Tears are regarded as coming from the sacred pools of healing.*

No one is seen to be too emotional in these contexts – the emphasis is on the joy of being both human and divine.

Pere (1991, p.30) maintains the Tūhoe people do not divide emotions into categories of good and bad. Rather each emotion is seen to have both a positive and negative manifestation. Kaupapa Māori pedagogy, from this view, is inclusive of the full scope of emotion as part of an epistemological position. This diverges from the Freirian approach, which still separates emotions into positive and negative categories. Additionally, Kaupapa Māori places less emphasis on dialogue than Freire, but rather emphasises separation from the dominant group as a pedagogical strategy to achieve a distinct space for Māori epistemologies. Freirian pedagogy and Kaupapa Māori remain connected, however, as pedagogies of the oppressed, both existing on 'marginalised ground', developed by and for those who seek to free themselves from oppression. This contrasts with the next branch of critical pedagogy to be discussed, which takes place in 'dominant space'.

Critical Pedagogy in the Academy

A second branch of critical pedagogy has emerged within mainstream academia. Although its audience group is likely to be somewhat diverse in terms of cultural, ethnic, gender, and class positions, it nevertheless exists on 'dominant ground' within mainstream tertiary institutions that operate in ways that tend to privilege dominant social groups. It therefore engages with enlightening individuals about the ways in which they are privileged and/or disadvantaged by their various social positions. Like the Freirian approach, dialogue and critical analysis are frequently cited as key pedagogical strategies (Comber et al., 2001, p.ix; Darder et al., 2003, p.15; Ellsworth, 1989, p.298).

One of the problems identified within this branch of critical pedagogy is that the power dynamic between teachers and students is ignored (Ellsworth, 1989, p.312; Ng, 1995, p.144). Pedagogies of the oppressed are developed by and for oppressed groups, creating a relationally equal playing field so speak. However, the unequal power relations between teachers and students in mainstream education create different issues when confronting 'race', gender and class inequality in a multi-cultural classroom. In addition, critical pedagogy in the academy tends to interpret conscientisation, resistance, and praxis as a linear process, privileging the mind over the body, and emphasising conscientisation over praxis. Whereas Freire stresses the importance of embodied action through the notion of transformative praxis (Smith,

1997, p. 39), the focus on conscientisation in academia assumes a rational-first approach. This leaves the modernist notion of the 'rational knower' unchallenged. Unsettling emotions have largely not been theorised within this branch of critical pedagogy and remain concealed within in the hidden curriculum. However a number of challenges to this exclusion have also emerged.

Pedagogies of Discomfort

Elizabeth Ellsworth, a white American academic, who is renowned for her often cited article "Why Doesn't This Feel Empowering? – Working Through the Repressive Myths of Critical Pedagogy", questions whether strategies such as dialogue and rational discussion are emancipatory. Ellsworth (1989, p.306) argues that these strategies, "give the illusion of equality while in fact leaving the authoritarian nature of the teacher/student relationship intact", largely because they are underpinned by the illusion that it is possible for teachers and students to engage in the classroom as 'rational subjects'. In her own experience of teaching about 'race', she found it impossible to create the kind of learning environment that the literature encouraged. Far from being a 'safe' space, Ellsworth (1989, p.316) found that much remained unsaid in the classroom because of fear, resentment, guilt, confusion, and a lack of trust. She writes,

> *Things were not being said for a number of reasons. These included fear of being misunderstood and/or disclosing too much and becoming too vulnerable; memories of bad experiences in other contexts of speaking out; resentment that other oppressions (sexism, heterosexism, fat oppression, classism, anti-Semitism) were being marginalized in the name of addressing racism – and guilt for feeling such resentment; confusion about levels of trust and commitment surrounding those who were allies to another group's struggles; resentment by some students of colour for feeling that they were expected to disclose 'more' and once again take the burden of doing the pedagogic work of educating White students/professor about the consequences of White middle-class privilege; and resentment by White students for feeling that they had to prove that they were not the enemy (Ellsworth, 1989, p.316).*

Although Ellsworth doesn't offer a solution to these problems, she effectively draws attention to the silencing effect that these unsettling emotions can have upon students (and teachers) when faced with controversial topics such as 'race', sentiments that are later echoed by other critical educators (Bell et al., 2003, p.464-

477; Garcia, et al., 2005, chapter 7; Janks, 2001, p.146; Kohlil, 1995, p.75; Ringrose, 2002, p.300; Sinacore & Boatwright, 2005, p.114).

The idea that unsettling emotions are an inherent part of the political relationships between social groups is also present in the work of black American critics. Audrey Lorde (1984, p.124-175) and bell hooks (2003, p.75, 132), for example, speak of the unsettling emotions of resentment, bitterness, anger, rage, hatred, and fear as inherent to relations of domination and subordination. Additionally, hooks (2003, p.75) warns of the potential for resentment and bitterness experienced by subordinate groups to be transferred into politics of hate that simply replicate the systems of domination they seek to resist. Likewise, Lorde (1884, p.112) reminds us that "the master's tools will never dismantle the master's house". Both warnings highlight the importance of addressing unsettling emotions in group relations. Lorde (1984) deeply explores the way racism emotionally impacts upon her own consciousness as a black lesbian woman. Whilst recognising the difficulty faced by black people to examine their feelings because they do not have the time or luxury, meaning the task of feeling is often swept aside by the need to survive, she nevertheless emphasises the importance of recognising and naming pain, in order to transform it into strength, knowledge, and action (Lorde, 1984, p.171). According to Lorde (1984, p.174-175) self-love is essential to this transformation process. Likewise, hooks (2003, p.75) positions love and hope as pedagogical solutions to the problems of racism in a similar vein to Freire.

Both hooks and Lorde, however, expand Freire's conception by drawing attention to unsettling emotions as a commencement point for conscientisation. This idea resembles Smith's discussion of Māori resistance in mainstream schools, in which disruptive school behaviour can be seen as an entrance point within the cycle of critical transformational praxis. hooks (2003, p.133) also argues that emotion in the classroom "overdetermines the conditions where learning can occur". She suggests that teachers' and students' unwillingness to embrace unsettling emotions stems from fear of conflict and lack of experience in dealing with conflict constructively (hooks, 2003, p.135). What remains unclear in hooks' work, however, are the strategies used to work with emotions such as fear and bitterness, or how hate might be transformed into love. However the need to embrace discomfort in the classroom is clearly asserted.

The importance of discomfort is strongly echoed by Megan Boler (1999, p.32), a white American academic, who sees emotions as primary sites in which dominant discourses are maintained, particularly in terms of the way people internalise ideologies. Boler (1999, chapter four) makes a clear call for pedagogies that embrace unsettling emotion and she critiques four emotional literacy models for their limited ability to do so. Although she celebrates their attempt to reveal the values being taught in classrooms and to provide opportunities for the evaluation of emotional rules, she finds that, for the most part, they fail to pay attention to political or cultural differences in emotion and how emotional rules are embedded in power relations, or to make connections between social conflict and social injustice (Boler, 1999, p.103). Instead, emotional literacy is simply seen as a set of useful and teachable skills. However, whose values and emotional rules are being taught and which social groups are served by them is not made explicit, and therefore the individual child is inadvertently blamed when they do not possess those skills (Boler, 1999, p.94-95). The perception of 'appropriate' or 'healthy' emotional expression versus 'inappropriate' or 'unhealthy' emotional expression is maintained without a cultural analysis (Boler, 1999, p.98-100), supporting the traditional view of the unsettling emotions as dangerous and the oppression of those groups who have been seen to embody them. Boler (1999, p.156-157) is also suspicious that the idea of empathy, commonly positioned as central in these programmes, does not lead to social justice or a change in power relations.

In response to this analysis of emotional literacy, Boler (1999, p.198) emphasises the value of ambiguity, discomfort, and uncertainty as worthy educational ideals, and along with her middle eastern colleague Michalinos Zembylas, she argues for a pedagogy of discomfort:

> *A pedagogy of discomfort recognises and problematises the deeply embedded emotional dimensions that frame and shape daily habits, routines, and unconscious complicity with hegemony. The purpose of attending to emotional habits as part of radical education is to draw attention to the ways in which we enact and embody dominant values and assumptions in our daily habits and routines. By closely examining emotional reactions and responses – what we call emotional stances – one begins to identify unconscious privileges as well as invisible ways in which one complies with dominant ideology (Boler and Zembylas, 2003, p.111).*

In this way, Boler and Zembylas draw attention to the unsettling emotions as openings for critical pedagogy, not only for students, but also for teachers (Boler, 1999, p.188; Boler & Zembylas, 2003, p.130; Zembylas, 2005, p.172). A pedagogy of discomfort is put forward as a process of "collective self-reflection" (Boler, 1999, p.188) which asks educators and students alike to question and examine their values, assumptions and beliefs, self-images, and learned perceptions of each other.

This enquiry for a pedagogy of discomfort is reiterated by other academics (Aal, 2001, p. 306; Aultman, 2005, p.263; Bell et al., 2003, p.462-477; Britzman, 1998; p.135; O'Brien, 2004, chapter three; Ng, 2003, p.217; Thompson, 2002, p.433). However, precise strategies that might achieve its aims remain unclear. As O'Brien (2004, p. 83) comments, "I have yet to see any significant body of writing that addresses how instructors can tap into anger and passion in classrooms exploring oppression-related issues and use it as a catalyst for growth and change". In addition, many of these discussions are suggestive of a multi-cultural educational setting that does not consider the critical pedagogies being developed at the margins, such as kaupapa Māori education, in terms of their preference for autonomous educational spaces.

The next critical strategy to be discussed, in contrast, explores separation in the academic classroom based on ethnicity. Although Māori Studies and Women's Studies departments have created some degree of departmental separation in universities in Aotearoa New Zealand, their classrooms do not exclude student involvement on the basis of ethnicity or gender. Interestingly, the value of Whiteness Studies or Men's Studies has yet to gain substantial support, meaning the ability of dominant-group students to study 'dominance' is constrained, and likely to be facilitated by their involvement with marginalised-group departments. The practice of the ethnic-separation of students in academia is *almost* unheard of, and the value of such strategies for both dominant and marginalised groups remains under-theorised.

Ethnic-Separation in the Academy

Little has been written about the impact of ethnic-separation strategies upon dominant groups, or their value within the multi-cultural academic context. Alison Jones' work is an important exception. In her article "The Limits of Cross-Cultural Dialogue", Jones (1999) reflects on a separation strategy used at the University of Auckland, which begins to bridge these two branches of critical pedagogy – one situated within oppressed communities, the other within mainstream tertiary

institutions. Based on the analysis that dialogue was not working in their multi-cultural classroom, Jones, a Pākehā academic, and her Māori colleague, Kuni Jenkins, divided their class into two groups for three quarters of their classes, with Māori and Pacific Island students in one group and Pākehā and 'other' ethnic students in the other. While the Māori and Pacific students were relieved and happy about the split, the Pākehā students were not. Jones' (1999) subsequent theorising about the discomfort experienced by the Pākehā students is groundbreaking in its analysis of the potential role of unsettling emotions in critical pedagogy for dominant groups.

Like Ellsworth, Jones is unconvinced that dialogue in the classroom can achieve its critical aims. As part of her analysis, Jones (1999, p.306) critiques the spatial metaphors commonly used to explain the power relationships that underpin calls for dialogical pedagogy, such as margin, centre, border, inclusion, exclusion and so on. Such terms, she argues, inadvertently reassert relations of domination and subordination because they evoke solutions that do not require the dominant group to be repositioned. Rather they conjure up images of making 'space' for the voices of the marginalised within that essentially unchanged dominant centre. This conceptualisation of critical pedagogy expects marginalised students to reposition themselves and 'give' to dominant students without the dominant group having to move. Dominant language, protocols, and structures remain untouched, and those in the centre assume they ought to be able to learn about the 'other' without having to shift their own position. This unwittingly makes the marginalised responsible for educating the dominant group. In this way Jones (1999, p.313) theorises her white students' desire for dialogue as an attempt to absorb or consume the knowledge of the 'other' into dominant 'space'. This desire, she argues, is underpinned by imperialistic assumptions that see everything in the natural and social worlds as 'knowable' and accessible (1999, p.311). However it fails to recognise marginalised resistance to dialogue and desire for separate autonomous 'space'.

The separation strategy preferred by the marginalised students clearly indicates that dialogue is a dominant group desire, and Jones (1999, p.307) argues that it is *not* the *telling* of their stories that is most important for marginalised students – but the *hearing* of their stories. However, for the most part, dominant students are unable to understand the voices of the marginalised (including their languages and epistemologies) and this renders these students incapable of hearing. Thus as Jones (1999, p.307) aptly points out "the silence in the ear of the powerful is misrecognised as the silence of the subaltern". Jones (1999, p.314) therefore maintains that before

dialogue is possible, the dominant group must learn to hear, which in part must be developed without the presence of the marginalised 'other'. Jones (1999, p.315-316) suggests that dominant-group teachers and students adopt a "politics of disappointment", arguing that disappointment, uncertainty, and not-knowing ought to be embraced as positive elements within 'postcolonial' multicultural education. In this way, she theorises the unsettling emotions experienced by her white students as a potential commencement point for transformation.

Jones' discussion complicates the calls for embracing discomfort that Boler and others support. Whereas a pedagogy of discomfort assumes the possibility of unveiling and unravelling students' and teachers' emotional positions in the multi-cultural classroom, Jones problematises this position by drawing attention to the different needs of social groups. In many ways her argument supports Ellsworth's discussion of the silencing effect that unsettling emotions can have in the multi-cultural classroom. However she extends Ellsworth's position by presenting a strategy to un-silence them in a way that requires radical movement on the part of both groups, rather than the marginalised students alone. This emphasises the value of separation pedagogy as a strategy for critical education, a point that is further strengthened by an exploration of dominant group activism.

Dominant-Group Activism

The work of dominant group activists and educators in Aotearoa New Zealand is predominantly non-government-funded and includes men-against-violence groups and Pākehā antiracist, decolonisation, and Treaty educators. Here, the work of Pākehā academic Ingrid Huygens' provides an invaluable resource. Huygens (2004) collates the experiences of a number of mainly Pākehā educators working specifically with the dominant Pākehā group, a parallel movement that emerged in relation to Māori theorising, activism, and ongoing struggles for Tino Rangatiratanga (Huygens, 2004, p.4). The aim of Huygens' research is to find out how Pākehā change in response to te Tiriti o Waitangi and decolonisation work. The collective findings of a series of focus groups held throughout Aotearoa New Zealand identify a number of prominent characteristics of Pākehā conscientisation. These emphasise the importance of change as a process of growth that takes time and involves continually moving between discomfort and comfort. As one research participant stresses "you don't change unless you are made uncomfortable" (Huygens, 2004, p.74). Letting go of old knowledge and relationships and being open to new values

and worldviews is therefore seen as an important part of change (Huygens, 2004, p.87). However this is made complex by a fear of conflict:

> *Although in Pākehā culture we do a lot of violence, we are terrified of conflict and violence. And yet in change, there is pain, hurt, loss, and violence... (Huygens, 2004, p.85).*

The importance of emotional and experiential learning features in Huygens' research. One group describes this process as working, "with the emotional baggage about being on a land that is not ancestrally yours" (Huygens, 2004, p.27). Another participant maintains that, "change occurs through experience, and these experiences must involve an emotional response for the Pākehā person" (Huygens, 2004, p.19). Considerable weight is given to the emotional aspect of Pākehā conscientisation throughout Huygens' report. Typical unsettling emotional responses encountered by these educators in their workshops range from denial, resistance, rage, fear, anger, grief, and hopelessness when learning about racism – to shock, revelation, relief, turmoil, anger, wonder, hope, and passion when encountering and discovering non-racist possibilities (Huygens, 2004, p.5, 12, 15, 19, 28).

Pākehā conscientisation is seen to be constrained by relational skills and abilities in both personal and collective relationships. One group refers to the importance of learning how to listen deeply (Huygens, 2004, p.8), echoing Jones' (1999, p.314) discussion of the need for Pākehā to learn to hear. In a similar vein, Huygens' (2004, p. 89) writes, "we [Pākehā] need to do work on our personal lives, all our relationships, and personal development of our consciousness and our sensitivities. The limits of Pākehā change will be our personal limits". Additionally another group highlights these emotional constraints, believing "people are not emotionally equipped for the journey of decolonisation" (Huygens, 2004, p.28). These ideas emphasise the value of Pākehā developing emotional and relational skills, and also echo academic discussions about settler identity politics, which stress the emotional amnesia involved with European colonial settlement and whiteness (Aal, 2001, p.306; Bell, 2004a, Chapter Five; Bird-Rose, 1999, p.5; 2004, p.47; Kivel, 1999, p.92; Segrest, 2001, p43-68; Turner, 1999; Chapter Two). According to Stephen Turner (1999, p.22), settler cultures block emotion as a means of forgetting the trauma and pain of settlement and colonisation. He also maintains that "contemporary unsettlement suggests a need to express the melancholy, failure, and loss" (Turner, 1999, p.38). In a similar vein, Pākehā academic Avril Bell (2004, p.101-104) stresses

that the transformation of a dominant/subordinate Māori-Pākehā relationship requires Pākehā engagement with colonial history, in which Pākehā guilt must be "lived with and dealt with, rather than obsessed about and denied" (Bell, 2004, p.101).

The relational nature of Pākehā change is also stressed within Huygens' work. Pākehā conscientisation is seen to be dependent on relationships with Māori and Māori choices, actions, and challenges. However, this is made more complex because the experience of these educators suggests that "Pākehā in general don't feel that they need relationship with Māori" (Huygens, 2004, p.92), an issue that further speaks to Turner's (1999, p.22) claim that for Pākehā, "the will to forget is stronger than the will to know". Nevertheless, when that relational element is engaged, Huygens' work suggests change is dependent on it, meaning one cannot determine the journey alone. "It means being willing to take on things that we aren't clear about yet, leading to discomfort and excitement, because we don't know the whole thing" (Huygens, 2004, p. 86). Furthermore, the importance of Pākehā relationships with their families and communities is highlighted (Huygens, 2004, p. 85, 88). One group discusses their attempts to help Pākehā take collective work seriously. In doing so they draw attention to the awareness within non-white Pacific settler groups, who know they must engage in collective action to survive culturally because of their limited numbers and constrained political and economic power. This is contrasted by the absence of awareness of Pākehā who "do not have this idea of themselves as an endangered species" (Huygens, 2004, p.87). This becomes an important task of Treaty educators to help Pākehā develop a sense of cultural connectedness:

> *An important facilitative factor is the general climate of appreciating connectedness and systems. The person's increasing sense of connectedness and collectivity is reinforced by shifts in other areas such as science and economics toward a greater appreciation of the interconnectedness of things and systems (participant, Huygens, 2004, p.12).*

One group additionally comments that this individualistic sense of self and disconnectedness results in a "deep longing for spirituality experienced by many Pākehā", further identifying the need to become spiritually aware (Huygens, 2004, p.8-9). Pākehā change is seen to be dependent on the "universal passions of love and connection" (Huygens, 2004, p.88) which must include a holistic process that involves "the head, heart, and hands" (Huygens, 2004, p.85). In the style of other

critical educators such as Friere and hooks, one participant emphasises the interdependent nature of this liberatory project:

> *I know that my liberation is entirely dependent on the liberation of others. Both Pākehā and Māori need to liberate themselves from colonisation for all of us to be free (Huygens, 2004, p.23).*

Huygens' work makes another strong case for the value of separation strategies (Kivel, 1999, p.84). Working with Pākehā-only groups is seen to create "a safe environment for people to ask outrageous questions", whilst simultaneously being able to offer people "a different way to think about those questions" (Huygens, 2004, p.18). Huygens' research also adds to Jones' work by drawing attention to, not only the need for Pākehā to learn to hear, but also the need to increase awareness amongst Pākehā about collective relationships and interdependency, and deal with the suppressed grief of settlement (Turner, 1999, p.37-38). What still remains unclear, however, is a detailed analysis of the pedagogical strategies used to engage the cognitive, emotional, and practical elements required to achieve these goals. Nevertheless a variety of tools are briefly cited. These include providing written and aural information, the use of song, storytelling, exercises, games and art, and sharing food and hospitality (Huygens, 2004, p.19, 26, 28). Some of these approaches, however, will be illuminated through the next pedagogy to be reviewed – that of performance.

Performance Pedagogy

Another educational tool that reveals its potential to embrace politics in the classroom is performance pedagogy. With its roots in a variety of academic fields over the last hundred years or so, performance pedagogy has connections to people's theatre, third world popular theatre (Denzin, 2003, p.29), performance activism (Gomez-Pena, 2005; Dimitriardis, 2001) and theatre of the oppressed (Boal, 1979). The potential of performance to critical pedagogy is based on embodiment, or the idea that we learn, construct, and reconstruct ourselves through embodied interaction (Beeman, 2002, p.87; Hamera, 2002, p.121; Jones, 2002, 184; Kisliuk, 2002, p.105; Stucky, 2002, p.139; Warren, 2005, p.99-101). As Joni Jones (2002, p.176) writes,

> *Performance forces these issues to become more than intellectual challenges, because the students must literally put the issues inside of themselves as they*

embody the characters... The students interrogate the construction of their self-identities as a necessary component of exploring the characters of others.

The case for performance pedagogy is further supported by ideas about the body as a political site, which recent discussions of performativity attempt to capture (Alexander, 2005, p.41-43; Denzin, 2003; p.10; Garoian, 1999, p.8; Hamera, 2005, p.63-80; Pineau, 2002, p.44, 2005, p.34). These discussions explain the way discourses such as 'race' and gender are inscribed upon our bodies, and are maintained and resisted through them. This idea is explored by Denise Baszile (2005, p.130-146) and Bernardo Gallegos (2005, p.121-123) in their discussions of student resistance in academia. Both draw on the work of James Scott (1990), who theorises relations of domination and resistance as involving the performance of public and hidden transcripts. Marginalised resistance is seen to involve both visible and disguised elements, of which anger and aggression are a part, and Scott (1990, p. 198, chapter eight) sees huge transformative potential when these hidden transcripts are made public, and their silence broken. This adds a new slant to Graham Smith's discussion of Māori resistance in mainstream schools, and rearticulates this as the performance of the usually hidden transcripts of anger and discomfort that are a part of Māori-Pākehā relations. It also sheds light on Alison Jones' discussion of the separation strategy simultaneously preferred by marginalised students and resisted by the dominant students. This paradox is reframed using Scott's performance metaphor as the emergence of the hidden transcript of marginalised discontent, not usually performed publicly, which also draws attention to its power to destabilise power relations.

A lack of discussion about the role of emotion, or its relationship to the performance process, means its role remains somewhat under-theorised. However Gomez-Pena (2005, p.97) maintains, "one of the most radical and hopeful aspects of performance is precisely its transformational dimension". The presence of emotion is implicit to the idea of performance as embodied experience, which, as Jones (2002, p.176) previous statement points out, involves more than intellectual challenges. Furthermore, Denise Baszile's (2005, p.146) comment that, "teachable moments are precisely when public performances go awry", suggests that unsettling emotions such as discomfort or surprise provide openings for learning in critical performance pedagogy. Various forms of performance (poetry, prose, dance, story-telling, auto-ethnographic performance, testimony, the visual arts, and others) implicitly make space for unsettling emotions, because of their potential to bring to light that which is

hidden, subconscious, concealed, or marginalised thus bridging politics, culture, spirituality, and emotionality. Additionally, advocates claim performance pedagogy "makes sites of oppression visible", and acts as a politics of resistance (Denzin, 2003, p.14). It connects the political into the pedagogical and provides a space with which to safely explore embodied power relationships. As Elyse Pineau (2005, p.29) writes:

> *If performance creates a play space of possibility removed from the culpabilities of everyday life, would it not provide a valuable medium for confronting the "dangerous" topics of contemporary society? Issues of racism, sexism, and homophobia can be explored more candidly within the relative safety of the performance frame than is usually possible outside of the classroom.*

Performance pedagogy offers a different approach to the other academic approaches explored in this first section, which emphasise dialogue and analysis and privilege a rational approach to conscientisation. Insted, the focus on embodiment in performance pedagogy brings transformative praxis into the fore. The next section explores critical therapeutic approaches in terms of how they contrast with or support these socio-political pedagogies.

Section Two: Transformative Pedagogies

In contrast to the critical pedagogies discussed above, which largely see external forces as the cause of social problems, therapeutic approaches have historically deemed inner forces responsible. However significant attempts have been made to bridge the personal/political divide, and to fuse therapeutic with political and cultural analysis (Audergon & Ayre, 2006, p.135-146; Kovel, 1995, p.205-220; Mindell, 1995; Morell and O'Conner, 2002, introduction; Totton, 2006, p.30-42). Morell and O'Conner (2002, p.xvi) argue that the emerging field of transformative learning shares many of the same basic principles as critical theory and radical critique, but with different emphases:

> *Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings and actions. It is a shift in consciousness that dramatically and permanently alters our way of being in the world. Such a shift involves our understanding of ourselves and our self-locations; our relationships with other humans and the natural world; our understanding of relations of power in interlocking structures of class, race, and gender; our*

body-awareness, our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy (Morell & O'Conner, 2002, p.xvii).

Many attempts are being made to explore how socio-political and therapeutic analyses support one another. Like the critical pedagogies, some of these are happening inside academia, some outside. Nick Totton (2006, p.xiii) argues that psychotherapy draws attention to the inner influences often obscured within socio-political analysis, whilst politics draws attention to the external collective factors psychotherapy has often failed to recognise. He writes, "It is not possible properly to understand or address, individual suffering... without looking at the context of power relationships in which it occurs". In addition, the notion of intersubjectivity (Berman 2004, p.185; Elliot, 1995, p.45; Orange, 1995, p.23; Ryde, 2006, p.78) illustrates an attempt to describe the way individual subjective perceptions and standpoints are always influenced by complex webs of relationships, themselves always underpinned by cultural theories, values, and perspectives. Furthermore, explanations for individual violence based around the notions of *disassociation,* (the process of disconnecting from the world in a way that prevents one from feeling empathetic connections with others) and *projection* (the attempt to get rid of one's own pain by putting it on the 'other') have also been theorised in terms of their relevance to collective relationships between social groups (Bloom, 2006, p.17-29; Totton, 2006, p.36-37).

Therapeutic and transformative pedagogies make significant attempts to get to the philosophy or consciousness underpinning injustice and inequality. Additionally, a number of writers have criticised critical approaches for their over-focus on human relationships, and their failure to make connections between social and ecological injustice and devastation. In response to the growing awareness that the practices of European culture have led to extensive human suffering and environmental disaster (Griffin, 1995, p.29), various academics turn to ideas of radical-connectedness, spirituality, and a human-Earth consciousness for solutions (Clover, 2002, chapter 13; Compton, 2002, chapter 9; Dei, 2002, chapter 10; Lipset, 2002, chapter 17; Miller, 2002, chapter 8; O'Sullivan, 1999, prologue; Selby, 2002, chapter 7; Shilling, 2002, chapter 12; Wane, 2002, chapter 11). What connects these discussions is the idea that a consciousness of separation and domination underpins both human disconnection from nature and social fragmentation, and therefore sits at the core of socio-political and ecological crises. This separation consciousness is believed to be

connected to the modern dichotomy that positioned human beings as separate from nature, allowing for the Earth to be viewed as a commodity to dominate and exploit. Much of this work draws attention to the need for new pedagogical strategies to achieve connectedness, with arts-based, therapeutic, and performance-based pedagogies being cited as valuable (Knowles & Cole, 2002, chapter 16; Lipset, 2002, chapter 17).

The role of unsettling emotion within these discussions is for the most part included implicitly through the calls being made for multidimensional ways of knowing. David Selby (2002, p.88), for example, positions "emotion, subjectivity, bodily sensibility, intuition, empathy, caring and compassion, love, and relational and spiritual sensibility" as important aspects of knowing. Edmund O'Sullivan (2002, chapter 1) additionally makes a direct reference to the value of discomfort in terms of facing the profound issues of survival that transformative learning addresses, and identifies three essential features not ordinarily associated with learning. These, O'Sullivan (2002, p.5) maintains, are "the dynamics of denial, despair, and grief". Whilst he does not go into depth explaining the strategies used to incorporate these dynamics, two other radical therapeutic models offer potential to illuminate possible strategies. Both Arnold Mindell's Worldwork and Marshall Rosenberg's Nonviolent Communication strongly resist the pathologising of unsettling emotions and include specific and detailed descriptions of the strategies used to deal with unsettling emotions and develop connectedness. Additionally, they are being used in political contexts and between communities in crisis, suggesting they have overcome the tendency of their psychological predecessors to remain fixed in an individualistic worldview restricted to the therapist's couch.

Nonviolent Communication

Rosenberg, a Jewish American man, writes for an alternative teaching and therapeutic audience, rather than an academic one, and like much educational literature aimed at assisting teachers or therapists, it does not include an explicit socio-political analysis addressing culture and politics. Nevertheless, Rosenberg appears to make a significant attempt in practice to connect socio-political and psychological approaches. Rosenberg's (2003a, p.162) ideal is to create a world in which everyone's needs are met peacefully. This is underpinned by an assumption that human beings have universal physical, emotional, mental, spiritual, and social needs (which are believed to be crucial to human life and wellness) but that the way in which different individuals and social groups prioritise, organise, and meet those

needs, radically differs – hence the huge range of social diversity in the world (Rosenberg, 2003b, p. 54-55).

Rosenberg (2003c) stresses the importance of connectedness before any relationship can become transformational, or educational, especially where pain has been a long term characteristic of that relationship. The unspoken assumption is that separation-consciousness and disconnectedness is the cause of social problems, and Rosenberg turns to the links between language and ideology to remedy this. His analysis is based on the idea that particular ideological beliefs have become normalised in dominant Western language and support a consciousness of disconnectedness. He therefore creates an alternative language structure to build a literacy of emotions and needs, which doubles as a strategy to promote connectedness (Rosenberg, 2003b, p.52-53). He maintains solutions emerge without effort once a connection is made.

Nonviolent Communication completely resists the idea that there can be 'good' or 'bad' emotions. Where other critical workers have argued that some anger is a justified or legitimate response to oppression, they imply by default, that other anger is not. Rosenberg (2003b, p.144), in contrast, resists judging anger as either justified or unjustified, and instead sees all anger as valuable, based on the theory that emotions simply let us know whether or not our needs are being met. The traditionally 'bad' emotions (such as frustration, hopelessness, disappointment, anger, rage, terror, depression etc) are indicators that some need is *not* being met, whilst the traditionally 'good' emotions (joy, happiness, satisfaction, elation etc) are indicators that a need *has* been met. In this way Rosenberg's theory completely depathologises the unsettling emotions and those gender and ethnic groups who have been traditionally associated with them.

Rosenberg also assumes that *all* actions are attempts to meet needs and opposes the idea that actions are intrinsically 'right' or 'wrong'. Although all cultures have conceptions about appropriateness or correctness, the idea of a universal right and wrong is problematised in a culturally diverse world. Māori academic Linda Smith (2005, p.98), who argues for a relational ethics, points out that what we think are simple concepts, like respect, are actually complex social constructs that involve specific social practices. To say that certain actions are inherently respectful and fair – or alternatively oppressive and violent – is problematic. Rather, as Smith points out,

these are culturally-defined concepts that are normalised through certain culturally-defined actions and processes.

Rosenberg's theory responds to this call for relational ethics. It emphasises that if we are to learn to speak across our different ethical practices, we need to find languages that no longer make those differences 'wrong'. Respect, along with other ideals such as equality, justice, democracy, peace, power-sharing, consultation, partnership and so on, are hollow terms outside the cultural contexts in which they sit. Rosenberg reframes them as needs, which can be met by numerous different, and often contrasting strategies that vary from culture to culture, person to person. This supports Smith's claim that there is no universally defined action that equates with respect, and nonviolent communication shifts our attention to a discussion of the specific strategies preferred by different groups to meet this need for respect. It attempts to provide a universal language able to speak between the different ethical systems and protocols that exist between social groups without making those differences wrong.

The unsettling emotions, in Rosenberg's view, become hugely important in terms of identifying whose needs are being met by social systems and practices, and whose are not. His attention to emotions and needs is also a useful tool to destabilise relations of domination and resistance, which in practice is often difficult to achieve because of the terms we often use to describe those relations - oppression, injustice, abuse, rape, exploitation, war, genocide. Such terms imply the absence of something – i.e. respect, acknowledgement, partnership, equality, equity, care, power-sharing, and so on. However to use them in personal or inter-group relations, in practice, tends to reassert defensiveness, misunderstanding, and estrangement. In contrast, nonviolent communication turns one's consciousness to what is needed, and emphasises the importance of describing the specific actions that meet those needs, which the words "oppression" and "injustice" imply are absent.

The weakness of Rosenberg's model, however, lies in the absence of an explicit socio-political analysis, meaning one must read between the lines to see how it is applicable at the political level. His discussion also gives an impression of Nonviolent Communication being easy. Whilst Rosenberg (2003b, p.33) acknowledges Nonviolent Communication as a multifaceted and challenging process, the absence of a more complex analysis puts it in danger of getting lost amongst mainstream self-help literature. However his establishment of an international non-profit organisation

working in schools and communities in crisis and ethnic conflict around the world, clearly indicates that in practice it is more than an individualistic therapeutic model.

Worldwork

Arnold Mindell's (1995, p.137) Worldwork offers a more complex analysis that enhances Rosenberg's ideas, suggesting that "almost every conflict is a mixture of social, physical, psychological, and spiritual issues". Drawing upon a background in physics and Jungian psychology, Mindell, a Jewish American man, founded worldwork in the 1970's. It is now practiced and taught in more than thirty countries around the world with multi-ethnic groups in conflict, international organisations, indigenous groups, young children, and people in 'psychotic' and comatose states (Mindell, 1995, p.22).

Worldwork grew out of Mindell's (1992, p.4) questioning of the assumptions underpinning mainstream psychology, with its "focus on inner life and neglect the reality of politics and environmental sensitivity". Based on his "field theory", it incorporates ideas about the characteristics of groups, and the flow of energy and consciousness within them (Mindell, 1992, chapter two). Field theory sees groups as more than the sum of their parts, and draws upon ideas about connectedness from both ancient principles and modern quantum physics (Mindell, 1992, chapter two; 1995, p.41-42). The assumption is that the self/universe is striving for wholeness and that differentiation is a strategy of the self/universe coming to know itself. Wholeness, however, is not equivalent to uniformity or the consumption of the margins by stronger more dominant parts. Rather, Worldwork engages with the idea of consensus. This is captured by Mindell's (1992, chapters 1, 15; 1995, chapter 13) notion of deep democracy, which describes "the inherent importance of all parts of ourselves and all viewpoints in the world around us" (1992, p.5). The concept and practice of deep democracy is central to Worldwork:

> *In personal life [deep democracy] means openness to all of our inner voices, feelings, and movements, not just the ones we know and support, but also the ones we fear and do not know well. In relationships, deep democracy means having an ongoing awareness of our highest ideals and worst moods. In group life it means the willingness to listen to and experiment with whatever part comes up. In global work, deep democracy values politics, ethnicity, separatism, and the spirit of nature (Mindell, 1992, p.254-155).*

Deep democracy is seen to be facilitated by a kind of sensitivity involving three key factors that are crucial to the transformation of both social and ecological injustice. These involve developing an awareness of whatever is present in the group field, having respect for the mysterious powers of the natural world as a living being, and the notion of inclusiveness, or the idea that "everyone is needed to represent reality" (Mindell, 1992, p.155). Mindell (2002, p.28) sees Worldwork as a continuum that starts with little or no awareness of feeling, to some emotional awareness, to powerful emotional transformation. Deep democracy is supported by asking the following questions during group processes:

> *Who is noticing something interesting?*
> *What does it feel like here?*
> *Who is dreaming something they can barely notice?*
> *What does the spirit of the earth say now?*
> *What other spirits are present?*
> *What are you feeling?*
> *Who is comfortable? Who is uncomfortable?*
> *(Mindell, 1995, p.187)*

Deep democracy also emphasises the need for people to develop an awareness of *rank*, a term Mindell uses to refer to the location of individuals within social power structures. Attention is drawn to the multiple rank positions of 'race', gender, sexual orientation, age, spiritual connectedness, health, economics, education, social rank in a given group, psychological wellbeing, and linguistic ability (Mindell, 1995, chapter three; 2002, p.126). Mindell (2002, p.125-126) argues that one's cumulative rank in any situation impacts upon how comfortable they are in speaking out. Rank-consciousness is therefore valued for developing ethical relationships in a way that causes people to use privilege for the benefit of others (Mindell, 1995, p.58). Deep democracy and rank-consciousness are also seen to help people better understand the fluid roles that exist in groups and within the self (Mindell, 1992, chapter two; 1995, p.41-42). Such roles include what Mindell (1995, p.42, p.83) calls "ghost roles", which refer to the aspects of the group (or self) that are usually invisible, concealed, silenced, or not being represented.

> *Deep democracy means that everyone must be encouraged to note and express whatever they are feeling. It means that everyone gives internal permission for these altered states to occur. Just as in deep democracy we give*

attention to overt and covert social issues and the people who have been marginalised, so must we give attention to the states of consciousness we have marginalised because they were unfamiliar. We must ask what those states of consciousness have to say (Mindell, 1995, p.187).

The role of the terrorist is an important ghost role, to which Mindell devotes significant attention. Worldwork positions outer conflict as an indicator that integration or consensus has not been achieved internally and vice versa, and Mindell (1995, p.91-102) argues that the role of the "terrorist" ought to be de-pathologised and valued for the important messages that underpin it. Terrorism, in Mindell's (1995, p.91) view, ranges from small-scale daily interactions to the international acts of violence that we most commonly associate with terrorism. It includes any time someone says, "Either you do this or I'm walking out", which psychologically holds the 'other' at gun point. Mindell (1995, p.141) goes on to argue that "mainstream psychological practitioners support the values of the dominant culture by pathologising rebellion, anger, [and] fury". Following the trend of indigenous and black critics who see rage as an entry point to conscientisation, Mindell reminds us that people do not engage in aggressive acts for no reason. Rather he sees terrorism as an attempt to seek revenge for the pain of oppression and simultaneously awaken others to the need for social change (Mindell, 1995, p.91). Unsettling emotions at the margins of the group (through ghost roles like terrorism) are therefore seen as potentially transformative for the whole group. According to Mindell (1995, p.12), "engaging in heated conflict instead of running away from it is one of the best ways to resolve the divisiveness that prevails on every level of society", and conflict is powerfully embraced in worldwork trainings:

[Trainings] are often as heated as near-riot or war situations. Such trainings are difficult, but they can also be fun, and the outcomes are more predictably positive, unlike the action in war zones, where people don't have the help of facilitators (Mindell, 1995, p.22-23).

The strength of Mindell's model is its ability to embrace the complexity inherent to group conflict and the explicit attention paid to theorising racism and other forms of oppression (Mindell, 1992, chapters 9,10,11,12; 1995, chapters 3,4,8,10,11,12). Like many critical workers previously mentioned (including Freire, hooks, Lorde, Smith, and Rosenberg), Mindell's work is also underpinned by a huge faith in the power of human beings to connect with each other and resolve intense conflict. It makes a

significant attempt to connect psychology, physics, social change, and politics (Mindell, 1995, p.23). In similar vein to Nonviolent Communication, Worldwork offers another pedagogical approach to reveal and translate the unsettling emotions that exist in inter-group relations, to which various writers have drawn attention. Both models contribute significantly to depathologising uncomfortable emotions and the social groups traditionally associated with them.

Summary

This review of the literature has explored seven critical pedagogies and two transformative therapeutic models that contribute to the theory and praxis of unsettling emotion in radical education. Each of these approaches theorise and create space for uncomfortable emotions in slightly different ways. Without a doubt, the common thread connecting them is the idea that unsettling emotions are essential to the educative experience. Moreover, some writers stress these emotions ought not be ignored because they provide entry points into conscientisation and transformative praxis. However the various approaches explored engage with different contexts, creating a continuum of pedagogies that stretch from separation strategies at one end to multi-cultural strategies at the other.

Sitting at one end are the pedagogies of the oppressed, which include emotion epistemologically as part of the educative experience, and act as marginalised strategies to resist mainstream systems. In other words they acknowledge the uncomfortable emotions like rage that arise in response to oppressive conditions, whilst simultaneously creating pedagogies of hope and love through strategies of separation. Additionally, Kaupapa Māori education embraces emotion in learning through the notion of whatumanawa, which incorporates the whole range of emotions – and does not pathologise the unsettling ones. At the other end of the spectrum are the pedagogies of discomfort and performance now emerging in mainstream academia, which tend to take place within multi-cultural classroom space. These critique a rational approach to addressing the controversial issues of 'race' and gender that underpins the critical pedagogy tradition in academia. Performance pedagogy emphasises the importance of embodied learning, and a pedagogy of discomfort stresses the need to analyse emotional habits and positions.

However, half way along the spectrum, the works of Elizabeth Ellsworth and Alison Jones complicate the idea that it is possible to work with pedagogies of discomfort within a multi-cultural classroom. Ellsworth suggests that the rational discussion of

critical issues is impossible to achieve because the unsettling emotions inherent to unequal social relations have a silencing effect on all students. Similarly, Jones is unconvinced that dialogue in the classroom can achieve its emancipatory aims, and she theorises separation as an alternative. The strategy of separation is valued for its ability to simultaneously shift oppressed students from the margins to the centre, and de-centre dominant students. Although this is discomforting for the dominant group, Jones suggests this is both positive and necessary. This point is further supported by Ingrid Huygens' work into dominant-group activism, which highlights emotional learning and discomfort as important and crucial aspects of Pākehā change. The academic theories of Stephen Turner and Avril Bell, amongst others, further supports these claims, by arguing that Pākehā dominance is maintained by emotional amnesia to the pain colonisation and settlement. The transformation of these relationships therefore demands that Pākehā be unsettled. These views draw attention to the importance of shifting relations of power within the educational space. Here, separation is not seen as the endpoint or goal. Rather, it is located as a strategy along the way to achieving the actual goal of equality, justice, and transformed relationship.

The works of Mindell and Rosenberg provide yet another counterpoint to Ellsworth and Jones, spanning the full length of the spectrum. These therapeutic models have successfully embraced unsettling emotions in both separate and multi-cultural environments. What they have in common with the positions of Ellsworth and Jones, however, is the understanding that people need their emotional pain to be deeply received and acknowledged before relationships can be changed, healed, or transformed, both personally and politically. This is especially relevant to relationships (with the self, other, or group) that have involved long-term pain as is the case with relationships between dominant and marginalised groups. This literature clearly suggests that this is not a rational-only process. Rather, it points to the need for education that confronts critical issues such as 'race' to involve healing processes as much as learning ones. Perhaps Mindell and Rosenberg are better able to achieve this within a multi-cultural space because of the therapeutic emphasis that embraces emotionality and healing more strongly than critical education has traditionally done. Thus, the works of Mindell and Rosenberg appear to be able to traverse the continuum between separation and multi-cultural strategies, depending on what is preferred by the groups requiring the assistance of these models.

Despite the differences between these pedagogies, each challenges emotion's traditional exclusion from controversial discussions, and the importance of uncomfortable emotions is acknowledge by pedagogies from both fields. Their mutual concern for the unsettling emotions also highlights an emerging fusion of elements between critical and transformative pedagogies. Here, the personal and political are revealed as inherently intertwined elements that must both be engaged in order to effect social change. Such a view has potentially huge consequences, bringing into question the clear-cut lines between education and therapy that currently divide the role of teacher from the role of therapist. This has massive implications for mainstream education, teacher training, and pedagogical practice. It suggests that if we are to seriously work towards transformed social, political, economic, and ecological relationships, we can no longer afford to make clear-cut divisions between education, sociology, psychology, spirituality, politics, and ecology.

The findings of this literature review also inform the research site and questions of this project. Firstly, they narrow down potential options for a research site, because they reveal a deficiency of practical pedagogies within mainstream academia that work with unsettling emotions. Whilst the separation strategy Jones discusses results in her theorising the value of unsettling emotions for critical pedagogy, it does not intentionally set out to work with them. Rather, deliberate experimentation with emotion in education has taken place by and large outside the mainstream classroom with those students who have been pathologised as abnormal or deviant, and in communities in crisis that are open to trying new things. This reveals radical or alternative pedagogies at the margins as providing scope for research in this area. Such pedagogies include Treaty of Waitangi education, anti-racist education, and Kaupapa Māori education.

Te Rākau Hua o te Wao Tapu provides an excellent research site because it straddles the two fields of critical and transformative pedagogy. This also opens up an interesting space to expand my original question about the role of unsettling emotions. My review of the literature creates room to ask a new question – how can an exploration of Te Rākau pedagogy add to our understandings of the interface between critical and therapeutic pedagogies? Additionally, given my focus on pedagogy at the margins, this also signals an opportunity to pursue the research from a less orthodox methodological stance, which will be explored in the next chapter.

Chapter Three

KAUPAPA MĀORI: A METHODOLOGY OF DISCOMFORT

Why's a white girl doing kaupapa Māori research!?

In order to describe the philosophical and practical issues involved with the methodology chosen for this study, I first explore the controversy surrounding Pākehā involvement with Kaupapa Māori research. I then discuss the central characteristics of Kaupapa Māori methodology, followed by a discussion of ethical issues and debates. Lastly I introduce the methods used, including the limitations and challenges that emerged.

The Unsettling Position of this Study

The Kaupapa Māori approach that informs this study is not a comfortable or easy position for me to take. It is extremely discomforting. It has resulted in me trying to avoid it, skirt around it, ignore it, disguise it, and conceal the uncomfortable parts of it. After these strategies failed, I have finally embraced it, discomfort and all, in full acknowledgement that, as a Pākehā researcher, it is a contentious decision to do so (Bishop, 2005, p.111-113; Jahnke & Taiapa, 2003, p.48-50; Smith, 1999, p.184-187). However it would be misleading and irresponsible to do otherwise, given the specific parameters of this project. Furthermore, as I have struggled with this discomfort, I have come to understand it as part of my learning in parallel style to the critical arguments about the role of unsettling emotions in pedagogy.

Te Rākau Hua o te Wao Tapu is a Kaupapa Māori organisation that works in prisons, schools, and communities around the country using a unique fusion of pedagogies to deal with challenging issues that face these communities, as discussed in Chapter One. Te Rākau uses the metaphoric notion of whānau (extended family) as a means to contribute to the healing and restoration of genealogical whānau. Those who join the group become a part of this kaupapa whānau, and their belonging is mediated through the practice of manaaki and aroha (ethical principles of care), which create an environment of mutual trust and responsibility. The practice of caring for one

another, and the needs of the group as a whole, is normalised on a daily basis, and involves the engagement with other protocols, from powhiri (welcome ceremonies) to poropororaki (farewell rituals). This fosters deep connections that have a strong ethical dimension.

I was an active member of the Te Rākau whānau for almost six years and the sense of belonging and ethical responsibility was an expected code of practice that has endured, although I am not currently employed by the group. Kaupapa Māori theory and praxis has also featured within my concurrent tertiary study at Te Whare Wānanga o Awanuiaarangi and Massey University. I am therefore aware of the tensions surrounding the location of Pākehā researchers in Kaupapa Māori research, on which views range from a position that excludes Pākehā involvement (Jahnke & Taiapa, 2003, p.48-50) to the idea that non-indigenous people can be involved as members of research whānau (Bishop, 1996, p.17-18; Smith, 1999, p.184-187). However, the methodological choices made for this study do not arise out of these debates, although my discomfort is influenced by them. Instead, they reflect the preference of Te Rākau for the research to be positioned within a Kaupapa Māori methodological framework, rather than be imposed upon by some unknown structure.

My initial approach to discuss the research with Jim Moriarty, the Director of Te Rākau, was met with open arms and a willingness to do whatever was required to make the research possible. The CEO, Alicia Conklin, subsequently provided me with reading material on Kaupapa Māori, and expressed her clear preference that I situate the research methodology within a kaupapa Māori framework in alignment with the group's stance. After this initial contact, the group required very little practical involvement. Effectively they entrusted me with the responsibility to undertake the research in an ethical manner. Whilst this is an uncomfortable position, because of the controversy surrounding Pākehā researchers doing Kaupapa Māori research, I am also humbled to be trusted, and know I would not be allowed to proceed if my ability to undertake the research with sensitivity and an understanding of the 'big picture' was doubted. My involvement with Te Rākau was, and continues to be, dependent on my embracing of Kaupapa Māori – an expectation for all non-Māori involved. Whilst this is an uncomfortable position for Pākehā undertaking research because of the colonial relationship between Māori and Pākehā, this discomfort is seen as productive. It keeps the researcher open and questioning his or her

assumptions and values in relation to the research, and it helps the researcher move between knowing and not knowing.

This position is like a state of flux requiring critical reflexivity that in itself is relationally-determined. Having some knowledge of Māori language, culture, and politics certainly does not equate with Kaupapa Māori, although it may be a part of it. Rather, forming and maintaining relationships that are inevitably influenced by power relations is intrinsically complex. I cannot shape the process alone. It requires being present to the high degree of discomfort that exists in the divide between Māori and Pākehā worlds. Paradoxically, I have felt more comfortable in te ao Māori at times than I have done in many Pākehā communities, and I've learned to live with this contradiction of comfort and discomfort. Whilst my position cannot simply be described as being an outsider, I also do not easily sit on the inside. I no more expect Māori individuals or groups to trust me because I have some reo, than I expect Pākehā to trust me because I'm white. Furthermore, my engagement with Kaupapa Māori is affected by my being female, and both my ethnic and gender positions open up different entry points into Kaupapa Māori research. More importantly, my engagement with this project is dependent on my previous work with Te Rākau, my commitment to a Pākehā identity that transcends relations of domination and subordination, along with my continued sense of ethical responsibility toward the group and the communities they serve. These interdependent elements make it possible to fulfil the group's requirement for a Kaupapa Māori methodological approach, and will be explored in more depth later in this chapter. However in order to foreground these arguments, a discussion of the central principles of Kaupapa Māori methodology is required.

Kaupapa Māori Methodology

Kaupapa Māori methodology is a distinct approach to research, arising out of Māori worldviews and experiences, that resists the dominant research paradigm through reclaiming Māori ways of knowing, being, interacting, and organising, (Bishop, 1996; p.61, 2005, p.118-121; Pihama et al., 2002, p.40-41; Smith, 1997, p.464-473; Smith, 1999, chapter 10). As Pihama, Cram, and Walker (2002, p.36) write:

> *A Kaupapa Māori framework asserts a position that to be Māori is both valid and legitimate, and in such a framework to be Māori is taken for granted. Te Reo Māori, Mātauranga Māori, and Tikanga Māori are actively legitimised and validated.*

However, this discussion of the specific characteristics underpinning Kaupapa Māori is undertaken with a degree of caution, and the difficulty of translating Māori concepts into English is emphasised (Pihama, et al., 2002, p.38). The notion of *methodology*, which incorporates the philosophy and worldview that underpin the practice of research, has no easy Māori equivalent. Rather as Pihama, Cram, and Walker (2002, p.36) point out above, Kaupapa Māori research engages with mātauranga Māori, tikanga Māori, and te reo Māori. However, these too, are not all easily explained. Although tikanga, which Hirini Moko Mead (2003, p.6) describes as a normative ethical system, incorporates a variety of cultural practices and protocols, these are not universal and they vary between iwi groups. Additionally, whilst mātauranga is most commonly interpreted as Māori knowledge, Pihama et al (2002, p.37) criticise this popular translation. In my view, two main issues make this translation problematic. Firstly the dominant Western association between knowledge, science, rationality, predictability, and ultimate truth does not provide an adequate view of mātauranga Māori. Although the new physics has contributed to the deconstruction of this dominant mechanistic paradigm (see for example Bohm, 1980; Capra, 1996), it remains a common-sense perception making knowledge an insufficient paraphrase for mātauranga. Secondly, different social boundaries are associated with these frameworks. As Fiona Cram (2001, p.38) points out, mātauranga Māori "was never universally available". Rather, it assumes that some knowledge will be restricted, in contrast to the Western view that sets "no limits on what can be researched and/or explored" or on who can expect to be able to access that knowledge (Cram, 2001, p.39).

The iwi-specific contexts in which Kaupapa Māori exists must also be acknowledged. Māori worldviews are not homogeneous, and Kaupapa Māori is articulated in different ways by different individuals and groups. According to Pihama (et al., 2002, p.37), Māori writers ground Kaupapa Māori with varying emphasis on te reo, whakapapa, whenua, and mātauranga. The principles and concepts highlighted here, therefore, ought not be seen as definitive definitions. Rather, I have attempted to draw out the central strands from a variety of articulations of Māori worldviews. Nevertheless, what is clear is that mātauranga Māori, tikanga Māori, and te reo Māori are all important elements within any discussion of Kaupapa Māori research.

Whilst the principles and values included here are not exhaustive, a number of concepts are cited as central within Māori worldviews. Whanaungatanga and whakapapa are, without fail, positioned as pivotal principles. These emphasise the

importance of the genealogical relationships between people, the natural world, the ancestral world, and the universe (Barlow, 1991, p.171; Marsden, 2003, p.63; Mead, 2003; chapter three). Rangimārie Pere (1991, p.6) describes whanaungatanga as "kinship ties" or "extended family across all universes" in which "everything across the universe is interrelated" (1991, p.26). The whenua (land/placenta) plays a particularly important role (Pere, 1991, p.22). Papatūānuku (the Earth) is seen as a living being (Marsden, 2003, p.45, 68), and according to Mead (2003, p.272), "land was the foundation of the social system". Connectedness to land is also expressed through the notions of turangawaewae (rightful place to stand), marae (community facilities), kāinga (physical home), and kaitiakitanga (guardianship).

The notions of whakapapa, whanaungatanga, and whenua are also connected to principles associated with love, respect, and care - aroha and manaaki – which characterise the quality of those relationships in practice (Barlow, 1991, p.7, 63; Marsden, 2003, p.41-42; Mead, 2003; chapter three; Mataira, 2003, p.1-5; Pere, 1997, p.6). Pere (1997, p.6) defines aroha as "unconditional love that is derived from the presence and breath of the creator"... "a quality that is essential to the survival and total well-being of the world community". In other words, it's like the glue that keeps everything in a state of interconnectedness in its divine relationship.

These principles are further mediated through social relations, which engage with the notions of mana, and older/younger sibling relationships of tuakana/teina (Mead, 2003, p.30, 42, 51; Pere, 1994, p.11). Mana is a complex term that has no easy English equivalent, but is most often translated as power, control, authority, or prestige (Williams, 1971, p.172). Further, there are different kinds of mana that incorporate divine, inherited, and personal elements (Barlow, 1991, p.60; Jahnke & Taiapa, 2003, p.48; Marsden, 2003, p.4, 40, 174; Mead, 2003, p.29, 51; Mataira, 2003, p.2). At the divine level, Pere (1991, p.14) describes mana as "the absolute uniqueness of the individual", in which everything in the universe, "a leaf, a blade of grass, a spider, a bird, a fish, a crustacean, all have the same divine right as a person". Mana is also likened to the English word charisma (Marsden, 2003, p.4), which at the personal level can be increased through actions that improve collective well-being (Jahnke & Taiapa, 2003, p.48; Mead, 2003, p.51-52). Additionally, mana connects to the notion of utu, which refers to the principle of reciprocity, and can be expanded through gift giving (Mead, 2003, p.183-187).

Tapu is positioned as another extremely important principle that deals with the sanctity of people, places and things (Barlow, 1991, p.125; Mead, 2003, p.30, 44-50, 65-93, 194, 259; Marsden, 2003, p.4-7, 40, 69, 174; Mataira, 2003, p.2). Pere (1991, p.40) describes the multiple dimensions of tapu as including "protective force; a way of imposing discipline, social control; a way of developing an understanding and an awareness of spirituality and its implications; [and] a way of developing an appreciation and a respect for another human being, another life force, life in general". Often discussed in conjunction with tapu, is the notion of noa (Barlow, 1991, 169; Marsden, 2003, p.7; Mead, 2003, p.40), an equally difficult term to translate. According to Pere (1991, p.56), "noa is associated with the spirit of freedom". It implies the freedom from restriction to which tapu sometimes refers, and involves "warm, benevolent, life-giving, constructive influences, including ceremonial purification" (Pere, 1991, p.56).

Māori ontological perspectives about the qualities or attributes of human beings, things, and locations are also inherent within the notions discussed above. Emphasis is given to various interconnected dimensions of being, both physical and metaphysical. Concepts include ira tangata (human genetic inheritance), ihi (essential force), wehi (fearsomeness), mauri (spark of life), wairua (spirit), hau (vitality), pūmanawa (personal characteristics or potential), iho matua (ancestral connection), ngākau (heart), and whatumanawa (emotions) (Barlow, 1991, p. 30, 60, 66, 125, 82, 152, 160, 171; Marsden, 2003, 172-176; Mead, 2003, chapters 3, 4, 5; Mataira, 2003, p.1-5). These concepts sustain and uphold the ideas of connectedness and relatedness between human beings, the natural world, the ancestral world, and the universe that the notions of whakapapa and whanaungatanga describe. Other cultural processes also enact these understandings, including karanga (the call of the woman), whaikōrero (speech-making), hongi (the pressing of noses and foreheads), hui (gathering, congregation), karakia (prayer), hakari (feasting), and poropororaki (farewell process), amongst others (Barlow, 1991, p.16, 25, 37, 38, 95 120, 165; Mead, 2003, p.122-124; Pere, 1991, p.38, 54, 44). These are normalised through a variety of social occasions, from marriages to funerals, to the dawn ceremonies and opening ceremonies for important buildings and occasions.

Whilst not all of these social occasions and cultural protocols will necessarily occur within Kaupapa Māori research, the pivotal principles of whanaungatanga and whakapapa, mediated through aroha and manaaki, remain the glue that underpin it,

along with these ontological perspectives of the qualities inherent to life. Additionally, Kaupapa Māori may draw on non-indigenous frameworks, methods, or pedagogies (Pihama et al., 2002, p.37). Like Western research, Kaupapa Māori is a developing and ever-changing body of theory and praxis, which does not exist in isolation from the global context. Although it provides resistance to the canon of positivist research that has harmed indigenous peoples across the planet, it does not reject everything non-indigenous, including non-Māori cultures and other systems of knowledge. As Pihama, Cram, and Walker (2002, p.33) write, Kaupapa Māori "challenges, questions and critiques Pākehā hegemony. It does not reject or exclude Pākehā culture. It is not a one-or-other choice". Additionally, they stress that Kaupapa Māori is not owned by any group, and cannot be defined in ways that "deny Māori people access to its articulation" (Pihama et al., 2002, p.39). This highlights the flexible boundaries and multiple dimensions of Kaupapa Māori research, a point also emphasised by Linda Smith (1999, p.190-191):

> *Kaupapa Māori research is a social project; it weaves in and out of Māori cultural beliefs and values, Western ways of knowing, Māori histories and experiences under colonialism, Western forms of education, Māori aspirations and socio-economic needs, and Western economics and global politics. Kaupapa Māori is concerned with sites and terrains. Each of these is a site of struggle.*

Nevertheless, the importance of Māori communities having control over research projects is emphasised, which must in turn benefit those communities (Bishop, 1996, p.216-240; 2005, p.120; Jahnke & Taiapa, 1999, p.45; Smith, 1999, chapter 10; Smith, 1997, p.464-473).

The Question of Pākehā Involvement

The role of Pākehā researchers in Kaupapa Māori research has been theorised in a variety of ways. Views range from the perception that Pākehā ought not be involved at all (Janke & Taiapa, 2003, p.48-50; Smith, 1999, p.184-187), to the idea that they have an obligation connected to te Tiriti o Waitangi to support Māori research, although this support must be undertaken in consultation with Māori within a whānau of interest structure, to ensure research outcomes are empowering for Māori (Bishop, 1996, p.17-18; Smith, 1999, p.184-187).

The metaphoric use of the term *whānau* has become particularly significant within these discussions and has given birth to the idea of a *research whānau* as a supervisory, organisational, and ethical structure for research (Bishop, 1996, p.219; Irwin, 1994, p.27; Smith, 1999, p.187). This idea is grounded in the contemporary notion of a kaupapa, or philosophical, whānau. Whilst the traditional meaning refers to extended family members connected by shared ancestry, recent metaphoric uses of the term whānau have extended this definition to refer to "collectives of people working for a common end, who are not connected by kinship, let alone descent, [who] attempt to develop relationships and organisations based on similar principles to those which order a traditional whānau" (Bishop, 1996, p.217-218). Pākehā involvement with Kaupapa Māori research, based on this definition, is seen as valid as long as it is within a kaupapa whānau structure. Graham Smith (cited in Cram, 1993, p.48) refers to this as a "whāngai" model, in which the researcher becomes a member of the whānau who happens to be doing the research. However, he also proposes three other models for Pākehā involvement. These are the "tiaki" model, in which the researcher is mentored by authoritative Māori people; the "power-sharing" model, in which the researcher seeks community assistance; and the "empowering outcomes" model, in which the research responds to questions defined by Māori communities (Cram, 1993, p.48).

It has also been argued that the contemporary development of a Māori research paradigm has resulted in widespread reluctance on behalf of Pākehā researchers to include Māori within research (Tolich, 2002, p.164). An uncomfortable research space has been left by the harmful legacy of Pākehā research on Māori, and the question of Pākehā involvement remains controversial and unresolved. Pākehā engagement in Kaupapa Māori research is questioned on the grounds Pākehā do not share the genealogical connections that ethically bind Māori communities, meaning the way in which social positions are negotiated in te ao Māori become defunct (Janke & Taiapa, 2003, p.48-50). However, my connection to the Te Rākau whānau conversely locates me as an 'insider', even as a Pākehā, suggesting that metaphoric social relations remain relevant. For example, I did not request or apply for the position I held during the last two years of my active involvement in the group. Rather, I was asked to fill this role in a similar way that one might be given greater responsibility over time in a whānau, based on one's actions serving the needs of that whānau. This illustrates the way in which the distrust, defensiveness, and mutual suspicion that characterises the typical Māori-Pākehā relationship (Bell, 2004, p.232), can be transformed over time, also changing Pākehā identity.

A Changed Pākehā Identity

My identity as Pākehā is unavoidably changed as a result of my involvement with Kaupapa Māori environments. This change is aptly illustrated by an experience I had in a Māori language class, in which I was paired off with a Māori classmate to practice mihimihi (greeting, acknowledgement). At the end of my mihi, I introduced myself as a Pākehā woman, at which time my classmate interrupted me saying, "shhh – you're not one of 'them' – don't call yourself Pākehā". This is a common Pākehā experience in Kaupapa Māori education (Barnes, 2006, p.78-79). What is noteworthy about these Pākehā experiences is that they suggest a correlation between 'Pākehā' and dominance in the eyes of Māori, in which the Māori-Pākehā relationship is characterised by Pākehā unwillingness to be in Māori-defined spaces, to listen, engage with, and acknowledge Māori concerns. Pākehā academic Avril Bell (2004b, p.236-237), who writes extensively on indigenous-settler identity politics, argues that although this 'distance' between Māori and Pākehā has been useful on one hand for re-centring and developing Māori autonomy (albeit limited), it has also served to maintain Pākehā dominance. One of the ways it does this, argues Bell (2004a, p.103) is to confine Māori and Pākehā identities into a simple binary opposition, when in actuality the relationship between these groups is complex and entangled, involving both shared and unshared elements. The 'distance' to which Bell refers maintains a Pākehā identity based on a denial of the imperialist legacy of domination, war, theft, and deception that are a part of its colonial history. Bell (2004b, p.232; 2006, p.258-259) suggests that 'distance' and bifurcation are precisely what needs to be resisted for Pākehā to move beyond this colonial relationship of domination and resistance.

For my classmate, my embracing of Kaupapa Māori means I am shifted from the usual position of being an 'outsider' as part of the dominant Pākehā group. Instead, in her mind I become an 'outsider' to Pākehā, and assume 'insider' status within the Kaupapa Māori space. However this insider position is tenuous and not necessarily transferable from one Kaupapa Māori environment to another. Further, it is always dependent on ethical practice and relationship. Bell's discussion of *ethical proximity* is useful here. In seeking to explore modes of relation that might supercede the colonial relationship of domination/subordination, Bell (2004b, p.234) turns to the notion of ethical proximity, which marries epistemological 'distance' with ethical concern. According to Bell (2004b, p.234, 237), Pākehā dominance can be interrupted by means of a disappointed orientation to Western epistemology and acceptance of what cannot be known about Māori, without severing an ethical

concern for, and commitment to, a relationship with Māori. She also asserts that the confrontation with colonial settler history is crucial for Pākehā to achieve an identity that moves beyond colonial relations of domination (Bell, 2004b, p.232). In this way, Bell (2004b, p.237) maintains that relations of ethical proximity "preserve the epistemological distance necessary for Māori autonomy and disrupt the categories of Pākehā epistemological domination", achieving both respectful distance and closeness.

The notion of ethical proximity also captures the way 'insiderness' and 'outsiderness' is relationally defined and flexible, as illustrated by my classroom experience. Bell (2004b, p.233) maintains that Māori and Pākehā identities are intersubjectively constituted and relationally achieved. Māori and Pākehā are defined by their relationship, requiring an acknowledgement by the 'other'. The resistance of my classmate to do this suggests that the assertion of a Pākehā identity extending beyond a position of dominance has yet to be affirmed and recognised by Māori, making it a precarious identity. However, to reject my identity as Pākehā would also be to fail to challenge Pākehā dominance and maintain an identity that remains separate from its historical context. Thus, despite the discomfort that the term Pākehā provokes for Māori (and Pākehā), and the distrust that is attached to it, my continued use of the identity label Pākehā contributes to the destabilisation of Pākehā dominance.

These identity discussions also relate to the broader definition of whanaungatanga to which Pere (1990, p.26) refers, one that makes connections between all living things. This expansive conception of whanaungatanga implies ethical connections that extend beyond ethnic ancestry, calling me into an ethical relationship with Māori, in a similar way to Bell's notion of ethical proximity, despite non-genealogical connections. Both these notions ask me to face the legacy of devastation my ancestors have left me. However, this does not equate with making the same mistake my ancestors made through their evangelistic attempt to 'save' Māori. Rather, as Bell (2004b, p.237) points out, developing ethical proximity with Māori requires an acceptance of what I cannot know, without rejecting a sense of ethical connection. Whilst I cannot have an embodied understanding of the devastation experienced by Māori because I have not lived it, I can remain committed to the Māori-Pākehā relationship by exploring the devastation that sits at the core of the Pākehā side of it. I therefore turn to ask the question – how do Pākehā remain disengaged from the atrocities of colonisation? The answer to this question lies in the

notions of amnesia, disconnectedness, and loss-of-feeling (Aal, 2001, p.306; Bell, 2006, p. 258-259; Bird-Rose, 2004, p.35; Segrest, 2001, p43-68; Turner, 1999, p.22).

Settler Amnesia and Anaesthesia

Settler amnesia and loss of feeling is the Pākehā standpoint toward colonial devastation that requires healing, with which I can engage. It inevitably involves uncovering the suppressed pain that underpins Pākehā denial and separation. In speaking of whiteness, Mab Segrest (2001, p.45, 65) writes:

> *The pain of dominance is always qualitatively different from the pain of subordination. But there is pain, a psychic wound, to inhabiting and maintaining domination ...Racism costs us intimacy. Racism costs us our affective lives. Racism costs us authenticity. Racism costs us our sense of connection to other humans and the natural world.*

In a similar vein, Stephen Turner's (1999, p.22) discussion of white dominance suggests Pākehā settlement is dependent on a process of "forgetting", and he argues that settler cultures block emotion as a means of forgetting the trauma and pain of colonisation and settlement:

> *The will to forget is stronger than the wish to know... Pākehā do not know how to weep for themselves, or their past. The grief of settlement eludes them (Turner, 1999, p.22, 29).*

Transforming a relationship of domination/subordination therefore requires a process of remembering and retrieving the grief underpinning dominance. This involves the paradoxical need to address both the power available to Pākehā stemming from white privilege, and the powerlessness and pain that underpins that privilege. It is clear that being white opens up many social and political doors making it easier for Pākehā to move in the world (although this is made more complex by other power-relations such as gender and class). Less clear, however, is the idea that systems of racial, gendered, and classed inequality are built on fear, powerlessness, amnesia, unconsciousness, and disconnectedness. These adjectives characterise the Pākehā standpoint toward colonial devastation, which create a separation consciousness of such radical disconnectedness that it is rapidly destroying the planet (Griffin, 1995, p.29; Bird-Rose, 2004, p.35).

Moving toward relations of ethical proximity requires a deconstruction of the false either/or dichotomies that underpin separation consciousness, including the binaries of human/nature, victim/perpetrator, powerful/powerless, and oppressor/oppressed. These dichotomies fail to adequately represent the inherently interconnected and interdependent nature of life, or to acknowledge that the wellness of the 'whole' depends on the wellness of the distinct elements within it. A relationship of ethical proximity therefore requires a move away from a definition of power as power-over or domination, in which difference is perceived as a threat. Rather, an alternative view of power-as-interdependency is needed, in which difference and diversity are seen to make the wider community more resilient and vibrant (Bohm, 1980, introduction; Capra, 1996, p.295). In this sense, power-as-interdependency does not require the assimilation of one group into another, nor does it position different groups in opposition. Instead it celebrates diversity, whilst simultaneously acknowledging mutual dependency and shared ground. This fits nicely with the notion of ethical proximity, which also requires a respect for the alterity of the other, whilst acknowledging connection (Bell, 2004b, p.237).

Ethical Proximity – Beyond Power-as-domination

Moving beyond the perception of power-as-domination and achieving a relation of ethical proximity with Māori requires Pākehā to engage with colonial history along with healing and repairing its wrongs. This is an unavoidably unsettling process because it challenges dominant approaches to both knowledge and relationship. Following the position of Jones, (1999, p.315-316) Bell (2004b, p.234) suggests this means letting go of 'having to know', releasing the desire for a utopian unity with Māori, and taking a disappointed approach to group relations in which there may be no easy or quick resolution. This represents my journey in Te Rākau and other Kaupapa Māori environments. Here, I celebrate Pākehā discomfort as a means to better understand Pākehā identity, which also requires stepping into an uncomfortable methodological zone, in which the position of the Pākehā settler researcher becomes unsettled. Such a shift cannot happen in any logical or emotionally-smooth manner. Rather, dealing with one's colonial baggage can entail hours, days, and years of being present to one's own discomfort as well as bearing witness to the pain of the 'other'. This journey for me, however, has also revealed many gifts, including increased self-awareness, patience, acceptance, and a greater understanding of the value of conflict, friction, and discomfort.

This discussion emphasises my location as a Pākehā researcher in Kaupapa Māori research as all about ethical relationships, in which the ability to feel and remember is central. Ethical proximity also becomes a constant reminder that this research extends far beyond my little world, impacting upon various social, political, spiritual, and ecological relationships, affecting Māori communities and potentially the links between other indigenous and non-indigenous peoples. As Linda Smith (2005, p.97) suggests, research within indigenous groups is underpinned by relational ethics:

> *For indigenous and other marginalised communities, research ethics is at a very basic level about establishing, maintaining, and nurturing reciprocal and respectful relationships, not just among people as individuals, but also with people, as individuals, as collectives, and as members of communities, and with humans who live in and with other entities in the environment.*

The previous author (publishing under the name Mead) suggests relationships within Kaupapa Māori research ought to engage with Māori ethical practices. Mead (1996, p.221) identifies seven core ethical considerations for researchers. These are "aroha ki te tangata" – having respect for people; "kanohi kitea" – the importance of face to face interaction; "titiro, whakarongo... kōrero" – the value of looking and listening before speaking; "manaaki ki te tangata" – the practice of caring, hosting, sharing, and a collaborative approach to research; "kia tūpato" – the importance of being cautious; "kaua e takahia te mana o te tangata" – avoiding trampling the mana of the people; and "kaua e māhaki" – the importance of respectfully using one's qualifications to benefit the community.

In adherence with these considerations, the need to listen (whakarongo) has been equally as important as my cautionary attempts to avoid this rocky terrain altogether (kia tūpato). What I was hearing from the Te Rākau Board and the individuals chosen for the study was that they trusted me and were willing to participate because of previously-established respectful relationships and their experience of my practice in Te Rākau as ethically appropriate within their Kaupapa Māori framework. The following quote from Jim captures the importance of individual actions being congruent with the needs of the kaupapa, regardless of ethnicity or gender:

> *In the end, the genuine intention to try to help people to heal is what works, rather than what colour you are, you know what ethnicity or race you are, what sex you are. That's what I believe anyway, and you know it still holds true to this*

day – the gathering of like-minded people. And you know me Meg – if we don't arrive at a place of synchronicity – you probably have to walk back down the stairs.

Jim's last comment emphasises the fact that I would not have been asked to take on the position I held in Te Rākau if my actions had undermined the kaupapa in any way. In this sense, my engagement with this research is built on three interdependent elements: the group's preference for a Kaupapa Māori methodological approach; my personal record of upholding Kaupapa Māori ethics; and my commitment to an alternative Pākehā identity that is no longer built on amnesia of past and present injustices.

Nevertheless, problems still arise when applying the notion of a research whānau to this project. Although this study falls most strongly within Smith's whāngai model (cited in Cram, 1993, p.48), further problems emerge in terms of the way the research be undertaken, despite my belonging to the extended Te Rākau whānau. These are discussed below.

An Uncomfortable Ethical Framework

Not all parties involved in this research are connected through whānau relationships, either metaphorically or ancestrally. In contrast to the sense of ethical responsibility I feel toward the Te Rākau whānau, Massey University has no such relationship with the group. The university's role in the research is based on a whole different set of ethical processes, facilitated through codes of ethics and supervisory relationships. A disjunction exists between the ethical requirements of a Kaupapa Māori approach, which emphasises the protection of collective rights, compared to that of the university, which tends to protect individual and institutional rather than group rights (Smith, 2005, p.99). Where Massey required me to present a research proposal explaining how I planned to undertake the research in an ethical manner, Te Rākau required me to have 'walked the walk'. Massey required written agreements, whilst Te Rākau and the individuals interviewed were more comfortable to participate under a verbal agreement. And although this seems like a minor point, it in fact epitomises one of the ongoing disjunctions between Pākehā and Māori cultural frameworks that have been problematic since the signing of the Treaty, a written agreement that has failed to guarantee the promises it made to Māori.

The ethical dimensions of this research are therefore complicated by the different parameters that exist in these contrasting relationships. In order to negotiate these different boundaries, the idea of a *research group* emerged as a more appropriate structure to oversee the study, and fulfil both sets of ethical requirements, whilst acknowledging all parties involved. Following my initial meeting with the Managing Director and the CEO, the first level of this research group involves Te Rākau Hua o te Wao Tapu Board of Trustees. Contact with the Board has involved email contact because most members do not live locally. Additionally, my interaction with the individuals interviewed is ongoing. The other level of the research group involves my supervisors Māori academic Hine Waitere, and Pākehā academic Avril Bell. As a novice researcher, the support and guidance at this level is invaluable. In particular the experience and knowledge held by my supervisors in relation to Kaupapa Māori research and Māori-Pākehā relations is hugely important and is seen to provide a strong foundation for negotiating the disjunctions discussed. This part of the research group was also central to the initial proposal that was approved by the Massey University Human Ethics Committee – the formal ethical overseer of the research. It has involved monthly meetings, backed up by phone and email contact.

Additionally, my informal support network has provided a personal mediatory force that has assisted my coming to terms with all of these dimensions. Their involvement exists at the level of supporting my ability to engage in critical reflexive practice, and in providing me space to address the personal issues that have surfaced. In particular a number of woman involved with traditional forms of healing (both Māori and Pākehā) are unofficial mentors in this study. All these parts of the research group have influenced my research practice and methods, including the defining of research questions and parameters, the choice of participants, the choice of methods, and the approach to analysis, which will be discussed below.

Research Methods

Although the topic of this thesis is relevant to Te Rākau's work, the choice of topic is not a response to a question directly defined by the group. Rather, the research question arises out of the disjunction between my experience with the group and my contact with mainstream non-Māori communities after I stopped living with Te Rākau and entered the mainstream tertiary education system (as explored in Chapter One, p.9-11). In this sense, it is born out of my experience of whanaungatanga, in the sense that Pere (1991, p.26) uses it to refer to everything across the universe as interrelated. I began asking how I, as a Pākehā woman, could further support the

interests of Te Rākau and the Māori communities they serve, communities within which I had developed reciprocal relationships based on aroha, and simultaneously contribute to Pākehā decolonisation. In the broader sense, all these communities are part of my/our world. We are all connected, like it or not. And this study arises out of my concern about the incongruity between dominant Pākehā perceptions of Māori worldviews, concerns, interests, and aspirations, and my conceptions of these things, based on my experience in Te Rākau. In other words, I experienced a misfit between the sense of whanaungatanga I experience with the Te Rākau whānau, and the connectedness I also share with Pākehā.

Decisions about who the research might involve were initially based on discussions with my supervisors about pragmatic limitations, my ethical positioning in relation to various options, and a consideration for how best to explore my interest in critical transformative pedagogy in Aotearoa New Zealand. Te Rākau was seen as an ideal site because my previous experience in the group underpinned the question itself, and had resulted in ongoing friendships. Additionally the group itself is simultaneously engaged with supporting Māori aspirations, Pākehā decolonisation, and a transformed Māori-Pākehā relationship. The decision to select certain facilitators over others, or facilitators over clients, stems from my interest in exploring pedagogy from the view of facilitators, and a preference for 'insider' relationships – ones in which I as the researcher am already known. This can be seen as an extension of the principle of kanohi kitea (the face seen) to which Mead (1996, p.221) refers, as well as stemming from whanaungatanga. I was already a known entity to the individuals chosen and we had lived and worked together for up to twelve months at a time. Additionally, the level of intimacy that tends to be shared within Te Rākau means that people get to know each other very well. All these connections have been on-going, and I am committed to nurturing these relationships of respect, healing, and trust. Again this embraces the ethical considerations of "aroha ki te tangata" and "manaaki ki te tangata" (Mead, 1996, p.221). Five people, each of whom held key facilitation roles, were selected on the basis of my having worked closely with them. Additionally, this was viewed as being a manageable number of participants for a small research project of this sort.

As previously mentioned, Te Rākau responded enthusiastically to the idea of the project. I informed the Director and CEO about my ideas, and although the potential of interviewing current staff was also put forward, pragmatic constraints made this impossible – in particular the time frame involved with gaining ethical approval from

the university. Agreements were also made at the outset of the project granting the Board control over what is finally included in the thesis, and arrangements were made to provide them with copies of the findings with sufficient time given to provide feedback and critique. These options were also provided to the individuals interviewed. However, they were prompted by the university's ethical requirements, rather than being driven by those individuals or the Board itself. Nevertheless, they speak to the ethical requirement for Māori to have control over the research. However, the rights and integrity of Te Rākau and the individuals interviewed are largely mediated through the aroha and manaaki that underlie my relationships with them, which has been tested over time and proven for its durability and sincerity.

Semi-structured in-depth interviews were used to gather information. An interview sheet was designed in conjunction with my supervisors, including specific questions about emotion as the focus of the research (see appendix). This was then tested with my informal support network. Four out of the five interviews were undertaken face to face (kanohi ki te kanohi) at participant's homes. For those people who I had not seen in a while, this also involved catching up, sharing food, and in one case staying the night. The sixth interview took place via telephone because it was not possible for that individual to meet me due to their heavy workload. Given our long and close association, this was believed to be sufficient, despite not being ideal. This limitation also reflects the socio-economic and political pressure impacting on Māori communities that results in the pool of Māori leaders being relatively small and seriously overworked. Another interview was also affected by this reality, and didn't take place till close to midnight. Nevertheless it was a warm and nostalgic experience for me listening to the experience, knowledge and wisdom this person held. All interviews lasted between one and a half and two hours. Each participant was interviewed once, and interviews were recorded using a professional oral history tape recorder. Interviews were then transcribed in full, and returned to the participants to read and edit, before they granted me permission (both verbally and in writing) to use extracts within the thesis. It ought to be noted that not all participants viewed this as a necessary step, but agreed because these are part of the university expectations.

Initially, limited confidentiality was offered to the participants through the use of pseudonyms. However, again a disjunction emerged between the ethical requirements of the university, which perceived the use of pseudonyms as a protective measure, and the ethical requirements of Te Rākau. One Board member questioned why participants' real names were not being used. This prompted

discussion with my supervisors and the individuals interviewed, who were all willing to have their names revealed. This is important because the idea of public, honest, self-disclosure is an inherent part of Te Rākau pedagogy, which also upholds the ethical principle of kanohi kitea (the face seen). To acknowledge the real people involved, each of whom contributed greatly to Te Rākau and the communities they worked with, feels intuitively more respectful of their mana. Thus a collective decision was made to use their real names. This also opened up the possibility of a second group interview, given that confidentiality was no longer being offered. However, this was discounted on pragmatic grounds (lack of time, limited funding, and physical distance between participants), although this could make an interesting potential future counterpart to this study.

After the interviews were transcribed, I familiarised myself with the transcripts and began looking for common themes and repeated ideas. Challenges emerged, however, in relation to the data organisation, analysis, and writing phase of the research. My being a novice researcher who has struggled to grasp traditional academic research conventions and language and fully understand how much space exists to stretch those boundaries, or the way in which they have already been stretched, has meant that I have been unable to foresee many of the problems I've encountered.

Analysis Process And Challenges

I identified five main themes in the first instance – philosophy, structure, pedagogical strategies, conscientisation, and emotion. However at this point, I was unsure as to how these categories were connected, or how I might explore them. After discussion with my supervisors, another possibility for organising the data emerged, based on separating it into three groups using a layered definition of pedagogy, including its philosophy, aims, and practices. I went back to the data and reorganised the excerpts into these three categories, pulling out everything that was being said about emotions. I then drafted a discussion chapter based on this framework. However, further problems were identified by my supervisors at this stage. This resulted in a gradual and developmental analysis process.

Firstly, a pragmatic limitation emerged in relation to the difficulties of 'insider' research. As someone who is known to the participants, my position as an 'insider' at this level has been problematic. Whereas an unknown researcher might have asked participants to expand on certain concepts discussed in the interviews, an insider

researcher is not always able to see the relevance of doing this because of a having a shared knowledge-base and understanding of those ideas. This became clear to me when I began analysing the data. I realised that certain concepts were missing because they were taken-for-granted as part of this shared-knowledge base. This also resulted in not reading the participants words as closely as I might have done had they been strangers to me. At times I interpreted what they were saying, again based on our shared connection, rather than reading at their actual words. I later needed to clarify concepts with participants, which I did via the telephone on a number of occasions. This also illustrates the importance of reflexivity, which Cram (1997, p.58) suggests involves "reflecting on how our values, assumptions impinge on our research... [and] being fully involved with research participants, constantly exploring and learning, in a continual change and growth process".

Secondly, my own excitement about finding 'other' theories that supported Te Rākau pedagogy began to marginalise the Kaupapa Māori framework of the pedagogy itself (kaua e takahia te mana o te tangata). Whilst I found it useful to organise the data into categories, I became locked into this way of thinking and found it difficult to provide a synthesised discussion. This exposed a personal weakness and tendency to want to force the complex social world into easily-definable concepts, categories, and solutions. I became attached to certain theories, and failed to make a critical analysis of them. With help from my supervisors and my personal support network, I was able to identify two key fears underpinning this tendency. I was afraid of the unstable fluid nature of the universe because of my need for security and order, and I was also afraid that engaging in areas of research that are marginalised would lead to discrimination against me, based on my own past experiences of marginalisation.

My fear resulted in an unconscious attempt to conceal the grey zone in which this research sits, and present it in rigid black and white terms, in which I attempted to squeeze a Kaupapa Māori approach into a non-Māori framework, and completely avoid Kaupapa Māori methodology. Additionally I failed to make explicit the boundaries and limitations of these pet frameworks. Then again, when I realised these unconscious actions did not support the research, and that my strategy of forcing the round world into a square box did not actually meet my need for security, I was able to find a less rigid place inside myself from which to proceed. Again this highlights the importance of reflexivity, which as Cram (1997, p.58) suggests requires "being open to the inadequacies of our pet theories and to counterinterpretations". My willingness to stay open to the feedback of my supervisors has been central to

achieving this sort of reflexivity (whakarongo, titiro... kōrero), along with a readiness to face my fears and cry my way through my own resistance.

After my second attempt at a discussion chapter (which was provided to the Board and research participants for review), I realised that I needed to begin the analysis process from scratch. I applied for an extension of studies based on logistical problems and the length of time it took to gain ethical approval from the university at the outset of the research. This was granted, and the project was extended by three months. By this stage, my excitement about the literature had receded into a more realistic position, and I began to feel more courageous about continuing the research within a Kaupapa Māori methodological framework, despite its controversial nature.

From this new position of willingness, I realised that I needed to reflect on the core way in which Te Rākau operates in order to better organise the data. This resulted in two discussion chapters, one addressing the place of unsettling emotion with Te Rākau philosophy, the other dealing with its place within Te Rākau practice. Here I was able to bring the Kaupapa Māori framework of Te Rākau to the fore, which felt far more satisfying and appropriate given the methodological approach. I then reflected back to the literature to see the ways in which Te Rākau pedagogy supported or contradicted the literature. This draft was provided to the participants and Te Rākau Board, before making final edits. However, the time frame available for them to read the draft was less than ideal, revealing the final challenge facing this project – that of time and resource constraints.

Although input has been achieved from all parts of the research group at crucial stages, and both the CEO and Director reassured me of the group's support in my final contact with them days before submitting the thesis, I nevertheless would have preferred to have had more frequent contact. The inability to achieve this because of the physical distance between us, and the time and resource constraints impacting upon us all, has left me feeling unsure about whether the study adequately meets the needs required by this methodological approach. This reflects a general problem common to non-dominant research communities – who are faced with the need to practically deal with the crises that so often face those communities with limited funding and social support, which undermines their ability to engage in that process with the degree of integrity they would prefer. And whilst I am left thinking that I have not done enough, or at least asking myself what I could have done differently, these questions are also seen as an important part of critical reflexive practice.

Summary

This chapter has outlined the methodological choices made for this study which position Kaupapa Māori as the guiding philosophical framework. Whilst there are debates about the role of Pākehā researchers within Kaupapa Māori research, the choice to situate this project in this way reflects the preference of Te Rākau, because it is consistent with the group's stance. This, however, is only made possible because of my belonging to the wider Te Rākau whānau and their knowledge of my embracing of Kaupapa Māori as a lived experience, which itself is underpinned by my commitment to a Pākehā identity that is no longer based on domination. However it remains an uncomfortable position, and the disjunction between the contrasting ethical requirements of the university and the group have resulted in tension in terms of how the study be undertaken, and the ways in which individuals involved are seen to be protected. The notion of a research group, involving both parties, is used as a way of mediating these different parameters.

Chapter Four

"PERFORMING FOR SURVIVAL": THE PEDAGOGICAL PHILOSOPHY OF UNSETTLING EMOTION

> *It's full time real life education... about how to deal with yourself and the world at large... It's not text book stuff you know. It's a whole different realm of education that's seriously lacking in our system (Emaraina).*

Introducing the Participants

The next two chapters explore Te Rākau pedagogy through a combination of the literature and the voices of the participants below:

Jim Moriarty

Ngāti Toa Rangatira, Koata, Kahungunu, Te Atiawa, Rangitāne, Raukawa

Jim is one of the founding members of Te Rākau and has been its director since 1990. His involvement was inspired for a number of reasons. Firstly he was deeply influenced by the practice of manaakitanga in his family home whilst growing up, in which less-privileged people were warmly welcomed and included within the family. Combined with his socially aware education, this led him to follow both parents into psychiatric nursing. Additionally, a passion for acting led Jim to become one of the first Māori faces presented on public television in the 1970's. His love of theatre combined with his politicisation by the Māori cultural resurgence during the 80's inevitably resulted in the formation of Te Rākau. In addition to his ongoing role as Director, Jim has returned to psychiatric nursing part-time, and works occasionally as a professional actor, whilst also raising his youngest children with partner Helen Otene-Pierce in their home on the South Coast of Wellington.

Jerry Banse

1st generation New Zealand-born Samoan

Jerry worked with Te Rākau for seven years from its inception (1990-1997) as a musician and composer, tour-manager, facilitator, and performer. Jerry grew up in South Auckland with a strong affinity to Māori and other Pacific communities, and his extended family has connections to Ngā Puhi and Ngāti Porou. The disjunction

between Jerry's home life and school life as a child had a profound impact on his politicisation. His attraction to Te Rākau arose out of these experiences, along with a pragmatic requirement for employment, and a desire to create original work with others based around political issues. Although Jerry failed School Certificate three times, he later graduated with a Bachelor of Arts degree at the University of Otago with a double major in Education and Māori studies, and a Master of Arts degree in Education from the University of Auckland. Jerry now works with a Kaupapa Māori organisation in Dunedin for the wellness of Māori and Pacific communities.

John Vakidis

1st generation New Zealand-born Greek Romanian

John worked with Te Rākau between 1996 and 2001 as a playwright, performer, and facilitator. His attraction to Te Rākau arose out of his passion for theatre and playwriting, and a desire to make changes in his own life, whilst supporting others to do the same. Growing up in a small rural town as the child of Greek Romanian refugees, John's experience of racism during his childhood created a sense of identification with some of the issues facing Māori communities. He also sees his family's experience of cultural dispossession as resulting in his ongoing struggle with addiction. He now lives on the Kapiti Coast and is working on a novel.

Hemaima Deanna Catherine Hikairo (Known as Deanna)

Ngāti Maru ki Hauraki, Ngā Ruahine, Ngā Puhi ngā iwi; Ngāti Hikairo, Ngāti Tumaahuroa ngā hapū

Dee held a number of roles in Te Rākau between 2001 and 2005, including performer, facilitator, and tour-manager. She was drawn to Te Rākau because of its fusion of contemporary and traditional Māori performance. Although she had little concept of the wellness aspect of the group's work when she started, over time she came to understand this as a central element. This provided a solid foundation with which to build upon and has had a lasting impact on her own life. She describes her time with Te Rākau as hugely fulfilling and influential. Dee is passionate about Māori politics and currently works with a Kaupapa Māori organisation that contributes to the wellness of Māori communities.

Emaraina Small

Ngāti Kahungunu, Rangitāne

Emaraina became interested in Te Rākau primarily as a means to make changes in her own life. Additionally, her interest in the visual and performing arts, and a desire

to help others, made Te Rākau an attractive option. Her roles within the group included performance and facilitation. Emaraina was involved with two of the largest projects Te Rākau has undertaken between 2001-2002, in which she held a significant degree of responsibility as part of the core facilitation team. She believes her time with Te Rākau is the primary reason she has managed to stay drug-free. Since leaving the group, she has become a mother, and she lives with her partner and their son in the Hokianga. She also works fulltime as a weaver combining traditional Māori materials with both traditional and contemporary designs (raranga).

This chapter reveals the philosophical position of unsettling emotions underpinning Te Rākau pedagogy and seeks to expand our theoretical understandings of the conjunction between critical and transformative pedagogies. Three core philosophical positions are identified. Unsettling emotions are viewed as symptoms of various unequal power relationships; as catalysts for healing those relationships; and as cultural norms. Each will be explored in more depth as follows.

Unsettling Emotions: Symptoms of Unequal Power-Relations

At one level, uncomfortable emotions are philosophically incorporated in Te Rākau pedagogy as symptoms of relations of domination and resistance, including the colonial relationship between Māori and Pākehā and the unequal power-relationships between the social-classes and between the gender groups. However, uncomfortable emotions tend to be provoked for dominant and marginalised communities for different reasons. Whereas marginalised groups experience discomfort on a day-to-day basis as a result of these unequal power-relations, dominant groups tend to be disconnected from an emotional experience of social inequality. The reasons for this lack of feeling arises out of the anti-emotional socialisation common to Western societies, the emotional amnesia upon which dominance depends, and the physical and psychic estrangement that commonly exists between dominant and marginalised communities. Thus, unsettling emotions tend to be experienced by dominant groups when their dominance challenged or when an emotional connection with marginalised communities is forged. The literature further suggests that these unequal social-relations are connected to the separation consciousness that emerged in the modern period positioning humans as separate from nature. In this sense, the discomfort experienced by marginalised groups parallels the ecological

distress of Earth, and also arises out of this separation consciousness that justifies domination and exploitation.

All relations of domination and resistance are premised on an unequal balance of power between parties. Marginalised groups tend to engage in strategies that assert space to be self-determining. This idea is incorporated through the notion of Tino Rangatiratanga that underpins Kaupapa Māori education. Graham Smith (1997, p.464-473) presents Tino Rangatiratanga as a central intervention element within Kaupapa Māori theory, which speaks to both its structural and cultural nature (see also Pihama et al., 2002, p.35; Smith, 1997, chapter four). Similarly, Jerry refers to Te Rākau as a "liberation front" and a "resistance strategy" within the international context, in which Māori and other indigenous peoples around the world are engaged in ongoing struggles for self-determination:

> ***Jerry:*** *It's a political struggle. School's about politics, you know Te Rākau's about politics. And Te Rākau, if you like, assisted in decolonising your mind and supported you for what you believed in your heart was real – that your world is real and is justified.*

Likewise, Jim discusses the emergence of Te Rākau as part of this wider political movement:

> ***Jim:*** *With that sort of renaissance of things Māori, it was the right time to be part of a movement that was about, you know, having power and control over how Māori were represented in the media ...It was all just a fitting development to reach a point where something like Te Rākau was inevitable... And that was essentially an initiative to create a theatre company that was committed to, you know telling Māori perspective stories from a Māori base... It was a handful of really committed people who just wanted to take the work out, and show it wide and far in the name of flying the flag for Tino Rangatiratanga – not just as a cause for Māori – but as a cause for people. You know, people's sovereignty – that it was ok to be white, black, small, tall, short, male, female.*

Jim's reference to "people's sovereignty", as opposed to Māori sovereignty, illustrates two important issues. Firstly, it indicates an awareness of other unequal power-relations, of which gender is mentioned. In this sense, the notion of Tino Rangatiratanga is being used to refer to the inherent importance and merit of

everyone as self-determining beings, and the goal of Te Rākau to liberate multiple relations of domination and subordination. However, Jim's comment also inadvertently speaks to the discomfort that often results in response to Māori assertions of Tino Rangatiratanga, a point that Deanna affirms:

> ***Deanna:*** *I think that word [Tino Rangatiratanga] is quite scary to some people – both Māori and Pākehā – but for different reasons. I think any sort of work with our people to do with education, health, wellbeing would have to be, without even realising it, be driven towards that.*

The reason for this fear, that Deanna suggests the notion of Tino Rangatiratanga provokes, arises out of its inevitable contact with the past through its association with the Treaty of Waitangi. By asserting an alternative to the way power is negotiated between Māori and Pākehā, Tino Rangatiratanga inescapably engages with the colonial history of Aotearoa New Zealand, implying the current power-balance is inadequate. Moreover, whilst addressing the grief of past and present injustices is inherently unsettling for both Māori and Pākehā, this colonial history is a topic that Pākehā, for the most part, resist through what Avril Bell (2004, p.90) calls the "politics of refusal". John's next comment also suggests this sort of refusal manifests as an inability of mainstream organisations to deal with the pain of the past:

> ***John:*** *There's gonna be other organisations, there's schools involved, local iwi, local health structures, a justice system... And I suppose because Te Rākau uses a process that's quite different to maybe what organisations are used to catering for, then of course there will be differences of opinion. It's easier for the mainstream to monitor and control people. They're not set up to explore emotion. They're set up to 'talk' about issues, rather than express emotions, like Te Rākau does. 'Cause it's a huge mission to create a safe environment to deal with historical hurt. The mainstream just isn't used to it.*

The inability and unwillingness of the mainstream to address historical hurt also compounds the emotional impact of colonisation on indigenous children:

> ***Jerry:*** *School was maintaining a colonisation process... For me going to school and feeling secondary and... stereotyped and all that – that affects your future. That affects how you feel in the world, your place in the world.*

It's all about colonisation, displacement, self-hate. You know colonisation is about making you hate yourself, you know destroy yourself. And so you destroy your offspring, destroy each other And this is the resistance against that. And it's a worldwide thing in terms of fourth world indigenous first nations, you know.

This perspective of the emotional impact of colonisation on indigenous groups is reiterated by the literature (Baxter et al, 2006; Bishop & Berryman, 2006, chapter two; MaGPie Research Group, 2005; Ministry of Health, 2006; Smith, 1999, p.144, 146; Smith, 1997, prologue). Renee Shilling's (2002, p.153,154) discussion of indigenous education aptly describes this emotional dimension:

There is a tremendous amount of unresolved grief in Indigenous communities... Indigenous peoples often experience a high level of collective stress in their daily lives. The constant energy of poverty, violence, sadness, family breakdown, abuse, death, assaults, accidents, suicide, chronic illness, unemployment, and intergenerational trauma paralyses a community in a state where crisis is more likely than progress.

All these discussions throw light on the discomfort inherent to relations of racial domination and resistance, an idea that is consistent with the works of black, white, and indigenous critics (see for example, Aal, 2001, p.306; Bell, 2004, Chapter Five; Bird-Rose, 1999, p.5; 2004, p.47; hooks, 2003, p.75, 132; Kivel, 1999, p.92; Lorde, 1984, p.124-133; Segrest, 2001, p43-68; Smith, 1997, p.229, 283; Turner, 1999; Chapter Two). However, these power-relations between ethnic groups do not exist in isolation from other relations such as class and gender, of which unsettling emotions are also symptomatic. The next quote addresses issues of social class and poverty, which Jim sees result in fear, hurt, and abandonment for Te Rākau participants:

Jim: *These kids don't go to school with shoes on their feet necessarily or with that thirst and that state of enquiry. They go cowering, and they go sore. They go hurt, they go tired, they go hungry, they go confused...*

It's every issue you can imagine human beings go through. You know, poverty, lack of education, no significant anchors or role-models at all for some of them – or very transient ones – the people who are supposed to have cared for them abusing them financially, sexually, physically, emotionally, culturally...

but at the core of all that I think it's about fear, it's about hurt, and it's about abandonment – it's those three core things.

The emotional impact of these experiences of poverty and abuse are relevant to Pākehā participants as well as Māori:

Emaraina: *What bonded everybody were the trails and tribulations from their upbringing. Most of the Pakeha kids, who were the minority anyway, related based on a lack of privilege. That was what they had in common – the common thread was their struggle.*

John: *[Mainstream kids] they've been provided for in their lives, they've been heard, they've been loved, they've been listened to, they've been accepted, they've had an environment around them that is healthy – all those things. They have friends, positive involvement, they have mum and dad turning up to hear their recital, to watch them play sport, or to participate in their school activities. All those things hold them up in the world. They feel they belong. Whereas the people that Te Rākau work with – both Māori and Pākehā – they don't have that privilege. They just have a bad start... bad role modelling or no role modelling... they have learnt behaviours. They have, you know, dysfunction, pain, hurt, grief, anger – you got to look at that. That's why they fall out of all the systems that provide the majority of the country. They don't fit into them. They feel they don't belong... and the tendency is to act out and misbehave... and it's only because of, you know, you don't feel like you're part of it, so you find other people, other mates you know, there's always a group of you who don't fit into that framework.*

John's statement makes a link between the pain, hurt, grief, and anger that underpin participants 'disruptive' behaviour at school with their unfulfilled need to belong. In this way, Te Rākau pedagogy depathologises unsettling emotions, an idea that is supported by Marshall Rosenberg's (2003b, p.144) theory of emotion, which maintains all unsettling emotions – frustration, hopelessness, disappointment, anger, rage, depression and so on – are indicators that social needs are not being met. Similarly, other writers maintain emotions like rage are valid responses to injustice (Lorde, 1984, p.124-133; hooks, 2003, p.75, 132). Arnold Mindell (1995, p.91), for example, claims people engage in aggressive acts as an attempt to seek revenge for the pain of oppression and to simultaneously awaken others to the need for social change. These ideas contradict deficit theories of Māori underachievement, which

judge disruptive school behaviour as a personal or cultural fault that is 'wrong', 'bad', or 'deviant' (Bishop & Berryman, 2006, p.258; Johnson, 1998; Waitere-Ang, 1999, p.53-55, 191). Instead, the findings of this study link discomfort with social injustice. This also involves inequality affecting the gender groups, and the unsettling emotions identified as symptomatic of unequal racial and economic relations are further affected by different gendered rules:

> ***Jim:*** *Males and females process [emotion] entirely differently, and inside that you know, some men process it differently from others, some women process it differently from others... Generally the boys in particular will cut to the chase much quicker and deal with it at a much more simplistic level, they find a resolve more quickly. Whereas women often will, they'll sort of stew over it a lot longer and they – I guess the high point of it, you stay higher longer, and you resolve it in a much more complex and detailed way. But generally when they do, they flush it out more completely. I think it's just a requirement of the gender difference.*

This point implies that the gender groups have different emotional needs. However, this is not only because of their perceived 'essential' differences, but also because of the power relationship between them, which is seen to result in discomfort that initially prevents them from being able to address painful experiences in each other's presence:

> ***Emaraina:*** *Say a young girl has been sexually abused by any male in her past, it would be hard for her to initially pull those things up with another male but maybe to start off with it's just, girls can talk within a girl group and eventually kind of get to feeling comfortable with the other gender. And I imagine it's gonna be the same for the guys too, there's gonna be plenty of guys that would possibly prefer to discuss their issues with a man first, and then you know as they start healing, and working through stuff, getting to be able to deal with the opposite sex.*
>
> ***Jim:*** *Every group is affected by the make up of its membership, its gender, its ethnicity, its age – it's all those things.*

This idea, that the power relationships between social groups can silence and paralyse honest discussion because of the unsettling emotions that are inherent to

them, is one of the main academic arguments underlying a pedagogy of discomfort (Bell et al., 2003, p.462-477; Ellsworth, 1989, p.306; Garcia, et al., 2005, chapter 7; Kohlil, 1995, p.75; O'Brien, 2004, p.83; Ringrose, 2002, p.300; Thompson, 2002, p.433; Zembylas, 2005, p.172-178). In light of these discussions, Te Rākau pedagogy goes one step further to suggest that this discomfort is further exacerbated by mainstream anti-emotional socialisation:

> ***Emaraina:*** *Emotions are like things that you shouldn't have [laughs] or like those welling energies inside you that we're taught to suppress basically.*

> ***Deanna:*** *You know if I was angry I learned to slam things, or to not talk to people, or to swear, or to... you know. I didn't learn to say I feel angry, or to communicate that.*
>
> *A lot of people have never been made aware that it's ok to have feelings and emotions and that there's actually a safe way of being able to express them and communicate.*

These comments imply an emotionally unaware and repressed society, an idea that is supported by the work of Megan Boler (1999, chapter two), who argues that emotion is pathologised in modern Western education and marginalised by the myth of rationality, along with the gender and ethnic groups who have been traditionally associated with them. Similarly, both Mindell (1995, p.24) and Rosenberg (2003b, p.144) see the avoidance of emotions like anger as aggravating conflict between groups. These ideas build a collective picture that suggests that emotional repression and avoidance contributes to violence toward the self or other – an idea that is reiterated by the following three excerpts:

> ***Jim:*** *If people can't say "I feel" – what will they do? They'll push those feelings down. They'll subjugate those feelings away through the use of substances and behaviours and whatever else, and... it builds up, it backlogs, it back vents – "Boom!" – out it comes sideways. You're walking down the street and someone looks at you – you interpret it 'cause you're emotionally clogged up – and the next minute you're around that person's neck, or sticking a knife in them.*

> ***John:*** *Within the Te Rākau process, emotion can actually be explored in a safe way ... [which] I think is very important because it releases – it releases the*

danger in a sense, because trapped emotion is a very dangerous combination with drugs, alcohol, gosh even relationships, in the sense of violence.

Jerry: *[It's] really important – that's having the ability to identify what you're feeling and communicate that to someone else... the ability to decipher what's happening with you, because if you don't you tend to blame someone else and beat them up to make you feel better, which doesn't work, you know obviously. It's like, if you don't have that language – what happens is "someone else's pain is gonna be all about my healing", you know. And that just doesn't work, it leads to war. It's like America eh – there's always an enemy. America's totally into that, "someone else is gonna pay for my pain and grief, I didn't do anything". And all that perpetuates war. It perpetuates war between nations, war between individuals.*

Jerry's comment implies dominant-group violence is underpinned by an avoidance of responsibility within inter-group relations. This idea echoes the literature indigenous-settler identity politics, which suggests white settler identity is constrained by emotional amnesia and a denial of past and present injustices (Aal, 2001, p.306; Bell, 2004, chapter 5; Bird-Rose, 1999, p.5; 2004, p.47; Segrest, 2001, p43-68; Turner, 1999; chapter two). Avril Bell (2004, p.93, 103; 2006, p.258) draws attention to the refusal of Pākehā to come to terms with their colonial history, and argues that this refusal seriously constrains Pākehā identity, resulting in a frozen colonial relationship based on a simply binary opposition that does not capture the complexities and entanglements actually involved with the relationship between Māori and Pākehā. The weak sense of identity that results from a lack of historical knowledge, to which Bell refers, is also touched upon in John's next statement:

John: *I don't think Pakeha know much about their history, there's like nothing to hold on to, you know... They prefer not to know, because it's contentious, and "hey it's not my fault", you know, it's like, "I'm not responsible for my forebears actions". It's almost like disowning it. It's easier to disassociate to avoid responsibility.*

Likewise, Bell (2004, p. 101) discusses the sense of guilt and responsibility that a politics of refusal attempts to avoid and argues that Pākehā must find a way to deal with this guilt, rather than deny or avert it. She emphasises an exploration of colonial history as essential to the development of a Pākehā identity that extends the

boundaries of domination (Bell, 2004, p.102-104). Ingrid Huygens' (2004, p.8, 28, 89) research, however, suggests Pākehā conscientisation is constrained because Pākehā are often disconnected from their feelings, making them emotionally unprepared for decolonisation. Additionally, Huygens' (2004, p.92) study suggests Pākehā often fail to see the value of being in relationship with Māori.

These discussions imply that privileged Pākehā communities and oppressed Māori communities remain largely estranged and trapped within a colonial binary opposition. Whilst Bell suggests this 'distance' partly serves to develop Māori autonomy, she also argues it maintains Pākehā dominance, underpinned by amnesia and the inability to deal with unsettling emotions such as guilt. These discussions reveal the role of unsettling emotions for dominant groups, who remain anaesthetised to the pain caused by relations of domination/subordination by maintaining 'distance' from both colonial history and marginalised Māori communities. Privileged Pākehā communties are only discomforted when their dominance is challenged, or when they experience some sense of ethical closeness and connection with marginalised groups. For example, Emaraina's next comment speaks to the way the dominant group are normally able to remain disconnected from the issues facing marginalised communities because of the estrangement that exists between them. Te Rākau performances, in contrast, counter dominant-group anaesthesia and disconnectedness:

> ***Emaraina:*** *They don't usually see it. Middle-class people might read about it in the paper or see it on the news sometimes, but you kind of become unaffected by that stuff, because you hear about it all the time in the media, but you don't actually see their faces. You don't hear it from their very own mouths. It's not something you can ignore then. All audience members are moved a bit sideways from their comfortable spot. When you see what's going on in these kids lives and in their homes, you can't just ignore it. You cant just pretend everything's alright in your community.*

In addition to this emphasis on the physical and ethical estrangement between dominant and oppressed social groups, the literature on transformative learning highlights ecological devastation, suggesting that a disconnectedness human-Earth relationship aggravates social division (Clover, 2002, Chapter 13; Lipset, 2002, Chapter 17; O'Sullivan, 2002, Chapter 1; Selby, 2002, Chapter 7). Although the relevance of this work to Te Rākau pedagogy is oblique, in the sense that Te Rākau

does not incorporate strategies that connect participants with nature, as such, a philosophical concern for the human-Earth relationship is nevertheless implicit within Te Rākau pedagogy as an inherent aspect of Kaupapa Māori philosophy (Barlow, 1991, p.171; Marsden, 2003, p.63; Mead, 2003; chapter three; Pere, 1991, p.6). Moreover, parallels can be made between the discomfort experienced by Te Rākau participants that arise out of unequal social relations, and the crises facing Earth itself.

The literature that focuses on the links between social and ecological relationships suggests the binary opposition that emerged within the modern period that positioned humans as separate from nature also cultivates social inequality (Clover, p.161, 164; O'Sullivan, 2002, p.4; Selby, 2002, p.78-79). This dichotomy sees the Earth in solely material terms, able to be dominated and exploited. It also underpins the colonisation of indigenous peoples and the acquisition of indigenous lands. In this sense, the acute distress experienced by Te Rākau participants, most who come from oppressed Māori communities that have suffered massive land-loss and displacement, can also be theorised in relation to this separation consciousness.

Māori cosmology does not share the modern view of the Earth as an object, but traces human genealogy back to Ranginui (the Sky Father) and Papatūānuku (the Earth Mother) who are seen as living beings. The importance of whenua (land) and tūrangawaewae (having a place to stand) is emphasised within Kaupapa Māori literature (Marsden, 2003, p.45, 68; Mead, 2003, p.272; Pere, 1991, p.22). In light of these discussions, Te Rākau pedagogy suggests there is an emotional cost arising out of being separated from whakapapa connections, which inherently imply a connection to the Earth. For example, Deanna sees being connected to whakapapa as an essential element to feeling comfortable:

> ***Deanna:*** *Rangi and Papa are always part of the beginning of a journey... But with some rangatahi, there was just a general disconnectedness – like you could tell the ones who felt connected to their whakapapa – they were comfortable with tikanga – but the ones that were unsure were uncomfortable. But once they became more familiar with those concepts, they felt more settled.*

In this way, Te Rākau pedagogy confirms the idea that social distress is exacerbated by a disconnected human-Earth relationship. Thus, the original position presented at the beginning of this section – that unsettling emotions are symptomatic of unequal

racial, class, and gender relations – is made more complex by the separation consciousness that underpins both ecological and social devastation, and is further entrenched by dominant anti-emotional socialisation. Moreover, these unequal power relations have a different emotional impact on dominant and marginalised groups. Whereas marginalised groups are conscious of the pain arising out of relations of domination/subordination, dominant groups tend to be anaesthetised to this pain by means of anti-emotional socialisation and the amnesia common to dominant white settler groups. The discomfort experienced by marginalised groups is therefore ignored and avoided, resulting in a continuous cycle of oppression, repression, addiction, and violence:

> ***John:*** *[Emotions] can be controlled out in society by blocking them or, you know, taking drugs or alcohol or gambling or sex, you know, they can be suppressed... But within the Te Rākau framework, emotion is on top because you haven't got all those other factors that are holding it down, or stifling it, or keeping a lid on it.*

This comment illustrates the next philosophy underpinning Te Rākau pedagogy, which locates unsettling emotions as catalysts for healing and the means to interrupt the cycle of violence and transform unequal relationships.

Unsettling Emotions: Catalysts for Healing

Dealing with the emotional fallout that results from the multiple unequal power relations identified above is seen as crucial to addressing the wider problems facing Māori communities such as imprisonment, which inevitably impact upon Pākehā communities as well:

> ***Jim:*** *You have to do this emotional work with people... If we don't, Māori will be the most imprisoned indigenous people in the world in two years... You know they're hungry for the therapeutic model.*

Jim's statement illustrates the way in which transformative therapeutic pedagogy is theoretically embraced within a Kaupapa Māori structure. Working with people's emotions is seen as important within the context of healing and restoring Māori communities and transforming unequal power-relations:

Emaraina: *In Te Rākau, it's using your emotions as a catalyst to kind of move on from things.*

This idea that unsettling emotions can become catalysts for healing is one that gains support within the literature on both critical and transformative pedagogies (Mindell, 1995, p.12; O'Brien, 2004, p.83; Rosenberg, 2003b, p.144). The emerging convergence between these two approaches positions unsettling emotions as both unavoidable and essential to social change (Aal, 2001, p.306; Boler, 1999, p.188; Boler & Zembylas, 2003, p.130; hooks, 2003, p.135; Lorde, 1984, p.124-175; Zembylas, 2005, chapter one). This pedagogical conjunction reconfigures the dominant idea that one has to rationally understand the social structures limiting one's life before engaging in resistance against them. Smith's (1997, p.287-288) theorising of Kaupapa Māori illuminates this idea by emphasising the critical theory notions of conscientisation, resistance, and transformative praxis as interdependent and cyclical. He stresses that one may enter the cycle at any point. In this way, the discomforting emotions underlying disruptive school behaviour can be seen to hold potential to facilitate new awareness and action. Being uncomfortable means these students become open to something else. Moreover, these emotions are usually the first point of call because they so often dominate these students experiences, making a 'rational' approach impossible:

Jim: *There's so much turmoil going on inside. They're just little fizz pops of emotion and you're trying to, you know, find ways that you can let a bit of steam out.*

In response to letting the steam out, theories of performance are incorporated within Te Rākau pedagogy, which create space to give voice to the discomfort inherent within unequal power relations and simultaneously destabilise those social relationships. Additionally, the often dramatic emotional expression familiar to participants makes performance an ideal point of entry for social transformation and healing:

Jim: *Emotion is often where these children operate from best because you know they've had to scream and yell to defend themselves from other people who are screaming and yelling and attacking themselves. They're natural born actors, they've been performing for survival.*

This idea reveals a philosophy of emotional expression as being part of the performance of identity, whilst also positioning it as an inherent component of the transformation of identity. In this way, Te Rākau acknowledges the way the discomfort between social groups limits possibilities for transformation, without rejecting the possibility for individuals to destabilise those power relationships. Performance is positioned as the medium through which this agency can be trialed. It becomes the space to play with past, present, and future selves. Here, the philosophical connection between performance, emotion, and transformation emerges. Whereas the performance of participants' identity has largely involved displays of disruptive behaviour in the past, theatrical performance is seen to facilitate an opportunity to jump out of those familiar social roles and experiment with new identity formations. Performance holds the potential to redirect that unsettling emotional energy into creative collaborative projects, which in turn transform the identity:

> ***Deanna:*** *I don't know how to describe it... If you could imagine a wilting flower that you know, like almost dead, and then watching it, you know, come back to life, and stand up really strong and proud, and knowing that they belong – seeing that light turn on every time that they performed.*

> ***Jim:*** *That's the power of the process – that you can transform the tools, the energy, into something beautiful, something creative, something collaborative and collective almost straight away... and of course, you know, wrap it up in the traditions of the ancestors.*

The ancestral traditions to which Jim refers include traditional forms of art and performance, which are an integral part of Māori education initiatives. Smith (1997, p.468) emphasises the importance of Māori preferred pedagogy – "ako Māori" – which he locates as a central intervention element within Kaupapa Māori initiatives. In many ways, contemporary performance provides a pedagogy that fits easily with these traditional aural learning strategies, and Te Rākau fuses contemporary theatre with traditional art forms. In this way, performance provides participants with an embodied experience of change, healing, and empowerment:

> ***John:*** *It was about using theatre as a tool to heal and to better people's lives, empower people's lives.*

The literature on performance pedagogy supports these ideas. The potential of performance to create social change is based on the idea of embodiment – that we learn, construct, and reconstruct ourselves, through embodied interaction (Beeman, 2002, p.87; Hamera, 2002, p.121; Jones, 2002, 184; Kisliuk, 2002, p.105; Stucky, 2002, p.139; Warren, 2005, p.99-101). Change happens in the body – not separate from it – and performance grounds change in an embodied experience. Additionally, the literature maintains performance creates a safe space to bring controversial issues into the public arena, making sites of oppression visible, and enacting a politics of resistance (Denzin, 2003, p.14; Pineau, 2005, p.29). This idea is supported by John's next statement:

> ***John:*** *[It's] education I think too for the wider community – to have their eyes opened to something they normally wouldn't see, something they wouldn't want to be a part of, or you know, like a segment of a society that they would not have any contact with (this is more working in youth prisons). So it's almost like an enlightenment for a community... to actually get a look into – there's actually more depth to this person, you know, there's more than the crime that the person has committed... You know, they actually see more of a whole person rather than the dysfunction or the behaviour. They actually see a human being, and I think that surprises some people. So that's very important.*

In this way, performance is believed to open people up emotionally in a way that produces change and healing, not only for participants themselves, but also for audience members, and the relationship between these groups:

> ***Jim:*** *[When] people are emotionally open... if the connection takes place, if there's that thing that happens, in which you know through the rituals of theatre marae, we create an effective relationship between the audience and participants, magic can come after that – commitment. You know, supporting and nurturing the kids can come after that. 'Cause people wanna help, I think people genuinely wanna help. But how do you help? Do you go up to the street kid who's pissed and who's waving a bottle around, and say, "Can I take you home for dinner?"*

Thus, unsettling emotion works as a catalyst for healing. Whereas the ability of the audience members to connect with these young people is limited in day to day life, performance enables new connections to be forged. The audience members are

moved by the controversial issues presented in the performance and the grief, compassion, surprise, and understanding that are evoked provide the impetus to change the way they relate to these young people. Where these relationships have been previously characterised by distrust, fear, estrangement, and misunderstanding, performance aims to unsettle those parameters and establish closer bonds between audience members and performers:

> ***Jim:*** *Ultimately we want to try and create healthier connections, healthier communities, healthier relationships between the children we work with, their families, and the communities they come from.*

This reveals the third way in which unsettling emotions are philosophically embraced within Te Rākau pedagogy. In aiming to restore Māori communities, deep emotional and spiritual connections are seen as a normal part of whānau relationships, in which uncomfortable emotions are embraced alongside comfortable ones.

Unsettling Emotions: A Cultural Norm

In contrast to modern Western education, in which emotionality and spirituality is marginalised, Māori epistemologies embrace these aspects of being:

> ***Emaraina:*** *The emotional and the spiritual are actually acknowledged in a Te Rākau process. They're not pointed out or anything, they're just naturally – well they're relevant. They're relevant to discovering who you are.*

This idea resonates through the literature on Kaupapa Māori education, which normalises the cultural aspirations of Māori through the principle of 'taonga tuku iho' (Pihama et al, 2002, p.36; Smith, 1997, p.467). This refers to physical, social, and metaphysical resources – language, knowledge, possessions, and protocols – that make up the legacy and birthright passed down by the ancestors. Māori ways of being and understanding are taken for granted, including the view that emotionality and spirituality are normal parts of life, in which personal relationships to the universe, the Earth, and the ancestors is expected:

> ***Jim:*** *I believe that stuff (being a Māori anyway) that my tūpuna are with me all the time, that the ancestors are around and want the best outcome for you. A lot of the kids that come to us that aren't Māori have not experienced that. And you*

can't tell them. They have to feel. And often they'll feel it by closing their eyes and they'll feel it by feeling the emotional thing well up inside them.

These Māori norms provide a strong counterpoint to the way emotionality and spirituality are marginalised within the mainstream system:

Emaraina: *There's nothing educational out there that even attempts to do anything like that. I mean [mainstream] schooling tries to avoid having to deal with emotions completely. In fact emotions are, you know, looked down on.*

Similarly, Jerry describes how Māori values are marginalised by the values underpinning mainstream organisations:

Jerry: *I think that within mainstream organisations, they try to resist anything emotional, they believe you can learn something quite passively... They like the kind of situation where you turn up for the day and someone talks about it and then you go home. We're saying we want a four day wananga where you stay the night, you have to introduce yourself, and all that kind of thing, you actually gotta sleep together...*

So their idea of doing Treaty training or understanding an individual is quite passive... [However] they work with Māori and Polynesian and their job is to delve into an individual's deep seated emotion or baggage – that's their job. But how effective can they be if they can't do it to themselves? How effective can they be if they've never done it? Because my experience of working in mainstream organisations, there's so many policies and procedures around it – that you can't go to that place. You know it's like... "you're violating my rights as a worker", you know what I mean... All those things are in place to resist [emotion] – ethics and best practice in terms of working with young people, people with addiction – they don't allow you to go to that [emotional] place.

Huygens' (2004) research into Pākehā activism confirms this idea. One Pākehā participant, for example, describes Pākehā as "cerebral" and needing "heart connection" to change (Huygens, 2004, p.8). This view is backed up by discussions on indigenous-settler identity politics, which suggest dominant-group identity is largely built on, and maintained by, settler amnesia and a state of emotional disconnectedness from the pain of colonisation and settlement (Aal, 2001, p.306; Bell, 2004, chapter 5; Bird-Rose, 1999, p.5; 2004, p.47; Segrest, 2001, p43-68;

Turner, 1999; chapter two). In support of these views, Jim sees these different cultural norms affecting the ease with which Maori and Pākehā participants access and express emotion:

> ***Jim:*** *The Māori kids you know – they can get to that emotional place a lot easier… And sometimes our Pākehā kids – it's a slower process for them. The grief and rage is in there. They've just been taught, I guess, or culturalised into expressing it in quite a different way, a more controlled way.*

Additionally, the relationships that are normalised within Te Rākau bear little resemblance to the relationships normalised within mainstream schools:

> ***Jim:*** *We have to form relationships that are, I think, bigger than the normal teacher/student relationship by the very nature that, you know we co-exist twenty-four seven – it has to be. So we become, you know, anchors, mentors, uncles, aunties, brothers and sisters – that's what the kids call us – uncle and auntie, and that's genuine for them. And so with that, of course it's not pupil/teacher. It's about whanaungatanga, it's about whānau, and with that comes a whole lot of other emotional sort of parameters, expectations, boundaries, challenges.*

This highlights the different emotional parameters expected within whānau relationships, and emphasises the importance of whānau as a crucial social construct in Kaupapa Māori education, in which learning and change is not seen as an individual activity:

> ***Deanna:*** *I think that change is not just a one person thing. If you're inside of a whānau, I believe it needs to be a whānau change, and that you can't just work with one person in the family, you need to work with the [whole] family.*

The importance of whānau is strongly emphasised in the literature (Bishop, 1996, p.215; Bishop & Glynn, 1999, p.75-76; Hohepa & Tangaere, 2001, p.55; Smith, 1997, p.471; Smith, 1999, p.169). Graham Smith (1997, p.471) positions it as a vital intervention strategy in Kaupapa Māori theory and praxis. He argues that "the notion of whānau is so crucial to Māori language, knowledge, and cultural resurgence, that any politics of revitalisation for Māori must also take account of revitalising the whānau as a significant institution and mode" (Smith, 1997, p.449). This point helps

explain why mainstream approaches to Māori educational underachievement have historically been unsuccessful, because they have failed to see the importance of whānau, and have instead largely viewed the problem at the level of the individual:

> ***Deanna:*** *A lot of teachers don't give a shit about what's going on for you at home. That was my experience. The only one that did was my Māori teacher, and I think that's why I was so, you know, attracted to wanting to spend time with them.*

This also becomes an integral philosophy and aim of Te Rākau – to create whānau-type relationships in which reciprocal caring is normal. The notion of a healthy whānau becomes the ideal vision:

> ***Jim:*** *You're giving them a new sense of belonging to, well a holistic family – you know one that doesn't swear, one that doesn't beat and bash, and pillage and plunder and rape, and not care – one that is about equity.*

> ***Deanna:*** *What the kaupapa brought was structure and boundaries and safety nets, and all those things that I believe a lot of rangatahi lack, or don't have inside of their own whānau.*

Jim also stresses the need for the whānau to be physically and emotionally safe:

> ***Jim:*** *An unhappy child is unlikely to learn much at all. You know a broken, beaten, battered child – what are they gonna learn from anybody, well intended or otherwise? Even me. So we've gotta just make them safe before they can learn anything. And they have to be emotionally safe, they have to know that safety means that someone's not gonna exploit them... You have to feed them well, you have to sleep them well, you have to let them play.*
>
> *Creating a mood in which people feel safe, people feel honoured, people feel validated, people feel like what they have to say matters. And if you can create that – I guess that sense and that mood – you can generally transfer any information.*

Smith (1997, p.172) discusses the notion of "kaupapa" as a key intervention element that describes the "collective philosophy" or "utopian vision" binding Kaupapa Māori initiatives. The kaupapa of Te Rākau is held together by the collective commitment to

the whānau, in which close emotional bonds are expected. It is normal to cry together, laugh together, learn together. This idea is echoed by Hohepa and Tangaere (2001, p.58), who emphasise the physical, spiritual, emotional, and cognitive dimensions of learning "as fundamental in the education and development of Māori children". Furthermore, Māori views of emotion are inclusive of both uncomfortable and comfortable emotions. Rangimārie Pere (1991, p.30) maintains that the Tuhoe people, for example, do not divide emotions into negative and positive groups. Rather each emotion has both a positive and negative manifestation: love can be positively unconditional, and negatively possessive; jealousy can positively inspire one to improve one's own skills, and negatively prevent one from affirming another person's achievements; pride can be positively expressed through acknowledging another person's success, and negatively expressed through failing to acknowledge when one's actions have hurt another (Pere, 1991, p.30). In a similar vein, Jim refers to emotional power used negatively by participants:

> ***Jim:*** *They know how to emotionally work a situation to achieve what they want to achieve, and a lot of it's having used emotional power in a negative way, but it's kept them alive.*

The negative use of emotion is seen as a survival strategy, rather than a cultural or individual fault, imbalance, or disease, and Te Rākau aims to redirect that energy into its positive manifestation. Additionally, the following excerpt emphasises not only the importance of having a language of emotion, but also a process to express emotion:

> ***Jim:*** *If we don't have a language, and have a process that allows us to, you know, vent the emotion... If you don't give people ownership, if you don't, I think, dismantle the jigsaw and help them put it back together again, you just end up with chaos, and you know emotional chaos is not a good thing, 'cause people do really unsafe things to themselves and others ... It is just so critically important.*

A number of Māori cultural practices assume the value of full, powerful, and deep emotional expression, in contrast to the dominant cognitive focus on talking about emotion rather than feeling and expressing it. Catherine Love (2004, p.75) cites a number of formalised means of expressing emotion in her exploration of Pere's work. These include the traditional art forms of haka and waiata tangi, the practice of karanga and whaikōrero in powhiri (welcome ceremonies), the expression of grief

through roimata and hūpē (sobbing and weeping) and processes associated with tangihanga (funerals) and unveiling ceremonies. Pere (1991, p.30) maintains both men and women cry in sadness and joy – "tears are regarded as coming from the sacred pools of healing. No one is seen to be too emotional in these contexts". In this way, numerous Māori protocols are underpinned by the theory that passionate, angry, poignant, and humorous expressions of emotion are positive and essential to life (Love, 2004, p.75).

Summary

Te Rākau pedagogy philosophically crosses the divide between critical and transformative approaches, recognising the importance of unsettling emotion to political and personal transformation. Uncomfortable emotions are seen as inevitable given unequal power relations between Māori and Pākehā, men and women, rich and poor. Moreover, mainstream anti-emotional socialisation and settler amnesia is seen to result in continued cycles of oppression, repression, and violence, further exacerbating unequal power relations. These understandings underpin the philosophy of unsettling emotions as openings for change, or catalysts for healing. They also support Māori preferred pedagogical relationships, which engage in more expressive emotional relationships than is usual or expected within mainstream schools. Furthermore, emotionality and spirituality are viewed as inherently important aspects of learning. As a central element of Kaupapa Māori education, the notion of whānau implies deep emotional and spiritual connections. This connectedness, belonging, and sense of oneness underpins Māori epistemologies, and forms the vision toward which the group aspires.

These views of unsettling emotion are interconnected within Te Rākau philosophy. However, they hold different weight in terms of guiding the practical strategies used. The first view – that unsettling emotions are symptoms of unequal power relations – is the point at which the majority of participants meet Te Rākau. Many are directed toward the group because their anger, frustration, grief, depression, and other unsettling emotions are being chanelled into disruptive behaviour at home, in school, and in public communities. This philosophically drives Te Rākau, underpinning its very existence. However, the other two philosophical views of unsettling emotions – as intrinsic to Māori norms, and as catalysts for healing – support the various practical strategies embraced within Te Rākau processes. These are discussed in more detail in the next chapter, which looks at how these philosophies are transformed into practice.

Chapter Five

THE "EMOTIONATER": THE PEDAGOGICAL PRACTICE OF UNSETTLING EMOTION

You have to do this emotional work with people, you have to break 'em down and find out where it went wrong, and then put it back together again (Jim).

The previous chapter investigated the way in which unsettling emotions are philosophically incorporated in Te Rākau pedagogy. This chapter explores how these emotions are practically embraced and worked with by Te Rākau. Three primary approaches are identified. Firstly unsettling emotions are part of the vision of whānau, which the group aims to create by normalising deep emotional and spiritual connections, in which the full range of the emotional continuum from tears to laughter is expected. Secondly, Te Rākau counters mainstream anti-emotional socialisation by the use of a number of transformative therapeutic strategies to develop emotional awareness and expression, and deal with the repressed pain symptomatic of unequal power-relations. Thirdly, Te Rākau pedagogy channels and transforms these unsettling emotions through the creation and performance of collaborative theatrical productions.

Each of these elements will be discussed separately, although in practice they do not happen in sequential order. Additionally, it is important to recognise that whānau forms the heart of the overall approach, without which, the other strategies are impossible. The whānau creates the safe space to feel, and supports the other strategies of transformation and performance that form the interwoven strands of Te Rākau pedagogy in practice.

Whānau: Making it Safe to Feel

Close emotional and spiritual bonds are normalised within the whānau, which becomes the pinnacle toward which the group aspires. The way in which whānau is practiced in Te Rākau is characterised by flexible shared roles in which no role is more important than the next, illustrated by the following excerpts:

Emaraina: *[It's] done in a kind of family environment way... side by side, and by example – instead of trying to 'teach and tell'.*

Deanna: *You wear multi hats when you're in there, you know it doesn't matter what position you hold, you clean toilets, you drive the vans, you run the meetings, you just do whatever you can ...You live and you breathe and you eat and you sleep and you cry with these people. And you get to bear witness to their growth.*

John: *The cook is as valued as yeah the person that washes the dishes, is as valued as the orator of the words or the narrator of the words... No one's more important, and no role is more important than the next role, so and that's what makes it work.*

Also important are the formation of relationships that resemble tuakana-teina (older-younger sibling) connections. These form part of the ideal structure of the whānau, called the "buddy system", in which members of the whānau are paired off, based on positive connections that emerge spontaneously, or the strategic matching of certain individuals who have particular gifts with others who need those gifts. Much learning and teaching is done in this manner through mentoring and role-model type relationships:

Deanna: *Yeah the buddy system... that was probably the best, that was a really good system when it was worked really well... each facilitator had buddies, you know it could be a group of buddies, or one buddy ... Anyway that's designed for people to be able to keep an eye on each other and sort of peer support, peer mentoring, specially when it came to the kaupapa, and pulling each other up and supporting each other.*

John: *Role-modelling really is the main thing, you know it's like, here's these young men seeing [male] facilitators talking about their pain, and their hurts, and their emotion.*

Additionally, the kaupapa or vision of whānau is upheld by collective agreements, which support the development of strong emotional bonds between members:

Jim: *The kaupapa is just creating those guidelines in which people can be safe… Encourage them to be honest, open and willing… Share our own stories, share our own experience or wisdom.*

Deanna: *There was no stand-over tactics, no violence, no gang affiliations, no bullying, no swearing, no putdowns… no secrets.*

John: *Anonymity is key. So it's making it clear that what stays, what goes on within the environment of exploring pain, past secrets etc, stays within the environment.*

A contract to be drug and alcohol free is also a central part of the kaupapa, and a willingness to deal with other addictions used to block or suppress uncomfortable emotions, experiences, and events. For those members who engage in substance addiction, this in itself is hugely challenging:

Emaraina: *Initially they have to learn to be with themselves without those things [drugs and alcohol] in their systems, which is a huge thing in itself… You have to pretty much re-learn how to feel – you know in a natural state – how to feel, how to deal with those feelings, and how to communicate those feelings too.*

All these agreements support the ideal of whānau, and create a space in which it is safe to feel and express emotion. This also involves normalising spirituality through daily karakia (prayer):

Jim: *I do get a bit staunch about the karakia. That it doesn't matter how long a kid takes to get the words out. You just close your eyes and let it happen… Yeah it's in those moments, if you can get them particularly to believe that there is a spiritual… oh… what is it? A threshold, a potential inside them.*

Additionally, a personal connection to Ranginui (Sky Father) and Papatūānuku (Earth Mother) is encouraged through both karakia and waiata (song):

Jim: *I'm trying to impart to the kids the need to respect Papatūānuku, you know, to live in a balanced way as best you can with the Earth.*

Dee: *A lot of the waiata talk about Rangi and Papa... it's a good way of learning about whakapapa, you know, it's a good foundation for learning when stories are told through waiata.*

As discussed in the previous chapter, the value of having a personal relationship with the Earth and universe is stressed within Kaupapa Māori methodology (Barlow, 1991, p.171; Marsden, 2003, p.63; Mead, 2003; chapter three; Pere, 1991, p.6). Ranginui and Papatūānuku are living conscious beings and the progenitors of human life. Karakia and waiata help participants develop a sense of understanding about these genealogical connections. These strategies, and the others mentioned above, form the structure of the whānau to which the group aspires, a learning structure that is also heavily emphasised within the literature. Graham Smith (1997, p.470), for example, reiterates some of these ideas, stressing the mutual responsibility for learning and collective ownership of knowledge within whānau structures:

Everyone has responsibility for everyone else's learning; the whole learning site is seen to constitute one 'whānau' (extended family) and all of the parents are parents to all of the children, all of the children are brothers and sisters, all of the knowledge belongs to the whole group (Smith, 1997, p.470).

Smith (1997, p.470) maintains the socio-economic pressures bearing upon Māori communities are also shared within Kaupapa Māori schooling. Socio-economic conditions are mediated through the practice of whānau, and wealthier members support poorer members. Similarly, Te Rākau resources are viewed as collective, and the whānau becomes the space to mediate the emotional trauma stemming from socio-economic conditions. Supported by collective agreements, the whānau collectively uncovers that which has been buried and is causing havoc in individuals' lives. The traditional practice of mihimihi (greeting/acknowledgement) becomes the broad framework in which other transformative strategies are embraced to uncover these emotions. The group meets daily in a circle to connect and communicate:

John: *It was about a circle, I suppose. I think that's the framework of this process, of this whole thing. It's a circle. And it's like a circle is safe, a circle is a hug, a circle is something that can't be broken. It's holding it together... and within that circle you know the shit can come out.*

John's description of the process as a circle is not only an analogy for the sense of collective safety achieved. Rather, gathering in a circle provides the actual physical structure for group communication, a pedagogical style also common to other indigenous peoples (Christensen, 2004, chapter eight). Additionally, the mutually respectful, equitable, and flexible whānau roles are seen as central to being able to achieve the other strategies, which in themselves are confrontational and hugely challenging:

> ***Emaraina:*** *If there's people that aren't walking the walk and leading by example, then you know you're not going to kind of respect what they're telling you to do, or encouraging you to do.*

> ***John:*** *You gain more respect from the people that you work with if they see you washing the dishes, if they see you kind of rolling around on the ground with them, if they see you, you know, doing the work with them.*

In this way, whānau becomes the overriding framework in which deeper emotions can be revealed and healed.

Group Work: Feeling And Healing

> ***Emaraina:*** *It's about bringing the shit to the surface and dealing with it, so that it doesn't affect you, or so you can try and avoid it affecting you, for the rest of your life.*

Te Rākau normalises a number of transformative therapeutic strategies to promote emotional awareness and healing. These strategies are based on the theory that the unsettling emotions inherent within unequal power-relations between ethnic, gender and social-class groups can act as catalysts for transforming those relationships. Conversely, the anti-emotional socialisation common to Western societies works against this potential transformation in the mainstream world. Te Rākau therefore centralises communication processes to counter this dominant trend toward emotional repression and amnesia. Daily communication circles are centralised as an extension of the mihimihi process, and are supplemented by individual communication sessions:

Emaraina: *The whole communication thing, like doing it regularly... you know it wasn't something that we just did once and then it was all over, and "phew we don't have to kind of get honest again for another six months", it was done on a regular basis so there was no hiding, there's no hiding from yourself, well I mean you could give it a bloody good try but you wouldn't get very far... You were constantly exposed by having these group meetings... You can try and hide from the world and from yourself, but you couldn't when you're in Te Rākau [laughs] so I think that was a really good thing.*

Jim: *We'll stop the process every five minutes, you know if it's about getting emotional balance in the whānau, in an individual.*

John: *[Sometimes] the individual would have to be taken out of the process with a facilitator, and the issue or whatever, be addressed out of the process. But I think in general on the return of the client, the process would stop so the rest of the group would be informed as to what had gone on and taken place... You know I think that was a great thing.*

Similar strategies are cited in transformative therapeutic work, in which group communication is central, along with the identification and expression of emotions (Rosenberg, 2003a, 2003b, Mindell, 1992, 1995, 2002). Rosenberg (2003b, p.52-53) creates an alternative language structure to build a vocabulary of emotions and needs that also acts as a strategy to promote connectedness. Similarly Mindell (1992, p.155) defines "deep democracy" as involving a kind of emotional and spiritual sensitivity to, or awareness of, whatever is present in the group field, in which noticing and expressing feelings, both comfortable and uncomfortable, is essential (Mindell, 1995, p.187; 2002, p.28). Similar strategies are used in Te Rākau:

Deanna: *It was pretty important to be able to identify with how you were feeling. It was hard, I mean, it was really hard to be able to know, to be able to identify the difference between things, but yeah, very much encouraged.*

Emaraina: *I know what Te Rākau was trying to achieve... trying to work with people's emotions and allow them to feel them, to feel that in themselves, and just using the process as a tool to be able to do that. It was all pretty much based on emotions, most of it really, which ever way they came out – usually sideways. It's like a bloody "emotionater"! It was just a process set up to bring*

out emotions and encourage you to feel your own emotions, as opposed to what you've been taught your entire life, which is to suppress your emotions [laughs]. Yeah so emotions were pretty important, it was all pretty much focussed on – well not so much the emotions – but the experiences, and then deal with the emotions kinda thing.

Jerry: *They weren't used to talking about how they were feeling. You know, "How do you feel?". Well what a strange thing. What a strange question... They're not used to it, and so you just keep on having that routine... You're getting someone that isn't used to talking about their feelings to begin to talk about them. And because it's intense and it happens every day, they can't avoid it – it becomes the whole world.*

However, normalising emotional awareness is not always easy:

Meg: *What happens when people are given the opportunity to address these issues like addiction, or violence, or racism, or colonisation... some of those things that come to the surface?*
Jerry: *Well obviously they don't want that to happen, they don't come there to address that. Obviously there's a resistance, and a lot of them don't even know that the baggage that they carry was even there.*

Dealing with conflict becomes an inherent part of increasing emotional awareness, particularly when anti-emotional socialisation and addiction has concealed people's deep pain for long periods of time:

Jim: *If [conflict] happens I never shy away from it, in fact sometimes I encourage it, so that we're constantly using it in the moment, in the reactive moment to teach – that "once upon a time you would have slugged that person, or you might have run away... [but] today we're gonna sit down, we're gonna talk it through, we're gonna look at why that's come to be" ...I guess that that's the thing that is most powerful.*

Jerry: *I suppose one of the hidden rules behind my role along the way was that you had to break people – like horses pretty much – you had to break them to the point where they would be emotional, and then you could work with them, and that's coming face to face with a whole lot of resistance.*

In a similar vein, Mindell (1995, p.12) maintains "engaging in heated conflict instead of running away from it is one of the best ways to resolve the divisiveness that prevails on every level of society", and he sees unsettling emotions at the margins of the group as potentially transformative for the whole group. Collective expressions of deep grief and rage through sobbing, shouting, yelling, and crying are common within Mindell's group processes (Mindell, 1995, chapter eleven; 2002, p.25-27). Additionally, both Mindell (1995, p.35-36, 198-199; 2002, p.127-129) and Rosenberg (2003b, 172-173) discuss various strategies for exploring internal conflict that underpins the actions in individual's lives that fail to be in harmony with their deepest desires. Likewise, Te Rākau incorporates a strategy called "provocation" to achieve this:

> ***Deanna:*** *You get into the provocation stuff, the sharing of past hurts, and all those provoking questions that they're asked to write about, like you know, what they thought it might have been like inside their mother's womb, and the first time they felt hurt... So anyway, heaps of questions, heaps of writing, heaps of sharing, heaps of crying, heaps of growing and learning.*
>
> ***Emaraina:*** *[It's] helping the young ones kind of communicate what's gone on for them in the past, or what's going on for them in the present, kind of maybe looking at why their behaviour is the way it is ...Trying to explore why they, what's gone wrong in their lives to kind of make them behave the way they're behaving in the present.*
>
> ***Jim:*** *The process I guess is about going backwards to come forwards, it's about unravelling hurt, fear, abandonment, like you know, getting the jigsaw puzzle that's in a hell of a mess and drawing the pieces out, and then trying to reassemble them in a way that the person's whose life it is can have some understanding, ownership over what has happened to them. So the process is a therapeutic restorative healing process ultimately...*
>
> *Then, through a series of provocations, yeah unravelling the stuff, you know going back and recounting the horrors – the ones that they're prepared to share at the time. And then looking at the impact that those things have had on people's behaviour, and the attitudes that drive the behaviour, and you know underneath that the core beliefs that are, that keep people stuck... "I'm not good enough", "It's not gonna get any better", "I'm useless"...*

And really tackling those... [Asking] "where have we arrived individually and collectively?" These behaviours – and they look like truancy, they look like violence, they look like criminagenic sort of development, they look like swearing, thieving, lying, cheating, manipulating, deception. And I say "well those things are tools, you know, you could call them defects, but I call them tools. And those are the tools that you've developed as a result of your life's experiences to survive, to still be here and talking in this circle. And you've needed a lot of energy to keep those tools sharp, and now some of those tools are turning around and they're stabbing you, you know, your own tools are destroying you... You're getting locked up, you know someone else is taking the power away, 'cause some of the tools you use are destructive to you and others. But understand that they're things that you developed initially to survive the trauma and the hurt".

And when you break through that stuff, you just see this huge light go on in people, 'cause it's like they become separated from those events. They make sense of them and that the behaviour is just a bi-product, and that they can have some power over doing something about that... 'Cause what drives the tools is just energy, and we can convert the tools into positive things.

Jim resists the dominant tendency to pathologise whānau members' actions as inherently 'wrong', 'sick', or 'bad', and instead suggests these are tools driven by energy that can be used either positively or negatively, a view shared by Rangimārie Pere, who maintains Tūhoe people do not divide emotions into positive and negative categories (1997, p.30). This idea also resembles Rosenberg's (2003c) theory that all actions are attempts to meet needs, but that without awareness, some actions become suicidal in the sense they end up sabotaging our needs or the needs of others. In a similar vein, Jim emphasises the energy underlying these tools, or suicidal actions, as neutral, and stresses the possibility of redirecting that energy in a positive way. This is further supported by Mindell's (1995, p.91-102) claim that acts of aggression or terrorism carry important messages and are often attempts to awaken people to the need for social change. Similarly, Te Rākau does not devalue aggressive behaviour, but seeks to make sense of it by exposing the messages it conceals, and finding other activities and ways of being that are in harmony with one's deeper desires:

Jim: *You're challenging some pretty deep rooted behaviour and beliefs that have helped some people survive in their lives up to that time. But I never talk*

about chucking stuff away. I talk about, you know, wrapping it up in love and tucking it away somewhere. Because, you know, "those behaviours and what drove you kept you alive, but do you need them anymore now? You can operate in a different way, so tuck it all up and just put it aside for now". If you negate someone's experience and the behaviours that they've developed to survive those experiences, you just won't get anywhere. So it's never about devaluing anything. It's about upgrading everything and, you know, finding a way through that talks about all the events, everything that's happened, as being part of you life's experience, and validating it, and making sense of it.

Provocations take place within the context of the support of the whānau, again strengthening bonds through the realisation that what have often been secretive painful experiences are shared by others:

John: *I think part of that process you know is... the realisation that you're not the only person in the world with this particular shame or whatever – secret.*

They are also often very emotional processes:

Jim: *When we sit down and we share our stories and the kids cry... we'll just wait. You just have to wait, you know, and a child might take ten minutes to say four sentences. And you just wait, you know, and be patient. Yeah the results are astounding because it gives everyone permission to connect with their own emotional recall or memory around that, and then support that person.*

The healing facilitated by these processes is seen as poignant and tangible:

John: *You can see [the change] in a person that's moved emotion, because it's like there's something about their being that is lighter. There's something about them that isn't so intensely held. There's a shift, there's a softening. You can see a softening, even around people's eyes... It's a letting go. It's almost like raindrops... the restrictions are released for that moment... It's very powerful amazing healing stuff.*

Additionally, gender-divided groups are often used for the provocations because it is recognised that the power relationships between men and women can prevent expression and healing:

Emaraina: *Gender definitely plays an important role. I mean there's certain things that I think are gender specific when it comes to revealing things that are deep within yourself, you know emotions and stuff like that. But I think there's a need to have both genders [together as well] and that was always done, but we often did things, you know, just the females or just the males... I think that's a sensitive kind of thing that you have to deal with.*

Jim: *A lot of the really intense one-on-one [work] will happen woman to woman. And I just accept that. I don't have all the mechanisms on board, I don't have the frame of reference, I don't have the physiology of a woman, and neither should I be concerned that I don't. [We] have the appropriate female staff in the mix, so they can make those connections. The women stay in the women's house, the men stay in a men's house. You know they come together during the day and they intermix, 'cause we do that in the world, but most of the deep answers that they need – they need to hear from other women who have been through the journey, who have been there and done that.*

John: *Part of it for me was, you know, like looking after, facilitating, a large group of males... so... part of that would be a framework for each boy/man to talk about their issues, or talk about what's going on, and so that's I think very different, and too it was safe in a sense it was just the men there, and especially with young men, it's almost for them it's... to have had females – peers of their own age – I think it would have been more difficult for a young boy, a young teenager to... express emotionally because it's.. an ingrained belief 'it's not cool' in front of a girl, and you wanna look good in front of the girls you know, and crying isn't part of that belief, you know. So that was a big eye opener... because the young men had a lot to talk about, almost too much, but yeah no seriously – it was pretty amazing – never experienced anything like that again eh, pretty incredible... yeah just to allow that space for communication.*

These separated groups also contradict some of the mainstream beliefs about the differences between the gender groups:

Meg: *You know you were talking before that men are doers and they don't really prioritise communication – this experience obviously contradicted that?*

John: *Absolutely, yeah, yeah no absolutely... and it didn't make us any weaker. It's not in the framework, you know really, it's not in the belief system... you don't sit around and talk for two hours about issues. And your issues with another boy! [laughs] ...Yeah it's pretty different, and wow, na it's great! Cause what would normally happen is, you know, there'd be either just a total removal from that person or a little punch up or whatever, you know, it'd be something, but here it was like there was communication going on. So there were never any fights amongst the boys...*

I think deep down, they are real yackers. I do, I think they really wanna talk in an environment which is safe... and talk about issues and be able to express how they're feeling so they can be heard... 'cause everyone like wanted to put their input into that discussion.

At the end of the day, the biggest, the ugliest, the angriest... they're all just hurt inside, just all children crying – that's the big thing I learnt.

John's discussion emphasises the way a gender separation strategy can reveal totally unexpected results contradicting the dominant belief that boys are less emotional, expressive, or caring than girls (Thompson & Kindlon, 1999, p.89-90). In this way, separation actually shifts the power dynamic between the genders in a way that repositions the dominant male gender group, and reduces the negative stigma attached to the girls' emotionality. The boys, who might have maintained their staunch unemotional position in a mixed gender group are given the opportunity to realise and reveal their emotionality. Similarly the girls, who might have attempted to conceal their emotions in a mixed group because of the bad-press that equates emotionality with weakness, are able to embrace this part of themselves without fear of criticism.

Te Rākau's gender separation strategy both mirrors and differs from Jones' and Jenkins' ethnic separation strategy used at the University of Auckland. A similarity exists in the way Jones (1999, p.306) draws attention to the conflicting needs of the ethnic groups arising out of the power relationships between them, which she argues are compromised in a mixed-ethnic setting. She maintains that mixed-group strategies fail to reposition the dominant group, reinforcing existing unequal power-relations. Likewise, the findings of this study suggest that in a mixed-gender group, women end up with the job of emoting, communicating, and caring, and the boys are let off the hook. Jones (1999, p.314) suggests that although separation is uncomfortable for the dominant group, it is necessary, and she argues for its value as

a pedagogical tool to reveal the way in which the dominant group maintain hegemony. This is also supported by the findings of this study, illustrated by John's comment about the way 'normal' male expression changed over time. In a mixed-group the dominant view of boys as unemotional, inexpressive, and less caring or nurturing than girls maintains male hegemony. However, this image is destabilised over time through a separation strategy, and the boys are no longer able to be emotionally silent or invisible, and are instead liberated by their new found emotionality and expression.

The strategy of Jones and Jenkins takes a different form to Te Rākau pedagogy at the level of ethnicity. Te Rākau does not separate the whānau into ethnic groups. The reasons for this difference arises out of the contrasting 'spaces' in which both strategies operate. Whereas Jones' and Jenkins' separation strategy operates in a mainstream institution, Te Rākau works in a kaupapa Māori environment. The Te Rākau context automatically shifts the power-relations between Pākehā and Māori members of the whānau because it requires Pākehā to uphold Kaupapa Māori practices. Additionally, Pākehā participants, who are the numerical minority in Te Rākau processes, tend to come from marginalised communities themselves, and their lack of privilege creates a sense of common ground with Māori participants:

> ***John:*** *I think the Pakeha kids thrive on the kaupapa, because of their socio-economic position. They're used to being on the outer. Like they have heaps in common with the Māori kids. I never saw any of them having a problem with it actually. Plus the whole Māori element wasn't treated as taboo, so they didn't feel like they had to get it right. It was easy to embrace.*

> ***Emaraina:*** *The Pākehā kids love it. They seem to really kind of embrace the kaupapa. It wasn't an issue that they weren't of Māori descent... the common thread was their struggle.*

These Pākehā participants are different from the white students Jones' refers to, who I imagine, for the most part come from privileged white communities. Nonetheless, the conclusion Jones arrives at still has some relevance to the Te Rākau context. Jones (1999, p.315-316) puts forward a "politics of disappointment" for dominant-group teachers and students, arguing that disappointment, uncertainty and not knowing ought to be embraced as positive elements within 'postcolonial' multicultural education. Similarly, Pākehā staff in Te Rākau must accept that their presence in the

group is only effective within the context of the Kaupapa, which is defined and controlled by Māori, requiring some degree of disappointment, uncertainty, and not-knowing. John sees the Māori numerical majority in Te Rākau as a crucial factor underpinning the group's effectiveness:

> ***John:*** *The majority of the facilitators were Māori, and the majority of the participants were Māori. So in a sense there's that kind of mentoring, trust, whatever... I don't think it would've worked if everyone was Pākehā working with a majority of Māori ...Just the ethnicity breaks down the barriers 'cause there's a common connection.*

John's statement implies the need to accept the limitations of Pākehā involvement within a Kaupapa Māori framework. However, the vision of whānau to which the group aspires remains inclusive of non-Māori, despite these constraints:

> ***Jim:*** *Ultimately underneath it all, it's about family... and you know families... in most of their business I believe, work more effectively as a family. If there's particular issues that you need to resolve between family members – fine... or genders within that family – fine. But you know I've never made a separation. I've always tried to be entirely inclusive... inclusive in the processing say between kids who are Māori or not Māori, 'cause in the end it's about our quality of connection with each other as people.*
>
> *In the end the genuine intention to try to help people to heal is what works, rather than what colour you are, you know what ethnicity or race you are, what sex you are. That's what I believe anyway, and you know it still holds true to this day – the gathering of like-minded people. And you know me Meg – if we don't arrive at a place of synchronicity – you probably have to walk back down the stairs. 'Cause I guess I still steer it along.*

Jim's last comment illustrates the expectation placed on non-Māori staff to embrace Kaupapa Māori. Those who are unable to do this are unlikely to either want, or be allowed, to stay in the group. Moreover, Emaraina stresses the importance of non-Māori awareness of the issues of racism that arise in the group:

> ***Emaraina:*** *That whole racial thing is not really an issue in Te Rākau. All those barriers are soon brought down. They're not really there pretty fast. If they are in*

the beginning phases, it's not long before they're not even an issue, which is interesting cause our society's not like that.

What really helped was the non-Māori facilitators'... like willingness and respect for Māori... having some knowledge and respect and understanding of where [Māori participants] were at for those reasons, if they were having those issues [around racism]. I thought that made quite a big difference.

This comment suggests that Pākehā knowledge of these issues has a positive impact on transforming the relationship between Māori and Pākehā. It also supports Bell's argument (from the previous chapter) that an exploration of colonial history is crucial for Pākehā to develop an identity that extends the boundaries of domination (Bell, 2004, p.102-104). Both Emaraina's and Jim's comments suggest that Pākehā involvement with Te Rākau is, in fact, dependent on the development of the alternative Pākehā identity to which Bell refers. In light of these discussions, Te Rākau creates an environment that neither denies racism, nor seeks to advance it. Kaupapa Māori practices are centralised, meaning non-Māori must come to the party, so to speak. However, the ideal of whānau is inclusive of Pākehā and other non-Māori participants within this context.

These discussions also clarify the way in which various group work strategies are embraced within Te Rakau pedagogy as a means to deal with the suppressed pain that results from the unequal power-relationships between social groups, without ignoring the ways in which those relationships also constrain that healing process. Additionally, the transformation of these relations of domination and subordination is supported by the incorporation of performance pedagogy.

The Show: Transforming and Performing

Performance pedagogy is the other central element in the weave of Te Rākau pedagogy. It is based on the idea that people deconstruct and reconstruct their identities in their bodies, and that performance provides whānau members with an embodied experience of change and healing, in which pain and anger can be channelled in creative ways:

Deanna: *There's another way of living your life... if you've been brought up in violence or the gangs or whatever, that that's not just what life's about... there are other ways of doing things, there are other ways of expressing your anger,*

you don't have to go and smash someone over, there are other ways of dealing with hurt… You know, having a creative outlet.

Additionally, performance reaffirms the change process through the re-enactment of the journey of transformation taking place:

Deanna: *The show is very much about a journey, from participants' darkness, you know through their darkness into their light… I think for rangatahi it was really, yeah like a boost. It was like, yeah this is my story – well these are our stories – these are the hard times, and these are the hurtful times. But it's ok, 'cause there's good times to come if I make the right choices in my life.*

Performance is also an inherent part of Kaupapa Māori education, in which mahi toi (the creative arts) are highly valued. The traditional art forms of kapa haka, poi, and mou rākau are incorporated as daily activities. These also support the connectedness of the whānau, as Deanna's comment suggests:

Deanna: *You start off with, almost like the building blocks being the kapa haka, which is about you know whakawhanaungatanga, and the team building stuff and trust.*

Additionally, the physical aspect of theatre is seen to help people's physical and emotional bodies heal:

Jim: *We give them lots of water, physically sort of work them really hard – they do yoga, they swim three times a week, we do meditation …We play a lot, and it's to help the physiology settle, it's to help the emotions settle you know, and they laugh a lot and play a lot as well.*

You know, a lot of those silly theatre games we played are so important because it makes them laugh, and you have to keep laughing – you gotta get that balance.

The creation of the show also serves to transform emotional energy from its negative manifestation to its positive expression:

Jim: *You know, you have the creative thing, you throw in the good old waiata and the haka and the poi, the hip hop and the rap and the theatre in there. And*

so that's filling up I guess the hole that's been created from the realisation that a lot of the tools have become things that will destroy you and others if you don't do something about it. So you're replacing that gap, or that vacuum and that void…

Then you're building a performance, and so you know, they're straight away creating a really positive outcome as they unravel their stuff, as they discard some of that stuff, they're creating something else with that energy, you know, I guess the left over energy.

Additionally, the show facilitates the realisation that the sharing of one's negative story can have a positive impact on others:

Jim: *That's when it becomes therapeutic, transformational and empowering, 'cause the kids don't forget it either – they can take that with them – that they had they power to affect someone through telling aspects of their story, which would've been regarded as entirely negative [yet] it can have a profound positive affect on someone else.*

In this way, performance is seen to facilitate new reference points for the relationships traditionally characterised by violence, misunderstanding, fear, and estrangement:

Jim: *[Opening night] has a whole lot of value in itself because they suddenly become part of something that is ritualistic. It's you know, for me, simple and profound at the same time that is about an ensemble of whānau choosing to work in unison that generates its own energy, you know as well as what's on the stage, and then is fed by the audience, and that's an enormous experience for them… And you just see them suddenly, you know grow another couple of feet in the moment, because they've never had that sort of affirmation before, they've never been part of such a powerful process.*

Instead of being excluded and punished, whānau members are applauded and affirmed. A new reference point for success and achievement is created, as opposed to failure and quitting:

John: *One of the most important parts of the processes I worked in, was… yeah just carrying something through from the beginning to the end and reaping*

the benefits of the result cause it's actually a really good feeling to perform and to be... acknowledged, appreciated... applauded you know. It's just a sense of self worth. So yeah I think that end result, with all the kinda hard grind to get there is the worthwhile part of the process you know, yeah it's the reward. But yeah I think the main thing is, because so many of these... of the people that we worked with, and similar to myself really in a lot of ways too, have not carried things right through to the finish, you know. It's almost like that ingrained sort of belief, thought pattern that, you know, "I can't achieve anything, so I give up". So a big part of it was not to give up. A few gave up along the way, but a lot didn't. That's what the process was all about, for me anyway, was to follow something through and reap the benefits.

Finally, performance opens people up to deal with controversial issues that tend to unsettle the emotions, in a way that promotes realisation and conscientisation:

Jerry: *The audience, if you like, that came in to see a performance got a whole lot more. There was a lot of controversial stuff... that you don't deal with as an individual, as a society, as a community you know. So they came in to watch a show. They left affected. But you know the best kind of performance or movie are those that affect you emotionally... seeing a person that you lived next to, or in your neighbourhood, or part of your whānau up there [on stage]... People leave affected because they either realise that they have similar stories, or they didn't know that that happened in their family.*

This point is again supported by the literature, which stresses the ability of performance to confront controversy (Denzin, 2003, p.14; Pineau, 2005, p.29). Additionally, Gomez-Pena (2005, p.97) maintains, "one of the most radical and hopeful aspects of performance is precisely its transformational dimension", an idea also revealed through this study, which highlights the performance process as an emotional journey for audience members and performers alike, who are opened up emotionally in the theatrical moment:

Jim: *When our young people perform, and you know some of the most cynical and tough buggers come up and they sit down and go, "Oh yeah, heard about this stuff, what's gonna happen". And then the kids do their thing, and you can feel it in the room, on the day or night at the time, that you know they've been up against it and here they are vibrating their little mauri off, you know because*

they've found something that, that has got their heart going really fast and it matters right now, and you can't help but feel that thing on the night. 'Cause [the audience] they know that a lot of these kids are one step away from the big house, or you know residential with supervision on the way to the big house. Yet here they are, laying it on the line, pouring their little guts out, working their little buts off in this organic magical moment called theatre. You can't help being affected by it. And that's emotionally empowering for everybody.

Whakawhanaungatanga processes or post-performance forums extend the potential for the emotions revealed by the show to act as catalysts for change and healing. Dominant-group audience members often experience emotions such as surprise and compassion in response to theatrically polished and gut-wrenching performances:

John: *The middle-class Pākehā people that come to see the show are surprised by the capabilities that these young people possess, their creative excellence. I think that really blows them away. I think they're surprised by the articulateness of these young people, because the media focuses on the crime, you know, rather than the person behind the crime. When they see these people as vulnerable, they can't help but respond emotionally, and the stereotypes get broken down. You know, like they feel sadness when they see what these kids have gone through. It's a lot more personal and emotional than reading about it in the newspaper or seeing it on television. 'Cause when they're living in their bubble, and they see things in the media, it's frightening, and they don't have a lot of sympathy because the stereotypes hold a lot of power... But it's like, when they're sitting in front of a group of young people who've been trodden on all their lives and who don't know how to make a change because they don't know what that change is, it's like, you know, [the audience] they kinda feel more empathy because they're exposed to the truth of these young people's lives. Their bubble is burst. Their eyes are opened... Yeah, but before the show I really don't think Pākehā people believe they will feel a connection to the young people because 'they' don't commit crime, 'they' don't do these 'terrible' things. They see themselves as good and as law-abiding, and the young people as criminals and bad... At the end of the show they can see what they have in common and they have a better understanding of why these young people have done what they've done. They leave feeling grateful that they haven't had those experiences.*

This commentary illustrates the way in which Te Rākau pedagogy deals with Pākehā anaesthesia and refusal to face the trauma of colonisation and settlement (also discussed in Chapter Four). This loss of feeling is supported by the estrangement that exists between these groups, which confines Māori-Pākehā relations into a simple colonial binary of domination/subordination. However, in an attempt to explore modes of relation that might supercede this colonial relationship, Avril Bell (2004b, p.234) turns to the notion of *ethical proximity* (discussed in Chapter Three). Bell (2004b, p.234, 237), suggests Pākehā need to accept what cannot be known about Māori, without abandoning an ethical concern for, and commitment to, a relationship with Māori. The achievement of such a relationship, Bell (2004b, p.232) argues, requires a confrontation with colonial settler history (also see Turner, 1999, chapter two). Likewise, Huyugens' (2004, p.83-92) research emphasises the importance of facing colonial history for Pākehā conscientisation, along with the need for Pākehā to develop a greater sense of ethics in relationship.

In light of these discussions, the use of performance in Te Rākau pedagogy illustrates a strategy that supports Bell's notion of ethical proximity. The interface of contemporary and traditional performance, which confronts the impact of colonial history upon participants' lives, translates this history into a personalised 'story' that provokes an emotional experience of ethical concern for participants, rather than refusal, disassociation, or anaesthesia – the usual Pākehā response. Jim also sees these post-performance sessions as important connection-building forums that contribute to healing the gender relationship:

> ***Jim:*** *I think one of the most exciting things that happens in our work is the opportunity to kōrero after a show, and for people to get up and respond to how they feel, what they've seen, what they've heard, what they've experienced. And you know people often talk about Te Rākau work being quite experiential – you know you can try and describe it but you actually have to be in the room. And I've seen some really powerful stuff go down, you know, post performance. I was thinking when we were in one of the men's prisons in the South Island. And you know we were working with some tough men who'd done some pretty ah – horrible things to people – and they owned that and admitted it, and in the show, part of that was putting that out there. So in the forum afterwards I remember this particular woman getting up and speaking about an experience she had in which she got raped, and a particular gentleman who had been a multiple rapist got up and apologised to her, on behalf of not only himself, but men who rape.*

He wasn't asking for forgiveness, but he apologised, and then he explained a bit about what had happened to him that was a part of his journey to using that type of behaviour. Oh it was so healing for everybody. You know you can't write a script for that sort of stuff.

Summary

Te Rākau creates a unique fusion of critical and transformative strategies, which highlights the mutual concerns of these fields. This pedagogical synthesis suggests that the crises facing dominant and marginalised communities cannot be addressed as an either/or problem that is *either* political *or* personal in nature. Rather, both critical and transformative strategies are required to effect individual and collective change. This reveals a clear view of the unsettling emotions as crucial to that change process. Within Te Rākau pedagogy, these emotions are embraced as part of the vision of whānau toward which the group aspires, which normalises deep emotional and spiritual expression within relationships. The whānau then creates the space for Te Rākau to work directly with people's emotions. Here, transformative therapeutic strategies are used to deal with the repressed pain that is symptomatic of unequal power-relations and anti-emotional socialisation. These strategies also develop emotional awareness and expression, which is then channelled into the creation and performance of collaborative productions. Both performances and post-performance whakawhanaungatanga forums further support the transformation of relations of domination and subordination, and provide space for the development of alternative relationships of ethical proximity.

Chapter Six

CONCLUSION: "BROKEN, BEATEN, BATTERED" – THE POLITICS OF HEALING

> *Please remember that we are not just retaliating; behind our anger is a search for equality (Mindell, 2002, p.157).*

This study has investigated the role of unsettling emotion in critical transformative pedagogy through an exploration of the philosophy and educational practice of Te Rākau Hua o te Wao Tapu. The findings reveal a picture of the uncomfortable emotions as important catalysts for change both within and between marginalised and dominant communities. Discomfort is viewed as intrinsic to power relations between these groups, and as additionally providing catalysts for healing these communities and relationships. This philosophy is put into practice in Te Rākau by normalising deep emotional awareness and expression under the umbrella of Kaupapa Māori, in which a combination of transformative therapeutic, gender-separation, and performance-based pedagogies are included. The crucial role of unsettling emotions in social change is emphasised. However, these emotions are provoked for contrasting reasons in different communities, signifying separate issues and concerns. Two theories of unsettling emotion emerge to describe these different positions, which also lead to two main arguments for embracing unsettling emotions in pedagogy. However, the potential for using unsettling emotions as catalysts for change is constrained by dominant norms that exile emotion. These constraints reveal the politics of healing. I subsequently present a pedagogy of healing as marking the interface between critical and transformative pedagogies, and I conclude this final chapter by celebrating Te Rākau pedagogy for its unique contribution.

Two Theories of Unsettling Emotions

For marginalised and oppressed Māori communities, from which Te Rākau participants tend to come, uncomfortable emotions are both markers of resistance to oppression (Smith, 1997, 287-288) and tools for survival (Moriarty, 2007) or suicidal attempts to get social needs met (Rosenberg, 2003c). In other words they indicate both the fight against, and attempt to cope with marginalisation, whilst simultaneously

acting as calls for help. This reveals a conceptual picture of unsettling emotions for oppressed groups as signifiers of survival in, and resistance against, an oppressive environment that is failing to meet one's needs.

In contrast, the findings of the study suggest that unsettling emotions for dominant and privileged communities occur for other reasons, the first being when their dominance is resisted or challenged. For example, the separation strategy illustrated by Alison Jones' (1999, p.299-316) work, suggests that the dominant students' discomfort is aroused when marginalised students resist Pākehā dominance and refuse to be marginalised by choosing a separate pedagogical space in which they become the center. Alternatively, Te Rākau pedagogy suggests that discomfort is aroused for middleclass Pākehā when an emotional connection is forged with marginalised Māori communities through performance. Pākehā audience members experience surprise and sadness when faced with the crises in performers' lives, to which they were previously blind or were unaffected by. Up-close and personal performances suddenly making it difficult for audience members to deny relations of privilege or to remain emotionally disconnected and anaesthetised to the pain caused by relations of domination. Likewise, Huygens' (2004) research tells us that Pākehā participating in decolonisation or Treaty workshops experience a whole range of uncomfortable feelings when given accurate information about colonisation and the history of Aotearoa New Zealand, to which they were previously ignorant and oblivious (Huygens, 2004). All these examples create a conceptual picture of unsettling emotions for dominant groups as crucial markers when being conscientised or coming out of a state of ignorance, disconnectedness, anaesthesia, or denial.

This study also suggests an oscillation process can occur between these positional markers of discomfort. Although dominant and marginalised groups tend toward different default settings, so to speak, these are not fixed. For example, once participants become a part of the Te Rākau whānau, they are further conscientised to their oppressive situations by experiencing an environment that meets their needs for respect and care. However, this conscientisation process also requires facing the painful experiences they have survived as a result of their marginalisation, which means coming out of the disconnectedness, denial, and addiction that have acted as tools to survive oppression. In this way, participants are asked to retrieve marginalised parts of themselves, a process that also provokes resistance and discomfort.

Likewise, dominant groups can experience the other side of the equation. Huygens' (2004) research suggests further discomfort is aroused for Pākehā when individuals choose to *act* in response to having their ignorance, unconsciousness, or denial shattered. One participant, for example, talks about the way Pākehā activism can shift an individual from a position of dominance to a position of marginalisation within her own community. "A lot of us are one offs and freaks in our families" she points out (research participant, Huygens, 2004, p.87). Here, the frustration, grief, loneliness, and anger that potentially follow this realisation also mark survival and resistance in an oppressive system that is failing to meet one's needs for justice and truth.

These shifting markers of discomfort highlight the problem of making simple linkages between identity, politics, and privilege. Rather, the complexities identified here emphasise the positions of domination and resistance as unstable and affected not only by ethnicity, but by other markers of privilege – age, gender, class, wealth, ability, 'beauty', sexuality and so on – which shift and morph depending on the environment, the mix of social groups in it, our interconnected relationships, and the particular 'flavour' of the dominant ideology present. It also illustrates the way relations based on the dichotomy of domination/subordination depends on amnesia and disconnectedness within and between both parties. Anyone who resists these norms becomes marginalised in some way. Thus, two theories of unsettling emotion become intertwined in a cyclical process that transit between resisting oppressive systems that do not meet one's needs, to awakening from the ignorance, unconsciousness, and denial that maintains those oppressive systems, or vice versa. The presence of unsettling emotion may signal either position for either group at different stages.

These interconnected theories also point to two main arguments for embracing unsettling emotion in pedagogy, which become equally about the survival of integrity and ethical relationships as they are about surviving oppression. The first argument suggests unsettling emotions simply cannot be avoided in pedagogy because they are an inherent part of unequal power-relations. The second argument suggests they can become catalysts for healing these relationships along with the pain that results from them. The potential for individual and collective transformation using unsettling emotions, however, reveals itself as constrained by dominant norms that have exiled emotion.

The Exile of Emotion

This study suggests that binary relations based on domination/subordination are maintained by anti-emotional socialisation, resulting in emotional and spiritual disconnectedness and the loss of feeling and sense of ethical concern for the 'other'. These dominant norms have little tolerance for the discussion, let alone expression, of uncomfortable feelings. Western societies have been conditioned to avoid discomfort – bombarded from every street corner, every billboard, every television set, every shop window – with advertising that makes false promises about the ability of its product to bring success, sex, money, power, and happiness to remedy one's permanent, yet unconscious, state of discomfort. Denial, unconsciousness, pain-avoidance, and addiction create a dense environment of ignorance and disconnectedness.

The literature further suggests this anti-emotional socialisation is exacerbated by settler amnesia – the refusal of white settler groups to address their colonial history (Aal, 2001, p.306; Bell, 2006, p. 263; Bird-Rose, 2004, p.47; Turner, 1999, chapter two). Stephen Turner (1999, p.22) calls this state "forgetting", and maintains that settler cultures block emotion as a means of forgetting the trauma and pain of colonisation and settlement. In response to these discussions, Avril Bell (2004b, p.234, 237) presents the notion of *ethical proximity* as an alternative mode of relation that transcends domination/subordination (also discussed in Chapter Three). Such a relationship implies having an ethical concern for the 'other' without seeking to consume them or know everything about them. In a similar vein, a Pākehā participant in Huygens' (2004, p.84) research maintains, "change is because of relationship. Without the relationship, and without wanting to care, we wouldn't be changing". However, the physical and psychic estrangement that commonly separates dominant and marginalised communities means they don't often get to be in each others presence long enough to develop an ethical concern. Moreover, Pākehā have become increasingly blind to their own privilege because they are seduced by the myths of equality and meritocracy that form the basis of the 'New Zealand settler dream'. These myths promote the idea that everyone has an equal opportunity and that success is the result of a combination of individual ability and hard work – an idea that cleverly conceals the context of unequal power relations (Waitere-Ang, 1999, p.231).

For all these reasons, dominant groups have little impetus to change, and tend to treat the discomfort and pain experienced by marginalised groups (that result from

the unequal distribution of resources) as an annoying symptom that needs to be controlled, treated, medicated, fixed and/or removed, in much the same way as the Western scientific medical model treats pain in the body. First a huge amount of energy goes into denying that it's painful ('we' don't have a problem). And when the pain gets too much to bear, it is medicated (thrown money). When that eventually fails, it is cut out (war, genocide, 'ethnic-cleansing'). Forgetting the pain of the past effectively results in becoming anaesthetised toward the injustices of the present. In Aotearoa New Zealand, settler amnesia and the myths of equality and meritocracy create a powerful, yet mostly unconscious and hidden refusal in the dominant Pākehā group to addressing both past and present injustices, which Avril Bell (2004, p.90-94) calls the "politics of refusal". In a similar vein Turner (1999, p.29) writes, "Pākehā do not know how to weep for themselves, or their past. The grief of settlement eludes them"... "The will to forget is stronger than the wish to know" (Turner, 1999, p.22).

Amnesia, Anaesthesia, and Marginalised Communities

Settler amnesia and anaesthesia create immense problems for oppressed Māori communities, whose overt expressions of discomfort are pathologised as a cultural deficit or fault, meaning the needs of these communities are denied, along with every other uncomfortable reminder of settlement and colonisation. Groups like Te Rākau, which seek to contribute to the healing of these communities, are therefore under-funded, under-resourced, and overworked. Further, once participants leave Te Rākau, mainstream communities often lack the support systems to continue the healing process.

> ***Jim:*** *The hardest part of it is when you do break through stuff... and they're still only fifteen, sixteen... where do they go? Where do they go afterwards? You know, they go back – some of them – to those environments.*

The exile of emotion that maintains domination seriously contradicts the Māori norms identified in this thesis surrounding emotional expression. This point emphasises the pragmatic problem mentioned above that results from the disjunction between indigenous and dominant norms. Where traditional Māori systems include a variety of cultural protocols in which emotion is collectively shared and expressed (Love, 2004, p.75), dominant Western settler societies permit limited collective emotional expression. Public outpourings of passion, anger, frustration (and joy) are confined to the rugby field and the pub. Moreover, marginalised Māori communities are often

disconnected from traditional frameworks, exacerbating their distress because there is no acceptable way of releasing it. When one considers the ordeals these individuals endure, it is not hard to make a connection between this limited emotional space and the extraordinary high rates of mental illness, addiction, crime, and suicide in oppressed indigenous communities (Baxter et al, 2006; Doone, 2000; MaGPie Research Group, 2005; Ministry of Health, 2006; Shilling, 2002).

The limited space for emotional expression characteristic of mainstream society means critical pain is reserved for the therapists couch and is largely kept behind closed doors, and of course is only available to the rich. However, the 'healing' industries are overflowing, and recent mental health advertising tells us that one in eight individuals in Aotearoa New Zealand will experience a major depressive episode during their lives (MaGPie Research Group, 2005, p.401-406). For the poor, this means the overly-full mental health services become crisis-intervention when pain becomes acute. Clearly, this paradigm of domination aint working for us – Pākehā included. And whilst these dominant norms have had an obviously devastating impact on oppressed groups, Mab Segrest (2001, p.45, 65) also argues domination has a deeply negative impact on "the souls of white folks":

> *The pain of dominance is always qualitatively different from the pain of subordination. But there is pain, a psychic wound, to inhabiting and maintaining domination ...Racism costs us intimacy. Racism costs us our affective lives. Racism costs us authenticity. Racism costs us our sense of connection to other humans and the natural world.*

Dominant Western ideology requires people to be blind to the impact of the connectedness between individuals, social groups, and the planet. Food comes from the supermarket, and the rubbish gets magically taken away in the rubbish truck once a week. For many Westerners, that is the limit of consciousness available about the intricate web of life we are a part of. We are trained to no longer 'feel' each other, the Earth, the trees, the animals, the birds, the rocks, the ancestors. The world has been collapsed into knowable predictable physical parts that can be analysed under a microscope. And the magic, the spirit, the essence, the instability, the fragility, and the wonder of life has been replaced by synthetic perception-altering addictive substances and a life-style which takes place at such a pace that one cannot risk feeling anything because there's money to be made!

Whilst this might seem like a particularly cynical view, it is presented with intent to emphasise that the implications of the findings of this study are extreme. Within a deadened environment of settler amnesia and anti-emotional socialisation, the inherent value of discomfort revealed in this study, remains illusive. Acute crisis, catastrophe, and emergency have therefore become our catalysts for change. These are also the catalysts for a politics of healing for Te Rākau participants, who can only access healing when they have hit rock bottom – when they are "broken, beaten, [and] battered" (Moriarty, 2007).

The Politics of Healing

Oppressed Māori communities have to be in a state of absolute crisis before the impact of their situation is felt, noticed, acknowledged, and heard by the dominant group – a situation that also echoes the ecological crisis facing the entire planet. The cries and groans of marginalised communities and Earth continue to be ignored, despite the wealth of knowledge that maintains social and ecological devastation is reaching critical levels that will result in catastrophe if we don't change (O'Sullivan, 1999,17-20). It is the extreme discomfort of the oppressed that eventually spurs dominant discomfort, and it is the amnesia or denial of discomfort that maintains domination and supports ongoing oppression.

These characteristics of relations built on domination/subordination suggest that the politics of healing for both marginalised and dominant groups is dependent on emotional awareness, a confrontation with the painful past, and an ethical concern for the 'other' (Aal, 2001, p.306; Bell, 2004b, p.232; Bird-Rose, 2004, p.47; Bishop & Berryman, 2006, chapter two; Shilling, 2002, p.153-154; Smith, 1999, p.144, 146; Smith, 1997, prologue; Turner, 1999, chapter two). Transforming relations of domination into relations of ethical proximity demands we deal with amnesic and anaesthetised states of being. Ethical relationships require both 'feeling' and connection. So how does one bring an individual (or whole social group) out of an anaesthetised state? How can these denied painful past experiences be retrieved, individually and collectively? How can feeling be brought back into a frozen body? And how do we safely connect in a way that makes space for the pain that usually keeps us apart? These are the questions that need to be asked if we are to have any chance of achieving the aims of critical transformative pedagogy.

In response to such questions, the findings of this study suggest that unsettling emotions ought not to be judged as 'bad' or 'wrong' and cut out of the equation.

Rather, working with conflict, discomfort, pain, uncertainty, unpredictability, and instability is seen as a valuable educational goal. This point illuminates the important role of unsettling emotions in pedagogy and has huge implications for critical transformative education. It suggests that unsettling emotions must be embraced in the classroom for education to 'move' people and result in social, political, and ecological change. Perhaps more than ever, this is the kind of teaching that is required if we are to 'educate' our way out of the mess we are in, physically, ecologically, culturally, emotionally, and spiritually, because our common-senses have been so seriously dulled. Thus, the case for a pedagogy of healing is revealed:

> ***Emaraina:*** *Our entire society needs it ...Needs educating in this kind of way. Needs to get in touch with themselves and their feelings, and understand themselves much more ...[But] it's just like, it's generations of – argh! – "Just go to school and get good grades and get a good job" – kinda conditioning – "That's what you need to do, stop crying".*

The Case for a Pedagogy of Healing

Te Rākau pedagogy supports the idea emerging within both critical and transformative discussions that the false dichotomy created between the political and the personal works against the achievement of the emancipatory aims of these pedagogies. Rather, this body of work highlights the need to counter this dichotomy and the other dualisms ingrained in modern thought of "mind-body, masculine-feminine, us-them, inner-outer, subject-object, reason-emotion, spirit-matter, culture-nature, teacher-learner" (Selby, 2001, p.79). Such dualisms result in a mechanistic view of the individual, which as David Selby (2001, p.86) points out, implies "that our inner self is outside the universe". However, the emerging conjunction between transformative and critical pedagogies stresses the need to break down these either/or relationships. Furthermore, the literature suggests that if we are to achieve transformed social, political, economic, and ecological relationships, that we must dissolve the traditional divisions between education, sociology, psychology, spirituality, politics, and ecology. Te Rākau pedagogy substantiates these views.

The space signalled by this convergence embodies a pedagogy of healing, and it is here that indigenous methodologies have immense value because they do not suffer from the dichotomies of Western thought, although they have endured injury as a result of them. Nevertheless, the principles underpinning Māori worldviews remain living practices that celebrate and maintain connectedness (Barlow, 1991, p.171;

Marsden, 2003, p.63; Mead, 2003; chapter three; Pere, 1991, p.6; Smith, 1997, p.471). However, a concern for colonial injury ought not be overlooked because it draws attention to the issues of power that must not be ignored within such a pedagogy. For example, George Dei's (2001, p.125) discussion of spirituality in education, which incorporates "the view of emotions as an important source of knowledge", also stresses that spirituality "cannot be discussed outside the contexts of power" (Dei, 2001, p.122). Similarly, William Aal (2001, p.300-301) draws attention to the appropriation of non-white spirituality by white people, arising out of the yearning for connectedness that underpins whiteness.

These discussions warn against the danger of a pedagogy of healing becoming a process of consumption of the margins by the dominant group. Instead, dominant groups must be responsible for developing pedagogies to deal with their own pain. Whilst this is a difficult task because the pain of domination exists in the "blind spot" of the dominant culture itself, the challenge to engage in collective action is not impossible (Huygens, 2004, p.88). Treaty of Waitangi and decolonisation education offers one approach (Huygens, 2004). Alternatively, Segrest (2001, p.60-67) sees potential for the politicisation of the twelve-step addiction programmes. Whiteness Studies in educational institutions is also presented as embodying a pedagogy of healing (Aal, 2001, p.300-301). Other strategies cited in the literature as valuable include performance, arts-based, therapeutic, and ecological pedagogies (Clover, 2002, chapter 13; Compton, 2002, chapter 9; Denzin, 2003, p.14; Jones, 2002, p.176; Lipset, 2002, chapter 17; Miller, 2002, chapter 8; Mindell, 1995, 2002; Rosenberg, 2003a; 2003b; Selby, 2001, p.86; Selby, 2002, chapter 7; Shilling, 2002, chapter 12; Wane, 2002, chapter 11). The ability to 'feel' is, without question, positioned as central within all these approaches.

Summary

In conclusion, this thesis suggests it is unethical and dangerous to leave unsettling emotions out of pedagogical philosophy and practice as we witness the crises facing the lives of Te Rākau participants (and as we collectively sit on the brink of planetary disaster). As an indigenous approach, Te Rākau reveals a number of valuable strategies to achieve a pedagogy of healing and to work with unequal power-relationships. Within an overall Kaupapa Māori space, these strategies include therapeutic, gender-separation, and performance pedagogies. Te Rākau is celebrated for its unique and groundbreaking approach, which simultaneously upholds the beliefs and practices integral to Māori worldviews and embraces non-

indigenous strategies that counter dominant anti-emotional socialisation that affects both Māori and non-Māori communities. Additionally, Te Rākau is acknowledged for creating space that supports relations of ethical proximity between dominant and marginalised groups. Healing within, and between, these communities is revealed as a personal and political process that requires unsettling the emotions as a means of transforming connections and relationships. Ironically, the ongoing discussions surrounding bicultural relations in Aotearoa New Zealand, which act as guiding principles for this country, are largely generated out of discomfort – not ease. Surely, it's about time that discomfort is acknowledged and valued for the treasure it reveals.

> *You don't change unless you are made uncomfortable (participant, Huygens, 2004, p.74).*

aroha	love, respect, compassion
ea	satisfaction
haka	traditional song accompanied by a dance
hākari	ritual feast
hapū	subtribe; pregnant
hau	vitality of human life, vital essence of land
hauora	health, spirit of life, vigour
hongi	the pressing of one's nose and forehead against the nose and forehead of another person
hui	gathering, meeting
hūpē	nasal discharge
ihi	power, authority, essential force
iho matua	ancestral connection
ira tangata	human genetic inheritance
kai	food, to eat
kāinga	home
kaitiaki	guardian
kaitikitanga	guardianship
kanohi i kitea	a face seen
kapa haka	group performing arts
karakia	incantation
karanga	call, summon, welcome
kaumātua	elder/s
kawe mate	continue mourning at other places
koha	gift (to be reciprocated), contribution
kōhanga reo	language nest, Māori-language immersion preschool
kura kaupapa Māori	Māori-language immersion school
māhaki	humble, self-possessed, calm, mild-mannered
mana	prestige
manaaki/atawhai	care, help, host
manaakitanga	hospitality
marae	ceremonial courtyard, village plaza

māramatanga	enlightenment
mātauranga Māori	Māori system of knowledge
mauri	spark of life, the active component that indicates the person is alive
mihimihi	greeting/acknowledgement process
mou rākau	traditional weaponary/martial art
ngākau	heart
noa	balance, neutrality, freedom
patu	club, weapon
poroporoaki	rituals of farewell
pūmanawa	personal characteristics, talent
rangahau	research
rangatahi	young person/people
rangatiratanga	sovereignty, self-determination, leadership self-management, chieftainship
Ranginui	Sky Father
rohe	boundary, territory
roimata	tears
taiao	natural world
take	cause, reason, issue
tangata whenua	people of the land
tangihanga/tangi	funeral and burial ceremony
taonga	that which is treasured and cherished
tapu o te tangata	sanctity of the person
tapu	state pf being set apart
tika	correct, appropriate
tikanga tuku iho	ethical system of protocols passed from generation to generation
tino-rangatiratanga	self-determination, sovereignty
toa	personal achievement, success, strength, brave
tuakana/teina	senior/junior
tuakiri	identity, personality
tūrangawaewae	place for the feet to stand, home
utu	reciprocation
waiata tangi	song of lament
waiata	song, to sing
wairua	soul, spirit

waka	canoe
wehi	fearsomeness, awe
whaikōrero	oration
whakamā	shame, embarrassment
whakapapa	genealogy
whānau	be born; extended family group; metaphorical family
whanaunga	relative
whanaungatanga	relationship
whakawhanaungatanga	process of identifying and establishing relationships and connections
whare tangata	womb
whare	house
whatumanawa	emotions
whenua	earth, placenta

Iwi and Hapū groups mentioned:

Ngā Puhi
Ngā Ruahine
Ngāti Hikairo
Ngāti Kahungunu
Ngāti Koata
Ngāti Maru ki Hauraki
Ngāti Raukawa
Ngāti Toa Rangatira
Ngāti Tumaahuroa
Rangitāne
Te Atiawa
Tūwharetoa

Interview Questions

These following questions provided a general guide for the interviews:

Background/life experience/knowledge base

- What attracted you or drew you into being involved with this kind of work?
- How did you get involved with the group?
- Can you tell me how long you worked with the group and the role/s you held?

Te Rākau pedagogy

- Can you give me an overview of a Te Rākau process?
- What are the issues that Te Rākau processes tend to help people to uncover or address?
- What happens when people are given the opportunity to address these issues?
- What factors are involved with creating a safe environment for people to address these issues?
- How did your experience within Te Rākau differ from your experience of schooling?
- What's unique about Te Rākau processes in your perception?

Role of emotions

- How would you define or describe emotions?
- How important were emotions in Te Rākau work?
- What impact did the work have on people's emotions?
- How important was it to be able to identify, describe, and express emotions?
- Did you encounter different approaches to emotion in different ethnic, gender, or social groups? How were these differences approached or dealt with? What do you believe influences those differences?

Being a critical facilitator

- What are the major issues that you had to deal with as a facilitator?
- What restricts, restrains, or blocks this sort of change education?
- What do you believe Te Rākau is aiming to achieve?
- What were you personally aiming to achieve by being involved with this work?
- What did you learn?

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