**Erin Wilson** - It does give me great pleasure to introduce Dr. Lynne Kelly AM as our presenter for this afternoon's webinar. Lynne is a writer, researcher, and science educator with a specific interest in memory methods used by oral cultures around the world. She was a teacher for many, many years, I won't say exactly how many, mostly teaching physics, mathematics, information technology and general science, until she completed her PhD on Indigenous memory systems and their application to archaeology, so her ongoing field of research is the memory methods used by those who depended on their memories, everything they knew, the oral cultures, including Australian Aboriginal, Native American, Pacific and African societies. She has many titles and roles, but she is also an Adjunct Research Fellow at La Trobe University and this year, in the 2022 Australia Day Honours was appointed a member of the Order of Australia for 'significant achievement in science education through writing and research'. I said she has many titles, and she was also the Australian Senior Memory Champion in 2017 and 2018.

She's going to talk more about them in the presentation, but she has authored numerous books, including a monograph of her doctoral research titled "Knowledge and Power in Prehistoric Societies", "The Memory Code" that explores the necessity of memory methods to prehistoric cultures, "Memory Craft" that looks at how Indigenous memory systems and techniques can be applied to our everyday life in contemporary society and her most recent book, which you may be familiar with is titled "Songlines: The Power and Promise" and it was co-authored with Margo Neale who is head of the Centre of Indigenous Knowledges at the National Museum of Australia. I think it's a significant and important book because it offers Margo's Indigenous perspectives or the 'power' and Lynne's non-Indigenous the 'promise' aspect of the perspectives on songlines. So, it is the lead book in the First Knowledges series and last year in 2021 was shortlisted for the Victorian Premiers Literary Awards. So, Lynne, I'm going to pass over to you, and I hope that that's giving you justice in terms of introductions and it's just really enjoyable to have you here today.

**Lynne Kelly** - Thank you very much, Erin. Out of all of that, the years in the classroom, which is 40, I'm perfectly happy with that, are the most important because nothing's more important than teaching. So, let's get on with it. The first thing I want to do is acknowledge the traditional owners right across Victoria, which includes wherever all of you are. In particular for me, the Dja Dja Wurrung and they ask me to refer to songs and stories and everything as teachings, the law, knowledge, but they like the term 'teachings'. And I think that's highly relevant given, I hope you are all teachers. I want to acknowledge the traditional owners right across Australia, right across the world because as you'll see from this, I'm drawing on their knowledge from everywhere and the reason is Psychology is the same everywhere.

Everyone talks about differences, but we have much more in common with all cultures in the world than we have different. Erin's asked me to remind you to please post your questions in the Q&A section, and that we'll be answering questions at the end of the formal presentation. This session aims to deepen knowledge on memory processes, broaden your understanding of mnemonics, but most important explore the Indigenous memory systems because the Psychology teachers I've been talking to feel fairly confident with the other bits, but are very concerned about the new Indigenous aspect and that's why that will be the emphasis today.

So that's the point in the study design, the bits in red are the things we'll look in, we'll dash through acronyms and acrostics because apparently most of you are pretty comfortable with those, a look at the method of loci, again, even though a lot of you know about it, because I want to get my perspective across on it, and then the narratives and songlines. And part of the problem is that Psychology teachers are telling me they can't see the actual difference between the method of loci and songlines and I will be getting to that very specifically so that you know exactly how to jump from one to the other, but the reason they look so similar is the method of loci is a simplified version of songlines.

So first, before we go into the simpler versions, I'm just going to get in your head, what is going on the head of a fully initiated Elder. In it, what we store in books, they store using another method. And that's the big difference. It's the way information is stored, not the information itself. I'm not going to be looking deeply at spirituality and religion and things like that because that's all the differences. The pragmatics of Indigenous knowledges really overlap with your own knowledge system. And so we look at, they will have in their head, a complete classification of all the birds of the area, probably in the hundreds, all the mammals, not just the big ones, the little mice and everything else, all the fish, amphibians and marine life, if it's a marine culture, a complete classification and the classifications are quite similar to the way we classify in Western science. Add to that all the insects and invertebrates.

The study on the right-hand side there of the Navaho shows that the Navaho Elders that were involved in it memorised over 700 invertebrates, kept in memory, classified how they're used, how to identify them and so on. The interesting thing is only 11 of these are of pragmatic consequence. 10 are pests of some kind, you know, gnats and fleas and things. And one is the cicada they eat. The rest is knowledge for knowledge sake, and to use the mythology. And we'll get to that how mythology works as a memory device at length. Now, once you've got all those animals and you're talking, you know, hundreds upon hundreds. Now add in all the plants and not only the plants, the little, this includes the little guys as well as the great big gum trees. How they are used medicinally, and they'll often be a healing specialist and land management, how to manage them and all the various aspects.

So, this is all the memory as well. Astronomy, our Australian Aboriginal cultures of which there are at least 300 different cultures, but their knowledge of astronomy is really high level. The Pueblo in America, who I'll refer to later are also very good astronomers. So that's another whole mass of information. And genealogies, not simple trees like family trees, like we use, they relate to everyone so it's a relational database with you and every relationship all stored, they're considered by some anthropologists to be some of the most complex data sources that there are.

So, this is all still in memory of the Elder. Add in law and ethics. Now Sigmund Freud said that the Australian Aboriginal people is some of the most miserable savages in the world, and they have no morals or, he could not have been more wrong. Unfortunately, his influence is way more than it ever should be, that's in the beginning of "Totem and Taboo" if you want to find the quote. The legal systems are very strong, but so are the ethics and ethical expectations.

So, this all stored in memory. But the memory system is integrated. We don't have physicists sitting over there and historians over there. The whole system is integrated. I think we can learn a lot from that. I think we've lost that a bit in the interdisciplinary stuff, but it is coming back a bit and I think Psychology's a very important area which draws together these different disciplines. And you might be thinking what about Country and songlines? We will get to that, but we better get through the other stuff first because the other stuff is a great jumping point.

So, let's start in that dot point with acronyms and acrostics and get rid of them quickly. An acronym is an abbreviation from the first letters which can be pronounced. And the keyword to this is you can pronounce it as a word. So, NASA, scuba are acronyms. Acrostics, something that uses the first letters for something else to remember. The famous one of course is the planets. I learned My Very Earnest Man just Showed Us Nature's Path. But apparently My Very Educated Mother just Showed Us Nine Pizzas is more commonly used these days, except that Pluto got demoted. So, our mother doesn't serve us pizzas anymore, she serves us nachos. Famous acrostic poem. And you might want to try this with your students. I'm not going to read it to you, and I'm not even going to give you time to read it. Elizabeth down the first letters of the words.

So, let's move on. VCE and FBI don't fit in. You can't pronounce them as words so they're not technically acronyms. They're not the first letters of something else so they're not technically acrostics. They are initialisms. Sometimes those sorts of things are included as acronyms, but technically their initialisms then there's L-O-L or LOL, which is either it's not an acrostic, but it could be either an acronym or initialism depending on how it's pronounced. Okay, let's get onto the method of loci. Dominic O'Brien is eight times world memory champion, writes a lot on memory systems and trained me in a lot of this stuff. He also refers to method of loci as the 'journey method' and I think that works really well with students.

They can identify it with that more than the method of loci. And I'll explain, I'll talk as journeys constantly, but the important thing, it is a method of locations. So basically, it's a string of locations and you go from each location stores some sort of information, and then you move on to the next location and store more information there and collect it. It is always in a sequence so you can get the information back easily. It's also called 'memory palaces'. It's also called the 'art of memory'.

So, all of those methods, I like 'journey method' best because that's what happens in your brain. Well, certainly what happens in my brain. So, Cicero in Greek and Romans all famously used this method. And if you look it up, you'll find that it was discovered or invented by the ancient Greeks. I could get on my hobby horse, but I won't. The idea that the Greeks and Romans invented everything, I have a lot of trouble with. For me and I hope I'll convince you by the end of this session, the method of loci is a simplified version of songlines and sung narrative paths, which I suspect we used in Greek and Roman time in those worlds before they had literacy, they could simplify it once they had literacy.

So basically, what Cicero and Augustine and all the rest of those guys would do is they would put the parts of their speech in location. So, they go through a building. And at the beginning of the building, they put the opening of the speech, in the next part of the building, they put the next bit of the speech and so on. In logical order, then as he is standing there in front in the forum, Cicero will be mentally travelling round that building, pulling back each piece of speech. Now having done speeches, both using this method and using cue cards, this is way, way more effective. The reason is for some reason, you can travel that journey around that building around the street, or in my case around all the streets of Castlemaine, I've got 10 kilometres of memory palaces set up or songlines, we'll look at the difference later. You can travel that while you are speaking, and not lose concentration. You don't have to go and look and translate a word back and have that little break. Get your students to try it for maybe with the example we're going to do in a moment. It is weird the way your brain can do those two things at once with no difficulty.

So, during mediaeval times when there was very little written down, many of the major buildings were designed to be used in exactly this way, most famously Charters Cathedral in France is well known where every part of it can be used as a memory device as for the method of loci. And I've seen this being used and being documented by various experts in memory from the Middle Ages on how they would use church after church, because they're so perfectly designed for this purpose. So, all memory champions, memory athletes, these days use the method of loci because nothing better has been found except the songlines. But in the rest of the world, and particularly the Asian world students compete in memory sports a lot.

So, sport isn't only for those that are good at catching balls and running fast. That's one world memory championship where most of the competitors were students from China and other parts in Asia. Mongolia is one of the leading memory sports teams in the world. But in Australia, we have almost none. If any of your students do want to start getting to that world, please contact me. Artofmemory.com is the heart of it. On the right there is Alex Mullen, the current world memory champion. He will in one hour memorise all the decks of cards that he's got in front of him, not the first front row. And then he will reconstruct all of those using the method of loci.

Okay, so how does it work? That's my house. I suggest you use your house, or your students use their house. And so, what you do is place something, I'm pointing the screen. It's really useful for you, isn't it? Place some piece of information in each location around. I have the countries of the world, all countries and protectorates, starting in the house, around the garden, off down the street down to get the bread and fruit and home again. And so, I've placed China in one location, India in the next I'm pointing to them. United States is where I'm sitting now. And so, if anything comes on the news or anywhere else any place in the world, I've got a hook for it. Now people will say to you, why don't you just Google it. Because you will not see the big connections. Creativity requires unusual connections. I do not want every time they mention something on the news, on a Country that isn't really well-known to have to go and look it up. I want to make those connections immediately. And it's such good fun, my world is so much richer, but let's not do the countries of the world. Let's look at something more useful for your students.

So, the method of loci uses images. So, you create an image of the location. So, for the United States, I have Donald Trump sitting here, which is really upsetting at my kitchen table, but that's the way it is. And that starts the story. and I can imagine all sorts of things linked to it that I might. And I have Aphantasia, so we'll get back to that later. You can create images but use characters too. The way Alex Mullen does all of those cards is every card in his deck has a character associated with it and he makes stories with them. So, he'll use three cards, at least together, create an image in his memory palace with a little story, linking it and then onto the next one, the best in the world can do a deck of cards, 52 cards in 12 seconds, and then get them all back correctly. So, it's images, characters, and stories, and do not underestimate the role of characters in those stories. The encoded memories can be very short term. Memory champions will clear their memory palaces straight after a competition and completely reuse them. Or for long term, my work's much more interested in long term and permanent. And the other thing is you can layer information.

So, once you've got information in there, so I've got a hook for China, India, America, Indonesia, Brazil, and so on. Then if I get some new information about Brazil, I can add to it like the capital and that Rio isn't the capital. It's where the carnival is, and all that, all gets added onto the story that's over there at Brazil. And layer upon layer upon layer. So, let's use as an example, the key science skills for Psychology. So that's my house. I suggest you don't bother using my house. You use your own and that your students use their homes.

So, if I was going to do a memory palace, method of loci, for those seven key science skills, I would walk in the front door and that entry porch would be develop aims and questions, formulate hypotheses, make predictions. So that whole front area up the stairs, the porch and that little entry place would be where I'm putting number one. And then items in that would then get associated with more and more each time. But you lay down the structure first. So, what I would do with porch entry, develop aims and questions and formulate. Plan and undertake investigations so I think go through the door into the lounge room and that's where I plan and undertake investigations. And I can see out the front windows and I'd somehow associate that and I would add characters. In the kitchen area I would comply with safety and ethical guidelines, and I'd conduct investigations to collect and record data in the bathroom area, probably the toilet.

Now, vulgarity and violence work really, really well unfortunately with memory stories. It's why fairy tales, which are the remnants, why Indigenous stories are always so wild and over-the-top and vivid and wonderful and violent and vulgar and everything. Your students will probably think that way. I am very glad that you don't know what goes on in my head when I'm doing them. I've got the thousand digits of pi going around 167 locations out there. And I don't want anyone to know what some of those images are. My brain did them. I told my brain not to be vulgar, but it wouldn't stop. So that will work well. I suggest you get your students to set up those seven items in seven rooms or seven locations in their house. And then as you add more and more data to them, tell them, ask them to go back, but also get them to give a speech about it. Even if it's just to each other and realise how well they can walk around their house and recall, okay, this is where I develop aims. This is where I plan without hesitating. It really does work well. The only reason that way they'll believe how well it works is to actually do it.

So now let's move on from the method of loci to songlines. Songlines are, let's start looking at it as the method of loci. It is the same. It is a set of locations around the landscape, around Country where each location has information. Each location will have a little performance. We'll get to why I'm saying performance and Country and things in a moment. The term songlines was introduced by Bruce Chatwin. Margo Neale, who I wrote the "Songlines" book with is very happy for us to use that term. It's not an Aboriginal term. So, you are welcome to say we're creating songlines, because we can only glimpse, and I'll use that term quite a lot, the full complexity, Bruce Chatwin saw the songlines as a navigational method. He saw a bit more complexity in it, but some Indigenous people are unhappy with what he did because it's a simplified version, but he did draw attention to the fact that Indigenous, Aboriginal people have this complex knowledge. And that they're nowhere near the simple people that have been portrayed in European knowledges until then.

So, the big worry that Psychology teachers have been saying to me is what if I get this stuff wrong? So that's one thing I want to emphasise today. Firstly, you are trying to get it right. That is way ahead of what anybody's done to date, to have this formally in the curriculum. To my knowledge, this is the first subject that's done this, to formally say, you must do it, and this is how we do it, is absolutely amazing. There are a few tricks to avoiding getting it wrong. So, are they Aboriginal or Indigenous or First Nations? It depends on who you talk to. And so as capital Aboriginal tends to be specific Aboriginal Australian, small Aboriginal means Indigenous of anywhere. So different groups prefer different things. I use all three. How can you be culturally sensitive? If you are talking about knowledge of any particular culture, always refer to it as that culture.

This is Yolngu, this is Dja Dja Wurrung, whatever, but the key is do not repeat stories that you are not sure are in the public domain. And that's why it's so great that this has come into Psychology under memory, because we are looking at a technology system that is so sophisticated and useful, and we can learn from, we are not talking about restricted knowledge, and I'll talk about why it's very important to restrict knowledge in a moment. So, to be culturally sensitive, you avoid something that you do not know, and if you are asked about stories or objects that may be restricted, you say, it's not my place to talk about this. I'm talking about their brilliant memory system and how effective it is and how much we can learn from it. But I don't have the right to relay lots of information.

So, all those genres I talked about at the beginning, you can go on and on about how they know every animal, every plant, every everything, but you don't need to tell the exact stories. Maybe it's better if I avoid it. That's the way out that isn't available to you anymore. Sorry. So, I worried about this a lot over the last 12 years that I've been involved in this. Now, for example, American Indians, I'm told it is very wrong to call American First Nations people, Indians, except that the First Nations Americans built the Smithsonian Museum next to the White House and it's called the Smithsonian Museum of the American Indian. I work with the Pueblo at the Pueblo Indian Cultural Centre. So, some of the American First Nations people use the term Indian by preference, others don't. You've got the problem.

So, try and be specific, Koorie, Yolngu, Yanyuwa, whatever. And the key word you can use is glimpse. We can only glimpse. We can only get a superficial idea. You don't have to pretend to know everything, that's for Indigenous people to know, but we are glimpsing and learning from them. So, I had some very nervous times. And the first was when I talked about Songlines, the first time publicly with Aunty Bridgette Chilly Davis, and she gave her perspective, and I gave mine and I was really worried. Here we are talking as the memory system and mnemonic and she's talking the spiritual stuff. And as I start talking, she turned to me and the audience, she said, she gets it. She really gets it. And somebody in the audience said, but Bridgette we've listened to you on songlines for years. You've never said it this way. And she said, but it just seems obvious. I was talking to a Mutti Mutti guy who said to me, okay, well, how would you describe your knowledge system? I wouldn't know where to start. The beauty is we are glimpsing, so we are representing a superficial or a simplified version. The objects I'm going to talk about that are just miniature songlines. Uncle Ghillar came to a session where I was talking about these and comparing it to African versions because as psychologists, the brain's the same everywhere, these methods are universal too. And he just said, this is exactly the same. It's fantastic.

So, it's been nerve-wracking, but as long as I stuck to the rules, I just gave you, I have had Aboriginal Elders delighted with what I'm saying. So, let's go back to inside the head of this fully initiated Elder. All of that stuff's there in memory. And it's because they are using sophisticated memory techniques that they can do that. And that we can't yet because of writing, writing is much easier. And we outsource our memories to writing. I'm not against writing. I'm an author. What I hadn't mentioned to date is this navigation business, because inside their head is also a travelling, right around Country. Now the difference between the landscape and Country with a capital C is Country is the geography when knowledge has been added to it.

So, my house is a landscape, but once I add all that knowledge to it, it becomes Country. It becomes something far more, and now that I've done this a lot, I am so emotionally involved with the landscape round here that I could never have been before. So that's the difference between landscape and Country with the capital C is that the knowledge changes the perspective of it. And once you try using these systems, you'll find your brain works differently.

So, let's have a look at an easy example for you to use for students to visualise the way a songline works is Uluru where all those little, if you walk around the outside, it's about 10 kilometres, every little crevice and in and out has a story attached. And that story will be sung, will be performed, because that just makes information more memorable and I'll return to that, very important. So, for the Anangu people, that's very important. Why don't they want us to walk up on the top? That's because it's restricted knowledge. Now let's stop and think about what we're not allowed to call Chinese whispers anymore because it's culturally inappropriate. And I have no idea why it was ever called that. But the rest of the world called the telephone game. Where you get 10 people, line them up, whisper a story to the first one, and as it goes along, it gets corrupted completely. That's within 10 people. The way Indigenous cultures keep this information accurate is by restricting some of it. Let's go on and have a look at how long, I don't expect you to read all that little writing, but Patrick Nunn's work in "The Edge of Memory" shows that around Australia, there are stories of landscape changes and volcanic events and astronomical events that date back a minimum of 7,000 years, but there's now evidence of some dating back 17,000 years. That means that those stories have been kept absolutely accurate for 17,000, and I'm sure the research is going to push it way back to the 65,000 years that Aboriginal people have been here.

Now, Stonehenge is 5,000 years old. It's a mere baby and the pyramids and all of that. So, we have Aboriginal people telling stories that have been kept accurate because they've been verified later or, well, they didn't need verification, but scientifically agreed with, for at least we know now 17,000 years, that is simply extraordinary. And these methods of putting the location associated with the landscape is not just Aboriginal people. The Patrick Nunn's new work shows that this is right around the world. So native American call them pilgrimage trails, Pacific islands there's ceremonial routes. The Inca called them ceques that nobody seems to know how to pronounce that properly. Even in the Spanish people I've asked. But these methods are universal. And the reason they're universal is the way the brain works, the way you teach it and the structures of the human brain.

So, let's look at how we might implement this to your local area. I've got, oh, I can use this, can't I? I've got all of pre-history and history. There's my house there. And if I walk down there, I'm in the Archean and opposite is the Proterozoic. As I walk around this block, I walk right through pre-history and Neanderthals are going to appear there and disappear there, all sorts of stuff. I used to walk with my little dog, she died of old age, but still around here is the Cretaceous with the dinosaurs coming around here. She wouldn't walk that corner. She insisted on being picked up. She was fine once she got around here, how she knew about the dinosaurs, I don't know, but she was definitely scared of something. And so, I had to carry around the Cretaceous, the more silly stories and things will make it memorable. So, if anything is now said to me that this was in the Miocene, I will go straight in my head to that location and can add stuff on.

So, let's for this look at using your school. There are some schools that use their, there are the assembly halls or where they study their exams as a memory palace, but corridors are certainly really good because they're empty during class time and the outside grounds of the school. These are some schools, Castlemaine Secondary, that's senior students putting in the visual arts, 20 principles and elements and acting it out, being stupid, the more stupid they were, the more they memorised it. So, use the class clowns, they're absolutely invaluable people. And so, once they had those 20 laid out, then they could add to them each time. At Candlebark school, the students did a memory palace that went right up through their bush and ended up at a circle of timber. And they put in all of history starting with 65,000 years ago with Aboriginal cultures and then went right through the Babylonians and all the rest as they went up through the bush. And when they got to the top, they mentioned that the Aboriginal cultures were the only ones of all of these that were still going, but they had all of them in chronological order, in their heads forever to layer and layer it, even if they're not physically in that bush again, they have that sequence and they won't lose it. At Malmsbury Primary, the students are putting a memory palace of history into their grounds.

So, the difference between songlines and memory palaces and method of loci is complexity. Each location is used for a much more complex story. So Aboriginal performance, ritual, ceremony, ritual is just a repeated event. It can't, you can't read any more into it than that, but songlines are much more complex in that at each position they will layer, okay, this is where I'm going to do the information about women's business or that's one, I shouldn't choose because it's not both genders. Anyway, they'll put the information about particular type of stone, for example, or a water hole. Then that story will be taught to the first level to the children. It'll be the stories that we can hear, and that's why they sound simplistic, childlike. And with initiation, they will get more and more and more complexity, more and more restricted to make sure it's kept accurate for that long-term accuracy. And so, they will layer and layer and layer and use it. That's not as common with memory palaces, because it tends to just be a location for one particular thing. The stories are sung and so are all the locations.

So, it's called a songline because they will sing the locations. And then at each location, the stories they're encoding the information will be sung. So, music is an incredible memory device. Ask your students whether they are better at remembering what you teach them or a pop song, the pop songs get stuck in your head, but why do we stick in our head I love him, I love him, I can't live without him. Why aren't we sticking in our head something more useful like Psychology? So, singing will make it more memorable. They are embodied. And I don't ever see memory champions doing this as much, although a fewer talk about it, but they use movement, movement and dance will make something more memorable. Songlines are designed for permanent memory, not for temporary memory and use a lot more layering. They also are used by communities, not individuals. Now I've been working with Tyson Yunkaporta who wrote "Sand Talk" and does a lot of stuff you'll probably come across him quite soon. And he keeps saying they're created by communities would be much more accurate. Now I had to travel with this because my main memory palace around here, my main songline is five kilometres for Chinese vocabulary. I decided to test the hardest thing I could possibly come up with.

So, I took on Chinese. No one else is going to walk my songline with me to learn Chinese. But what happened was, if people were in their front yard, I'd say to them, I'm not casing your joint standing here staring at it I'm actually encoding some Chinese and then I'd shut up, which is a bit difficult for me, but I did. And they would start saying something either about China or about the house or something. They became a character in my stories. And now I'd say there's at least 40 places of my 214 Chinese places where there are actually people and I keep coming across them and adding them into the story. So, either your students work with each other, because the more they joke and talk about it, the more it will stick in memory, or they just include any kind of characters, any people at any locations, their parents, if they're doing it in the kitchen, whatever, it will work much stronger. Probably too that creates an emotional reaction and emotions help with memory.

So Indigenous cultures use a large pantheon of characters, and they use much more vivid and emotionally charged stories than are usual with Cicero and that lot, or when people are memorising decks of cards, they also link to other mnemonic devices, and I'll mention those later briefly.

So, the latest neuroscience is saying that these match, I've been working with neuroscientists, and you would swear that whoever designed songlines had read up on the latest neuroscience and then taken everything from there and plugged it in. Actually, it's obviously the reverse, those who used these methods, those cultures survived. And there's examples from America, from one Pueblo group in the Hopis language speaking where the kids said, nah, we're sick of this, moved off and it fell apart. I won't go into the details, but basically there's evidence that those who used these methods survived and those that dropped them didn't because they couldn't maintain the information they needed. And for survival, you need information from long past, that's been learnt from the long past and also that isn't corrupted and isn't lost. The role of music is very strong. Music is a great memory device. And we have new research on a particular genetic mutation, which enabled this music, art, and connection to place with modern humans and Neanderthals, I can talk about that later, but it's not going to be on your exam, so you don't want me to talk about it now.

So, these are key to songlines. Music is always part of it globally. And rhythm is a very important part of that music. And my favourite quote from Eileen McDinny, Eileen McDinny who's a Yanyuwa North is "Everything got a song." And look at what she's included in that, "no matter how little, it's in the song, the name of plant, birds," she hasn't, it's very pragmatic. Everything that we want to know about has got a song. 70% of the songs in the corroborees, think of them as performances of knowledge, "are linked to the knowledge of animals, plants."

So, 70% of those songs, there's also spiritual and history and all the rest of things that go in. You also have dance, and you also always have objects with all sorts of memory devices on them. Think of that as a memory palace in miniature, because it's exactly what it is. The culture I've worked most with, with the American of the Pueblo of the American Southwest, because they are the only that got left, managed to stay on their land through invasion. And that's a painting of them in their restricted knowledge place, dancing, singing, and representing the kachina, which are their characters.

So, let's look at Bunjil. This role of characters, Bunjil, and that's how we look at him as a wedge-tailed eagle. But to an Indigenous person, he's got personality and he's got personality plus, and it's necessary to think of him as much more. So, if you look at the painting in the Grampians there, he's in his human form and with his dogs, this morphing between humans and animals is very, very common because you can then get the information about the animal, but you can also get morals and ethics and all those laws using metaphors for human behaviour.

So, in an example of that longevity from Victoria, I'm not going to read all that to you, but the Yarra once that Australia was landmass with Tasmania 10,000 years ago, and in the knowledge of the Boonwurrung people, they dictated exactly the path of the Yarra in 1858. And it was long before Western scientists went down there and confirmed what they already knew. There is some possibility it dried out briefly about a thousand years ago, so that story might only be a thousand years old, a thousand-year-old accurate description of something they can no longer see is phenomenal, but it's most likely it's 10,000 years old.

So, if you want more for Victorian stuff, I suggest you contact the Koorie Heritage Trust, absolutely invaluable service, and I couldn't have done what I did without them right at the beginning. So, you then got art as a link, as a knowledge system. I'm not going to go into detail on this because your stuff is basic, what you need for the exams is the songlines. But this idea of just using it like a method of loci, what is different is art is always linked to the songlines. Everything in their knowledge system will be linked to a particular location in the songline. And this Western Desert coolamon.

So a coolamon is a food dish, but on the reverse, we have all these markings and they are acting as a mnemonic to all the songs, and the girl who owned this will have learnt those songs, I was granted this by Warlpiri, by Nungari who said the old people wanted me to tell you, wanted me to communicate this stuff. I've used a copy of it. I'm not using the original because that wouldn't be culturally appropriate, but I'm using a smaller one. And using it as a memory device and shocking myself how well that works. These same devices I've managed to find all over the world, like the native American and the Winnebago songboard here not only has the knowledge, but exactly where they repeat particular verses, where they change it, song, knowledge, Country, they're all interwoven.

So, then you have restricted objects. The reason this restricted information is to make sure that we don't lose that accuracy. So, it's checked constantly by the Elders at the top and not talked about among the uninitiated level or the information can get corrupted. So, if you come across an object and you don't know whether it's safe or not, especially churinga, don't use it. There are photos on the internet, don't go near them. But I was given permission to use this one because it's not particularly accurate, but it does show you the way they're marked. And that is actually maps of Country. So, as they are using this and touching it and doing the songs in their head, they're also on Country.

So, equivalent I've seen pictures, which I should never have seen of Elders using churinga are exactly the same as the African Luba people using a Lucasa as a memory device. And there are no Luba men of memory left alive. I have paid to the Luba people through Polly Nooter Roberts for intellectual property to use these devices. And I didn't believe that all this artwork and everything would really work as well as the research seemed to say, I am a sceptic by nature, and I disbelieve it.

So, on the whatever side that is your right, probably that's what they really look like. But I just grabbed a bit of wood off the back failed scientific method, glued some beads on, and then decided to encode a field guide to the Victorian birds because I'm married to a fanatical birder, that bit of wood and beads encodes a complete field guide to the Victorian birds. The 82 families, each bead or group of beads represents a family. And then I have a story. I won't explain all now, if anyone wants to know more, please ask, but I could not believe how well this worked. And I've done workshops and workshops, little Haku there at three years old, made a little Lucasa of the wattles of the local area and was sitting there saying them in the cute little three-year-old voice. That's how well it works because it's so natural to the way the brain works, and it's so tactile. I'll give an example of exactly how that's coded if anybody asks.

Now mythology is a mnemonic device. It also encodes a lot of spiritual stuff. But in terms of this course, you say, okay, we know it's got other things. We can only glimpse that it's not our right to look at it. But as a mnemonic device, mythology is phenomenal. So, is it fiction or is it non-fiction? Well, the question's rubbish. It's neither. It's an encoding method. So, for example, I use Petit Professeur et Fleur because I'm doing French as well as Chinese to compare what my brain does is I do the difference and Fleur encodes, I have her mentally linked to all the things that are feminine and little Peti Prof to everything that is masculine. I call them rapscallions. They're not ancestors. They're not Kachina. They're not, because any of that would be culturally inappropriate.

So, with teacher colleagues, we came up with the term rapscallions. We want to call them cheekies, because that worked really well with the kids except when we Google that we got a lot of bottoms. So, we ended up with rapscallions. So, for example, in the morning, I will put the feminine things like skirt, la jupe, with Fleur and the masculine things with Petit Prof. So, he gets the bra, le soutien-gorge, he's masculine, he's not very happy about that, but he hasn't got a choice. He won't have a vagina, even though that's masculine as well. And the more silly it is, the more memorable it is, hopefully none of you will ever forget that bra is masculine in French. Those images and characters really help.

So, mythology is a mnemonic device and fantasy type stories that encode real information. Are they fiction? No. Are they nonfiction? No. That's a dichotomy that doesn't work if you're looking at Indigenous knowledges. So songlines, back to what I was saying before, songlines are more complex than memory palaces for those reasons that I talked about before. And so, a memory palace or method of loci is a simplified version of songlines and probably derived from the originals way before literacy.

So, if you're looking at your room, your school and we're going to now put a songline in, in Unit 3 and 4, that's what it looks like. We're going to look at Unit 3, the psychobiological processes of memory. We're going to look at the four, if you want to put in the four sections there, you might put the nervous system right down the left wall, stress down the corridor. I dunno, what's down that corridor. Is it the principal's office maybe? Stress down there. Or the gymnasium? I don't know. Approaches to understanding down the other corridor. And then in this bit here, sorry, first one down there for, down there for number three and then use this for the psychological processes of memory. And there we want acronyms acrostics, the method of loci and songlines.

So, you might use something here for, because that's a drink fountain, I assume, for acronyms and give an example of scuba. This will work much better if the students actually go there and play with it, it's amazing how much better that works. So, they've got a water nymph for something in there. Scuba, that gives them an example of an acronym. And I did nymph because of the nym and that will get the link between nym, nymph, scuba in their head. Acrostics. I'm going to put a tick up here. My Very Educated Mother Just Served Us Nachos, but she put them right up there. So, the students reach up trying to get their nachos, that will give them and they get a tick if they manage to reach them.

So, I just failed because I'm short. So that will give them tick. My Very Educated Mother and their brains will go back to there, it's amazing how well it works. And then the method of loci, you put it in these areas and each, so you might associate that whole area with songlines and then add examples to each bit and act them out, sing them out, do whatever. So back to why they are much more complex than memory palaces. And certainly, an acronym you can't layer. A memory palace, you could, but they're not used the way songlines are used.

So, we have so much to learn from our Indigenous cultures, not just about them. And I have heard from Indigenous students saying that they keep hearing about stolen generation and all these negative things, you in Psychology have a chance to do something that has nothing negative about it. It is all positive. They have these extraordinary memory methods, and we can learn them. And they are fundamental to being human, a potential within our brains that we are not using. Once they experience it, they will realise just how much so, and I believe with this new collaboration and work with the US Academics that we have the evolutionary biology to show that art, music, connection to place, attention are all linked to a gene called the NF1, Neurofibromatosis type 1 gene. And all the Neanderthals, Denisovans and all of us have this gene dominating, it's a dominant, autosomal dominant gene to give us these memory methods.

So, these are fundamental to being human. The more students play with them, the more they will love them. And the more it will apply to everything they do for the rest of their lives. I'm an optimist. Erin.

**Erin Wilson** - Thank you so much, Lynne.

**Lynne Kelly** - I've Finished two minutes early.

**Erin Wilson** - I know you've done wonderful timing. We've obviously been planning this webinar and I've heard in brief moments across the last couple of weeks about what you've presented, and I keep learning things all of the time and I think that you've probably definitely got all of your books encoded and stored in your head. And I would love to have just half, a 10th of the knowledge that you have. So, I do think that.

**Lynne Kelly** - I'm not going to go back to the slide. I forgot. I was supposed to mention Aphantasia.

**Erin Wilson** - Yes. Well, let's do that. I was going to say, I was going to prompt you with some questions. So, we did have the title of the webinar called 'Conversations about memory'. So, I think we've got this opportunity now. We might not need the whole half an hour. And I know that the teachers are definitely.

**Lynne Kelly** - Tired if they're teachers-

**Erin Wilson** - Tired. And it's almost the end of the term and there's all kinds of things happening, but let's have some questions that we might discuss.

**Lynne Kelly** - But first I'll just mention Aphantasia because I have Aphantasia.

**Erin Wilson** - Yes, let's, let's do this. Let's prompt that question first to say, can you share us a little bit about your knowledge in relation to Aphantasia and what it means and how teachers could consider that in the context of the study design as well?

**Lynne Kelly** - Right, Aphantasia. If I think about anything, close my eyes and I've used the term images constantly. I have none. Close my eyes, think of anything. I see grey mush. I'd never see any images, that does not mean I can't use memory palaces. Now, if you look at the research on Aphantasia, some of them will suggest that people with Aphantasia cannot use memory palaces. And I'm now being interviewed about the fact that I do all the time. I didn't know I had Aphantasia for the first six years of this stuff. Your students, if you ask them, you will find students. I had six people in a seminar the other day and we had somebody with Aphantasia who went, what do you mean? They really can see images? Everyone thinks it's a metaphor. You will have students and it's 2% of the population who do not see any images.

I can't explain what I can see, but it's not vivid, but please be aware and it will be a revelation. And at first it feels like what am I missing out on my poor husband for the first two days, you mean you can really see that, you know? So do be aware that you could have students with Aphantasia, and they will cope with the world perfectly well. There is starting to be research on advantages to people with Aphantasia and other neurodiversities. So please ask them and get a shock. Some of them will be shocked and be prepared for, if you have students with Aphantasia, it will come as a shock to many of them.

**Erin Wilson** - Yeah. And it's a really good prompt for us to think about the fact that we are talking about individual differences in experiencing mental imagery and it's not necessary from a deficit perspective. It's just normal variations and can give you certainly plenty of strength and experiences.

**Lynne Kelly** - Yeah. I think I use stories much more than instant images. Anyway.

**Erin Wilson** - Anyway.

**Lynne Kelly** - I'll be involved in Aphantasia research now with Joel Pearson and know more about that because he's shocked that as a memory champion senior, over 60 Australian senior memory champion, I can do this even though I don't have any mental imagery.

**Erin Wilson** - So it's a really interesting point. I think you raised and as a question in the Q&A about is, you know, from your knowledge and experience in research, the link between emotions attached to song and sung narrative, and then the link between emotion, events, and memory. So, the neuroscience aspect of memory and emotions and the role that emotions play. Do you have anything that you would be able to sort of add?

**Lynne Kelly** - There's no doubt that an emotional reaction makes something more effective, but it's not just a natural, emotional reaction, create using emotive stories will create an emotional reaction and that's how you bring abstract knowledge to life. So, for example, I went up to put in the word in Chinese, which is to arrive to my location that matches that part of the character. And in my stories that gives me a dragon falling in love. Don't worry about why, but that was the start of the story. And I get up to the house that's supposed to be and there in front of the house was a tree with a root and that root looked just like a dragon foot. And it actually looked like I could imagine the dragon being very affectionate with the tree. Now I'd never noticed that tree before.

And this is the difference with songlines compared to this idea of just creating a memory palace in your mind, is that by going on Country and actually being there, you will notice things you've never noticed before. My reaction to that moment is, oh wow, and I became very fond of my dragon. There is no way I will ever forget that particular word because my story generated an emotional reaction, but being in that location did as well, absolutely strongly effective. And that's why the stories are so emotive.

**Erin Wilson** - It's a really good consideration for us to think about when we're thinking about it from a VCE perspective. And there's a question in the chat around, you know, the nature of sung narrative and songlines and that they all have a song component to them. And I wonder if you could talk a little bit more or highlight the complexity of the songlines in that we're not talking about just a single song in terms of what we would talk about in terms of like, you know, a nursery rhyme perhaps.

**Lynne Kelly** - Absolutely. Okay, let's take as an example, this Lucasa, this copy of African thing. Imagine that as my path through Country. So, I actually sing all of those locations. I won't for your sake do it. I do it in the shower though. And it's interesting, the rhythm taught me it's not a tune as much as a rhythm. And when I get to their, I get to the cockatoos, which are Cacatuidae, which I go ca ca ca ca Cacatuidae, my granddaughter when she was little, would hear me doing this and she would go da da da da da da ca ca Cacatuidae. So, she was learning the rhythm of the song without knowing any of the words, but she did know that bit. So that song would gradually, if it was a real song, singing the locations around Country, she would get the rhythm of the song. Then she would learn more and more. But then when you get to Cacatuidae that with the cockatoos, you'd then have all the different species.

So, there's another song then that links all the species. And then there's a song to do with each species and their behaviours. So, if I went to Laridae, the gulls I've got a song about the Pacific gull and the kelp gull, if there's any birders out there that are very, very similar. They're like our silver, seagull, but we're not allowed to call them that anymore they're silver gulls. They're the ones on steroids, the Pacific gull and the kelp gull. Now the difference is partly the red on the top of the beat for the Pacific gull which the kelp goal doesn't have. So, my story has the Pacific gull being the gull always drunk. That's why he's got a red nose. The kelp gulls are health fanatic, it hasn't. The story has grown and grown. And in my head, I often have these little discussions between them. How much should you stay on your strict health diet and how much are you allowed to have fun and them arguing it, but that is part of a song and the song of all the gulls.

So, you've got song upon song upon song. with dance, with performance, with movement, with ethics, and with commentary above it. This idea that philosophy started with the Greeks, I have been told, the commentary above these songs and songlines is philosophy. It's ethics, it's everything, it's all there. And that was associated with one location where I have my gulls.

**Erin Wilson** - I think you're touching on, and you're almost segueing into some of the knowledge that we've got and the key knowledge that we've included in the Study Design that looks at Aboriginal and Torres Strait Islander ways of knowing and that learning being multimodal. And obviously that is an area in which I know you've done a podcast with Tyson Yunkaporta looking at the psychobiological processes of memory. And so songlines is, and you can correct me if I'm wrong, one aspect that contributes to Aboriginal peoples way of knowing and learning and the processes that they do, where knowledge is embedded in Country. So, there is dance and paintings and carvings, and a combination of all of these things interwoven into the songlines, but common across all of the cultures is that there is a sung component too.

**Lynne Kelly** - Absolutely. But common across all the cultures all over the world I found was this link to Country, because the human brain does this connection to place so well, but also song. And if you look at dementia, people with very advanced, almost unresponsive dementia, play familiar music, they will respond completely. Even sing it, stand up and dance with it, that's how deep in our brains this connection to music is. And the pre-history, I'm looking at the pre-history of music at the moment, with looking at this genetic mutation that will have happened at least 300,000 years ago. And the connection to music may even be more advanced, more ancient than the connection to language. Language is linked to FOXP2 gene and the two together, give us everything we need, but for this connection to place, to music, and to art, which is a visual form of place in a lot of ways, really creates a sophisticated knowledge system.

And we can have that and writing, Margo, my co-author on "Songlines", calls them the archives. The first archive is the Aboriginal or Indigenous archive in Country. The second archive is ours with writing and technology. And the third archive is the combination of the two, which is more powerful than either on their own, and she curated this Tracking the Seven Sisters Songlines exhibition, which is travelling the world at the moment. And she says, that's a representation of the third archive because they're using technology to bring the songs back to life. Writing to explain it. But the songs and Country are still there as well. We can have it all.

**Erin Wilson** - Yeah. And I think it's really showing the contemporary approaches that we are able to take, particularly in Australia, and I think the work that you and Margo have done and other researchers in this space are really showing and highlighting what we are able to learn from Aboriginal and Torres Strait Islanders peoples and their ways of knowing and being, and doing. And then Psychology and the Psychology aspects and the neuroscience aspects as well too.

**Lynne Kelly** - And that's where we can bring out all these positives because of the Psychology. So, although these are global methods, because the human brain is the human brain, it's in Australia that we have the longest continuous culture, nowhere else comes close, and we still have Elders who can explain this to us, but unless we respect that culture and learn from them, it could get lost. As it has with the African, with the Luba people, a lot of it's now gone and gone forever.

**Erin Wilson** - And so there is a question in the chat in the Q&A about the use of the Lucasa and the cultural sensitivities around that, and obviously if students were to build their own or to engage in that process, what kind of advice would you give around that in terms of being able to do it in a culturally sensitive and safe way? Do you have any?

**Lynne Kelly** - That's why I use Lucasa, firstly, I have paid for the intellectual property for the Luba people to know what I'm doing. It's something that has been done in education elsewhere as well, and so they're well aware of that happening and it's one they're comfortable with. Whereas if you copied a churinga, because it's still active and a highly restricted, it would be inappropriate. So, using the Lucasa that way, again, using the same stuff. We're not that one isn't matching theirs. There's photographs online of the way that's set up for my own stuff, which that was just done randomly and works and lots of workshops doing that. But if you set it up, not randomly, but designed for the actual information, it works so well it is ridiculous. Yes, it's absolutely fine for people to do that. Call it a Lucasa because that's the Luba have allowed that level of intellectual property and we're not going to tell their stories. And we're not going to claim it is a Lucasa, we're going to claim it, well, I call it a Lucasa, it's a memory board because they really want their intellectual brilliance to be known. It's absolutely fine to do that.

**Erin Wilson** - Can you, I think the answer probably going to be no, but can you give a simplified example or definition of what a songline is?

**Lynne Kelly** - Okay. A songline is a set of locations across Country where information is stored at each location. That information will be stored as a performance because all Aboriginal knowledge is stored in performance. So, it will have songs and dancers and art all associated with it. And that location holds that information. There will be connections to the ancestors and so on and a whole lot more to it. But basically, it is a set of locations where you sing all the locations and then there's more and more songs and knowledge associated with each one. So, it's a flashy method of loci.

**Erin Wilson** - So if we were back to your coolamon that you presented earlier, that's one aspect of encoding information in support of, or use in relation to a songline, like it's I guess, to conceptualise what we mean by when we've got artefacts that support songlines and narratives and knowledge and understanding to clarify that slightly.

**Lynne Kelly** - So the songs as, right, Aboriginal cultures are not nomadic, haven't been for at least 10,000 years, nomadic means wandering. You're not going to get songlines if you're wandering, because you must know them well. So, you must know that Country. As to whether they stayed in one place all the time, mostly move, most cultures, especially up north, but also down here moved between known locations, to not exhaust the land and any particular place, to take advantage of the resources through knowledge. So, each of these songs that the girls would take will relate to a particular location on the songline, but this will act as a memory guide to it. So, the system is very sophisticated. It's drawing on all the possible ways memory can be done, but it will always link back to Country, to the songline and to a particular location. Does that make sense?

**Erin Wilson** - It makes sense to me, and we can always follow up with extra information if needed. I think also that I would say to our audience to really engage with some of the texts that are available and your resources, because I think, you know, we can't really, I don't think we can give justice to understanding the power and promise of songlines in a webinar in it.

**Lynne Kelly** - I also don't believe you can do it intellectually. I think you have to physically go and do it and not hurry. So, engage with each location that you use in this way. And that's why I prefer to use out in the street or out up in the local bushland than the kitchen, because I get a real emotional reaction and that location becomes something much more to me than the kitchen table.

**Erin Wilson** - When you started your research and you were starting to engage in this content, how did you reach out to Elders or particular Aboriginal and Torres Strait Islanders, or I should say Aboriginal peoples, because we're talking about songlines. How did you approach that? And do you have any sort of, or how have you worked with the Dja Dja Wurrung people now? Obviously, I'm on Dja Dja Wurrung Country as well too. If teachers are thinking about wanting to work with their local Elders or support their students to engage in this knowledge, how did you do it, I guess?

**Lynne Kelly** - I did it through the Koorie Heritage Trust initially. That's where I met the first Elder and the first time, I got myself in a mess, I thought, because I'd been told by people who weren't Aboriginal, that science is a Western construct, Indigenous people don't do science. And so, I shouldn't say the word science when I'm talking about Indigenous knowledges. So, when I met the first Aboriginal Elder at the Koorie Heritage Trust, I was, right at the beginning, I said, I'm researching. And he said, what are you doing? I said, yeah, just say it out woman. I said, well, I'm scared, I've got this wrong, but I'm looking at songlines encoding science. And he said, yeah, we've been telling you that for years. So, what I learned is just say, you know, if I get this wrong, please just tell me, but going through the organisations rather than direct to individuals.

So, each culture like Dja Dja Wurrung cooperation and in Castlemaine we've got Nalderun. So, I always went through those organisations, Nalderun's then had me work with Aboriginal children because they like this way of it being presented. Because what I'm saying is, hey, you guys have an intellectual achievement that we can't match. And that's not the normal way people approach Indigenous kids. It's usually, well, let's help you with your literacy and, you know, let's help you and we're always helping, not learning from. So, if you go to via the corporations, you tell them that you glimpse this and it seems amazing, you want to learn more and that you're worried you'll get it wrong. You won't have a problem. I've found every Aboriginal Elder I've dealt with to be very blunt and appreciate talking straight to them.

**Erin Wilson** - And I think it's a really good point when we are talking about working with corporations and even, you know, in the space of the VCAA working with you right now is that we do need to recognise people's time and the cost associated with that. So, I think that there's a consideration there, if just like any other excursion or external provider that we would engage, that we do need to think about appropriate funding and appropriate engagement.

**Lynne Kelly** - Yeah, that's a really important point because people want to know how much did I go out on communities? I didn't, because at the Koorie Heritage Trust, I was told Aboriginal communities are not lab rats. If there is something that has already been done and we have approved of it, and that's the information you use, before you go and ask the same old questions. Now, the stuff I'm talking about is in all the literature, if it's read correctly. So, I checked with the Heritage Trust and La Trobe's Indigenous advisors, what is actually approved? What do you think I should learn from? And what has been done with Aboriginal Elders with the researchers. And I had that all clarified, and it became quite simple. So those approvals, that's the way to get the right information.

**Erin Wilson** - And I think that that's a good point that you make in that the information, much of the information is out there if we know where to find it. And so it really is, I said it in an earlier webinar on Monday, that there's some significant change to the Psychology study design for the new study design, but there's some very familiar things and we probably need to spend our time, you know, our VIT registration time to update our registration in terms of professional learning, to engage ourselves as teachers in our own learning of the content and to find out what's there. And I know that you've got some fantastic resources that we'll be able to share, I've already mentioned in the introduction, and you've shown in the slides. and the recording will obviously be available on the VCAA website once that's available. But I think it is definitely something for us to consider about what is already out there so that we are not asking again and asking often. So, spend the time engaging with your schools and your KESO workers, if you're in a government school to really undertake that component of the new course, I think is probably some good advice.

**Lynne Kelly** - And just take time to experience what happens if you start a songline it will happen very quickly. I was shocked because I was a frankly, I wasn't a sceptic, I was a cynic when I first looked at the stuff.

**Erin Wilson** - And I know that you have written a book on sceptics.

**Lynne Kelly** - Yeah, "The Sceptic’s Guide to the Paranormal" Yeah, so I'm well known as a hardcore sceptic, and I just could not believe what I was experiencing. And when I was given this coolamon by Nungari, given guardianship of it from the Western desert, something emotional happened. And I get told about the power of these objects. I don't know what happened, but my relationship with this object and with this are really strong, and with my songlines around Castlemaine, I couldn't have believed it had I not experienced it.

**Erin Wilson** - It's, yeah, I think, reflecting on my own experiences and engagement in VCE Psychology, I just think we're at a really exciting point where we are engaging in this content and this knowledge, because we have talked about memory and we've talked about encoding and we've talked about retrieval and we've talked about method of loci, but we are now engaging as a non-Indigenous person, I'm engaging in content that really, I think as you're saying is learning from and with and alongside the journey of what I've learned along this process, and I hope that all the other VCE Psychology teachers will find the journey just as engaging, as exciting and for their students as well too, because-

**Lynne Kelly** - Students love this stuff. They absolutely love it. And especially those that are more active, because you actually learn on Country, even if it's just the school corridor or the school grounds.

**Erin Wilson** - And, you know, we have increased the practical work time in the Psychology study design. So, schools need to do 10 hours of practical activities for Unit 3. And I just think that they won't have any trouble at all. If you're thinking about engaging really, in approaches the psychological process of memory, both from the neuroscience component and then also the use of mnemonics.

**Lynne Kelly** - And if the students can document before they go out, what they think is going to happen, and what happens, and what happens when they revisit the same location, you should see quite a change and there's your data and all that stuff.

**Erin Wilson** - Yeah. And I guess the other thing is we are talking, as you said earlier, so we've got, you know, the dot point says the use of mnemonics by written cultures compared to the use of mnemonics such as sung narrative by oral cultures. And so, they are quite psychological terms that we are using when we're engaging in that content. And that's not necessarily, perhaps, as you said, Aunty Bridgette, was it Aunty Bridgette that said, oh, that we don't, we haven't explained, we don't explain it that way, but you get it and that's exactly how it happens. So, I think that's useful for us as Psychology teachers to remember that we are overlaying a psychological perspective.

**Lynne Kelly** - On a simplified version. And that's been the problem for Aboriginal people is it's so much more complex in their heads than it is in mine because I don't fully understand.

**Erin Wilson** - Yes.

**Lynne Kelly** - So I'm back to my favourite word. I'm glimpsing it, but boy, can I learn a lot just from that little glimpse.

**Erin Wilson** - Thank you so much, Lynne. I'm sure that there will be plenty of people that look back and watch this recording again and who knows what other collaborations will happen moving forward. But I just would like to thank you very much for your time tonight, for sharing your knowledge and your wisdom, the support, this new component of the Psychology study design. And let's see where it goes to in the future, particularly with the new research that is happening and, you know, we'll have a new study design in 2028. I still can't believe it. But maybe some of the new research looking at neurodiversity will also be able to be shown because I know that you're working on a new book at the moment, too.

**Lynne Kelly** - Yes, with my American colleague who discovered this particular gene variation herself, she has a child with the disorder neurofibromatosis type 1 and can read a genome and happen to come across this stuff. So yes, this stuff is buried deep in our brains and it's wonderful that the Psychology course is not only bringing it out but allowing students to experience it.

**Erin Wilson** - Excellent. All right. So, I will say thank you very much.

**Lynne Kelly** - Okay, bye. And good luck teachers.

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