



AIM: To examine the representation of cultural values and language in *Nyuntu Ngali*.



COMPARATIVE STUDY and TEXT ANALYSIS

Research, select and compare *Nyuntu Ngali* with alternative texts (literary and non-literary) that examine cross-cultural relationships in Australian society.



Lists below sourced from Windmill Teacher Notes, Arts Education Program 2009.

Films by Aboriginal directors

Aunty Maggie & The Womba Wakgun	Leah Purcell	short	2009
Back Seat	Pauline Whyman	drama	2007
Bedevil	Tracey Moffatt	drama	1993
Beneath Clouds	Ivan Sen	drama	2002
Bloodlines	Jacob Nash	short	2007
Bollywood Dreaming	Cornel Ozies	short	2007
Bourke Boy	Adrian Wills	short	2009
Bran Nue Dae	Rachel Perkins	musical, comedy	2009
Bush Mechanics	David Batty	comedy	2001
Case 442	Mitch Torres	drama	2005
Crocodile Dreaming	Darlene Johnson	drama	2007
Custard	Michelle Blanchard	drama	2007
Days Like These	Martin Leroy Adams	drama	2007
Done Dirt Cheap	Debbie Carmody	short	2007
Fly, Peewee, Fly	Sally Riley	short	1995
Green Bush	Warwick Thornton	drama	2005
Hush	Dena Curtis	comedy	2007
Jackie Jackie	Adrian Willis	short	2007
Jacob	Dena Curtis	short	2009
Journey	Ivan Sen	short	1997
Kwatye	Trisha Morton-Thomas	comedy	2007
Mad Morro	Kelrick Martin	drama	2007
Mimi	Warwick Thornton	short	2002
My Bed Your Bed	Erica Glynn	short	1998
Nana	Warwick Thornton	short	2007
Nia's Melancholy	Sio Tusafa'aaefili	short	2009
Night Cries: A Rural Tragedy	Tracey Moffatt	short	1990
No Way to Forget	Richard Frankland	short	1996
One Night the Moon	Rachel Perkins	musical, drama	2001
One River All Rivers	Tom E Lewis	short	2008
Over d-fence	Destiny Deacon	drama	2004
Pay Back	Warwick Thornton	short	1996
Plains Empty	Beck Cole	short	2004
Radiance	Rachel Perkins	drama	1998
Ralph	Deborah Mailman	short	2009



Sa Black Thing	Rima Tamou	short	2005
Samson & Delilah	Warwick Thornton	drama	2009
Sharpeye	Aaron Fa'aoso	short	2007
Stone Bros.	Richard Frankland	comedy	2009
Storytime	Jub Clerc	short	2007
Tears	Ivan Sen	short	1998
The Djarn Djarns	Wayne Blair	short	2004
The Farm	Romaine Moreton	short	2009
The Party Shoes	Michelle Blanchard	short	2009
The Turtle	Kelli Cross	short	2007
Too Late	Michael Longbottom	short	2007
Two Big Boys	Jon Bell	short	2007
Warm Strangers	Ivan Sen	short	1997
Wind	Ivan Sen	short	1999
Who Paintin' Dis Wandjina?	Taryne Laffar	short	2008
Yellow Fella	Ivan Sen	short	2005
Yolngu Guya Djamamirr	Frank Djirrimbilpilwy Garawirritja		

Films by non-Indigenous directors

Australia	Baz Luhrmann	epic adventure	2008
Australian Rules	Paul Goldman	drama	2002
Babakiueria	Don Featherstone	comedy	1987
Backroads	Phillip Noyce	drama	1977
Black And White	Craig Lahiff	drama	2002
Blackfellas	James Ricketson	drama	1993
Bran Nue Dae (musical)	Tom Zubrycki	musical	1991
Bush Bikes	David Vadiveloo	short	2002
Call me Mum	Margot Nash	drama	2006
Dead Heart	Nick Parsons	drama	1997
Deadly	Esben Storm	drama	1992
Jedda	Charles Chauvel	drama	1955
Jindabyne	Ray Lawrence	drama	2006
Journey out of Darkness	James Trainor	epic	1967
Mixed Bag	Imogen Thomas	drama	2008
Rabbit Proof Fence	Phillip Noyce	drama	2002
September	Peter Carstairs	drama	2007
Serenades	Mojgan Khadem	drama	2001
Shadow Of The Boomerang	Dick Ross	adventure	1960
Storm Boy	Henri Safran	drama	1976
Ten Canoes	Rolf de Heer	drama	2006
The Chant of Jimmie Blacksmith	Fred Schepisi	drama	1978
The Circuit	Catriona McKenzie	drama/romance	2007
The Life of Harry Dare	Aleski Vellis	drama	1995
The Fringe Dwellers	Bruce Beresford	drama	1987
The Last Wave	Peter Weir	suspense	1977
The Naked Country	Tim Burstall	drama	1993
The Tracker	Rolf de Heer	drama	2002
Walkabout	Nicolas Roeg	drama	1971
Wrong Side of the Road	Ned Lander	drama	1981
Yolngu Boy	Stephen Johnson (III)	drama	2001



Analyse and **evaluate** how cross-cultural relationships are represented in and through *Nyuntu Ngali* with specific reference to use of language (Pitjantjatjara) and Aboriginal cultural practices (sand storytelling).



Consider: Why is it significant that *Nyuntu Ngali* is performed in English and Pijantjatjara?

Many scenes in *Nyuntu Ngali* are depictions of traditional Pitjantjatjara customs.



Write or **devise** a creative response to one of the following traditions.

For example:

Scene Two – Labor



Pitjantjatjara way dictates that he [Roam] has to make himself busy with other tasks, pretending the birth is not happening.

“

PETROL: Nothing is black and white anymore,
Everyone is Pitjantjatjara...

Nyuntu Ngali
Scene Three – Lovers

”

Scene Four – Mothering or Smothering

Note: Traditionally, Pitjantjatjara way sometimes would be to smother the baby so as the mother and the family could survive when they were short of food and water and on the run.

Scene Twelve – Hunting & Cooking Malu

Note: Little whistles are used to attract the interest of the Malu. Work in groups and use hand-signals to communicate silently to each other. They move when the malu looks away and freeze when it looks back at them.



Research various methods different cultures practiced to ensure the survival of the community.

Distinguish the myths from the reality.

For example, is it true that in times of famine or hardship, elderly Inuits would be left on ice floes to perish?



Chose a scene or piece you have previously written in class.

Use some of the following websites to translate the text.

<http://www.ards.com.au/langdict.htm>

<http://www.dnathan.com/VL/austLang.htm>

<http://www.indigenoustralia.info/languages/modern-language.html>

Perform your scene in an Indigenous language

Discuss:

1. What were the differences in your performance using the indigenous language, even for particular vocabulary?
2. How did you feel performing an indigenous language?
3. What political, social and ethical issues are there for a non-indigenous student to be performing in an indigenous language?
4. How is this any different from performing in another language (eg French, German)?

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Language is our Soul

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- Aunty Rose Fernando

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Language goes to the very core of one's identity and Aboriginal languages contain, embedded in them, much of the culture, social values and world view of its speakers. ”

Standing Committee on Aboriginal and Torres Strait Islander Affairs, 1992
www.arts.gov.au/indigenous/languages_policy

“Language is very important to us, it is our connection to our ancestors and for those of us who still use our language can connect with the ancestors of the past. We belong to the land without the land we are nothing. Our life blood comes from the land and what is of the land. Language holds secrets to the connection of the land”.

- Aunt Phyllis Darcy, Awabakal Descendant

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