



Education Resources Pre-Production

STC Ed presents a Windmill and Big hART production

NYUNTU NGALI

(You We Two)

by **Scott Rankin**



Photo: Tony Lewis

PRE-PRODUCTION RESOURCES

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Education Resource compiled by Education manager **Naomi Edwards**, Education Coordinator **Toni Murphy**, Editor **Lucy Goleby**, Contributors **Georgia Close**, **Kerreen Ely Harper** and **DiAnne McDonald**

KEY



AIM of exercise or section



Extension Exercises



Download and watch



Drama Exercises



English Exercises



Play online

NYUNTU NGALI

Sydney Theatre Company Education Resources 2010

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ABOUT SYDNEY THEATRE COMPANY

www.sydneytheatre.com.au/about

ABOUT STCED

www.sydneytheatre.com.au/stced/about

CREATIVE TEAM

Writer and Director – Scott Rankin

Musical Director and Community Producer – Beth Sometimes

Lighting Designer – Nigel Levings

Choreographer – Gina Rings

Objects Designer – Elliat Rich

AV System Designer – Nick Higgins

Project Advisors – Pantjiti McKenzie, Simon Tjiyangu, Dora (Amanyi) Haggie, Impiti Winton, Nyinguta Edwards, Angkuna Tjitay

CAST

Roam – *young Aboriginal man aged 14* – Derek Lynch

Eva – *young Anglo woman aged 15* – Anne Golding

Man – *Narrator figure, the voice of the baby Petrol* – Trevor Jamieson

Musician – Jennifer Wells

“

PETROL: You can't live without him.

EVA: Can't live without him.

ROAM: We don't care if you kill us, do we little one.

Nyuntu Ngali
Scene Five – Who are you?

”

ABOUT WINDMILL

We produce and present an annual season of bold, live theatre for children, teens and family audiences.

Since our inception in 2002, we have performed across Australia and the world winning a swag of state and national awards. By creating art that is engaged with the vibrancy, sophistication and inventiveness of young people, we are active in the national and international conversation that defines the future of theatre practice. With our stable of productions now in repertoire and in production, we are continuing our touring profile with national and international tours each year.

Our seasons bring stories that beg attention and theatre that surprises, provokes and entertains. With a philosophy that creative expression is fundamental to humanity and vital for navigating the contemporary world, our mission is to make theatre a dynamic meeting space between the imagination of the artists and the audience.

<http://www.windmill.org.au/about-us>



ABOUT BIG HART

Big hART is committed to the arts and social change. We are also committed to experimentation and innovation and as such the style, shape, size and work of the company is always changing. Big hART works to:

- make sustained changes with disadvantaged communities
- take the issues faced by these communities and make them visible in the public sphere
- influence social policy
- create high quality cultural activity which drives personal, community, and regional development
- produce critically acclaimed, high quality art for local, national and international audiences.

Since 1992, Big hART's programs have assisted over 6,500 people experiencing severe disadvantage in 32 communities across Australia, helping them to make sustained changes in their lives.

Big hART is made up of community builders, field workers, researchers, artists, arts workers, and producers.

<http://www.bighart.org/public/>



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www.sydneytheatre.com.au/stced

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NYUNTU NGALI (Pitjantjatjara for **You We Two** is a term used for lovers)

It is the 22nd century in central Australia. Everyday life is basic in this future world. The post-climate change environment demands that skills for living return to the way they were for thousands of years before the fast-paced period of just 10 generations, which resulted in global warming, and the near destruction of the planet.

The drama is built around the life and death predicament of a young couple who are driven out by their families, speared and clubbed for their relationship because of their wrong skin marriage. She is pregnant and the environment in which they live is the harsh, post-climate South Australian desert. The drama builds from the opening scene, where the young mother gives birth under duress and decides she must kill their newborn baby for her own survival. Their subsequent decision to keep the child and their struggle for survival in this desert environment takes us towards reconciliation with family. But the baby does not survive.

The narrator figure is the baby. He arrives on the set pulling a large set of boxes. The boxes seem to contain the cultural knowledge of the past. As the story progresses, the narrator slowly unpacks each box, one by one, firstly setting up a Wiltja (shelter) then comes the baby, and then objects for survival.

The story is told in Pitjantjatjara and English, but it is not text based. It is highly visual, using film, animation, dance and shadow images created live. The choreography is based on hand signals and minimal gestures’.

Warning: The baby is presented as sickly due to the premature birth and with little or no food and water. Eve cannot nourish the baby and it eventually dies.

Synopsis, **Windmill Teacher Notes**, Arts Education Program 2009.

“

PETROL: In our past
“Just do it” world,
People were slaves,
To bosses called “A.T.Ms,

”

Nyuntu Ngali
Scene Six– Chase is over.

THEMES

Young love, birth and death, wrong skin marriage, survival, post-climate environment, traditional life skills, past and present, sacrifice

NYUNTU NGALI

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HISTORICAL AND SOCIAL BACKGROUND OF THE PLAY

“

SCOTT RANKIN: [*Nyuntu Ngali*]
is physically and verbally very
poetic, a little like being
encased in a song.

Interview with Louise Nunn
'Weaving Outback Magic'
The Advertiser, 2007

”

Nyuntu Ngali is a new theatre work emerging as a legacy to the *Ngapartji Ngapartji* project* and co-produced by Windmill Performing Arts - who have had a three-year working relationship with the Pitjantjatjara community at Mimili. The work has been inspired and informed by a series of community workshops and trips run throughout 2009.

Younger and senior members of the Pitjantjatjara/Yankunytjatjara community have been invited to consult on the development and performance and take part in workshops over the year. One talented young performer, Jennifer Wells of Ernabella joins the cast as musician and shadow-maker for the Adelaide 2009 season after developing her musical skills through Big hART workshops. Workshops have included music recording, song-writing, film-making, instrument building, story-recording, multi-generational trips to sacred-sites of relevance to the story and dance and have taken place in Ernabella and Mimili.

Nyuntu Ngali which translates as **You, we two** will be an intricate examination of traditional Central Australian survival methods through the framework of a post-apocalyptic love story which examines themes of climate-change, endurance, culture and dependence.

<http://www.bighart.org/public/?p=61>

*Taking its name from the Pitjantjatjara concept of exchange and reciprocity *Ngapartji Ngapartji* is a long-term inter-generational language and arts project based in Alice Springs. The project works with Abbots, Karnte and other town camps in Alice as well as Pitjantjatjara communities such as Ernabella, Mimili and Docker River across the region.

The project comprises an online Pitjantjatjara language site, touring theater works and a campaign for a national indigenous languages policy.

Read more: <http://www.ngapartji.org/>

NYUNTU NGALI

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Transcript - Playwright Profile - Broadcast: 19/03/2004

Reporter: Angela Cameron

It wasn't so long ago people were leaving the North-West to chase work.

Playwright Scott Rankin was one of them.

In the early 1980s he was a youth worker who wrote the occasional play to help boost the confidence of young people. He moved to Sydney and found success by writing plays about Australians who've been hard done by. But Rankin and his family got sick of the rat race and recently bought their own piece of paradise in Boat Harbour on the North-West Coast.

But as Angela Cameron found out there's no slowing down for the playwright just yet.

SCOTT RANKIN, PLAYWRIGHT: There is nothing more interesting than art that moves people and has and makes a real impact about the way people think about issues. That's what I want to do and that's, you know, basically what the last 20 years have been about.

ANGELA CAMERON: It's rare to find someone as passionate about their work as Scott Rankin. Then again not many people have a backdrop like this for inspiration. Scott Rankin is one of Australia's leading playwrights. His scripts have won countless awards and some have earned international success. His journey started nearly 20 years ago in Burnie when he wrote a play called 'Regardless'. The idea came from the downgrading of the Burnie pulp mill and the effect unemployment was having on the town.

SCOTT RANKIN: It really changed the sort of economics of the town and the family life of the town and then the young people. And, you know, a lot of pressure in families means there can be more violence and I saw the consequences of that because I was doing youth work. To address that issue, a play which is funny and sad and moving and tells those stories can be a good way to bring it to people's attention, I suppose.

ANGELA CAMERON: The performers were young people affected by domestic violence, drugs and confidence issues. For more than 10 years he continued working with young people on similar theatre projects.

JAMES: Before the program came along I had nothing to do. Probably I was low in self-confidence. There wasn't really much to do where I live so I just sit about and do nothing, practically.

SCOTT RANKIN: The structure of the project changed the way in which the federal government thought about young people, isolation and domestic violence. They now do business differently -- and that has happened a lot. There is a current project with Centrelink we're about to perform for Kay Patterson and during Youth Week in Parliament House she'll be there, we'll have an audience with her and our intention will be young people who use Centrelink for various reasons will influence policy and that's what we try to do.

ANGELA CAMERON: Mr Rankin is talking about the organisation Big Art. He set up the business to work with and inspire disadvantaged kids. It's now grown well beyond its North-West roots. Nearly 4,000 young people across Australia have taken part in various projects.

SCOTT RANKIN: What we do is try and set up a project, work with a community, bring skills to the community and then provide a conduit for projects to continue in the community.

ANGELA CAMERON: Scott Rankin has put pen to paper to write about many marginalised groups. The play 'Riverland', performed at this year's (2004) Adelaide Festival, centred on the story of an Aboriginal family and its connections with the Murray River.

WESLEY ENOCH, 'RIVERLAND' DIRECTOR: It's very rare to get family work -- work for young people in a festival, a mainstream festival like the Adelaide Festival. So it's a great kind of coup.

ANGELA CAMERON: Now Scott Rankin's moved back to Tasmania it's not surprising he's got his eye on writing about more local issues.

SCOTT RANKIN: I think the Tarkine is an interesting one. And, you know, I can't be a hypocrite because I love logging trucks -- you know, I think they look fantastic. And I also love forestry stories and pioneering stories and, you know -- but I don't like the poisoning of animals and I don't like self-management of the forestry industry.

ANGELA CAMERON: But don't expect the play out straight away. Scott Rankin is already working on a handful of other scripts. He also plans to spend some time enjoying his new view with wife Rebecca and children Darcy, Lachie and Ginger. And perhaps a few jam sessions with the kids will give him a few new ideas.

ANGELA CAMERON: Are there any strange that ways you get inspiration?

SCOTT RANKIN: Tragically for the neighbours I sometimes play the guitar and I might write songs for things and, you know, watching trashy late-night television I find very useful -- having one too many coffees.

ANGELA CAMERON: So you steal ideas from late-night television?

SCOTT RANKIN: Look, yes. I mean, it's usually about creating a few hours of space each day with some creativity for myself around it beside from the actual writing.

ANGELA CAMERON: He'll have plenty of time for that down here in an environment which is constantly feeding his work.

SCOTT RANKIN: There are so many assets about working in a place like this but you get sold a kind of negative story. If it wasn't for living on the North-West Coast, I'd be still fart-arsing around drinking lattes in some inner-city Sydney coffee shop creating derivative crap and it was the North- West Coast that provided the opportunity.

Interview, **Windmill Teacher Notes**, Arts Education Program 2009.



AIM: To introduce the cross-art form approach of the production.

In *Nyuntu Ngali*, Scott Rankin often provides suggestions rather than specific stage directions.



Research and **write** a creative piece based on the production synopsis:

It is the 22nd century in central Australia. Everyday life is basic in this future world . . .

For example, drama, song lyrics, poem, editorial, prose narrative, blog etc.



Present your creative writing responses to the group.

Discuss:

1. What are the common themes or questions explored in your pieces?



Chose one of the scene titles from *Nyuntu Ngali* and write a creative response to it.

Scene 1: Just do it

Scene 2: Labour

Scene 3: Lovers

Scene 4: Mothering or smothering

Scene 5: Who are you?

Scene 6: Chase is over

Scene 7: Hungry

Scene 8: Hungry and Thirsty

Scene 9: Honey ants

Scene 10: Baking bread from grass seed

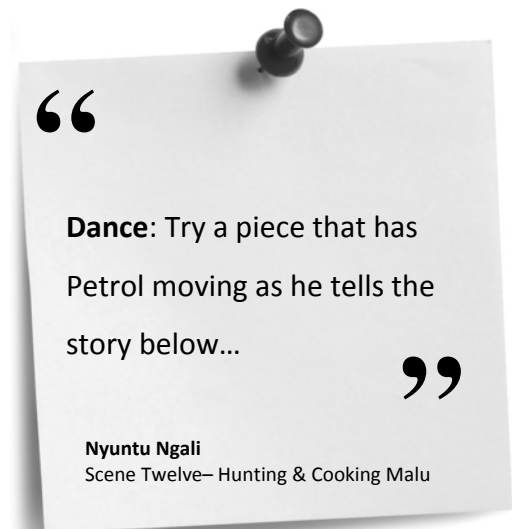
Scene 11.

Scene 12: Hunting and cooking malu

Scene 13: Initiation

Scene 14: Skinning a rabbit

Scene 15: Finished





Adapt and **develop** either your creative writing response to the 22nd century or your response to a scene title from *Nyuntu Ngali* into a non-literary form.



For example, film/video, graphic novel, mobile phone image montage/video, game, photography, drawing/painting, 3D model, drama, dance, puppetry, music/sound composition.

Present your non-literary text responses to the group.

Compare and **contrast** the selected forms of representation.



Use various methods of movement to tell the story of *We Are Going*, a poem by Oodgeroo Noonuccal.



For example, create a series of tableaux, or have one narrator and a number of performers, or create a silent movement piece.



Create a collage that represents the story of *We Are Going*, a poem by Oodgeroo Noonuccal.

WE ARE GOING

by Oodgeroo Noonuccal

They came in to the little town

A semi-naked band subdued and silent

All that remained of their tribe.

They came here to the place of their old bora ground

Where now the many white men hurry about like ants.

Notice of the estate agent reads: 'Rubbish May Be Tipped Here'.

Now it half covers the traces of the old bora ring.

'We are as strangers here now, but the white tribe are the strangers.

We belong here, we are of the old ways.

We are the corroboree and the bora ground,

We are the old ceremonies, the laws of the elders.

We are the wonder tales of Dream Time, the tribal legends told.

We are the past, the hunts and the laughing games, the wandering camp fires.

We are the lightening bolt over Gaphembah Hill

Quick and terrible,

And the Thunderer after him, that loud fellow.

We are the quiet daybreak paling the dark lagoon.

We are the shadow-ghosts creeping back as the camp fires burn low.

We are nature and the past, all the old ways

Gone now and scattered.

The scrubs are gone, the hunting and the laughter.

The eagle is gone, the emu and the kangaroo are gone from this place.

The bora ring is gone.

The corroboree is gone.

And we are going.



AIM: To introduce Pitjantjatjara language and explore issues surrounding the survival of Aboriginal and Torres Strait Islander languages.

How to pronounce NYUNTU NGALI

The first word sounds more like “noon two” than “none-two”.

The g in Ngali has a bit of a ‘tongue in the back of the throat’ sound, but is close to “narly.”



PETROL: (Whispered)
His **Tjuni** - tummy is all swollen,
His **Tjaliny(pa)** - tongue is cracked and dry see,
That’s why he **ulanyi**, cries!

Nyuntu Ngali
Scene EIGHT – Hungry and Thirsty



Research how many different Aboriginal and Torres Strait Islander languages existed in Australia before colonisation.

Find out how many of these languages are still being spoken today.



Discover the different ways Aboriginal and Torres Strait Islander communities around Australia are working to revive and sustain their languages.

Read the objectives of the Australian Government in addressing the language loss in Indigenous communities.

1. National Attention: To bring national attention to Indigenous languages – the oldest surviving languages in the world; and the pressures they face.

Department of Environment, Water, Heritage and the Arts, *Indigenous Languages - A National Approach*,
www.arts.gov.au/indigenous/languages_policy

Brainstorm ways governments, communities and individuals could contribute to bringing national attention to Indigenous languages.



Sign up for some free lessons in Pitjantjatjara.

Listen to the sound of the language and learn some Pitjantjatjara words.

www.ninti.ngapartji.org

Watch these songs in English and Pitjantjatjara created by young people in the Amata community, South Australia.



www.youtube.com/watch?v=X3abBYMetjE



www.youtube.com/watch?v=cmeKNa5N7i8



Log on to UsMob, a seven-part chose-your-own-adventure series set in central Australia featuring four Aboriginal kids, Charlie, Della, Harry and Jacquita.

<http://www.usmob.com.au/>



Watch the Ngapartji Ngapartji Language SBS TV ad

<http://vimeo.com/5486304>

There has been a lot of discussion and debate on how to appropriately refer to Aboriginal people.

Download the following guidelines and discuss.

National Indigenous Languages Policy

http://www.arts.gov.au/indigenous/languages_policy

Use of appropriate language when working with Aboriginal communities in NSW.

www.community.nsw.gov.au/DOCSWR/_assets/main/documents/RESEARCHNOTES_ABORIGIN_AL_LANGUAGE.PDF

The terminology of Aboriginal Australia

www.curriculumsupport.education.nsw.gov.au/primary/hsie/assets/pdf/csarticles/abterminology.pdf

Working with Aboriginal people and communities - NSW Department of Community Services

www.community.nsw.gov.au/docswr/_assets/main/documents/working_with_aboriginal.pdf

“

Of the 145 indigenous languages still spoken in Australia, 110 are critically endangered.

”

Indigenous Languages – A National Approach
www.arts.gov.au/indigenous/languages_policy

VOCABULARY - Pitjantjatjara to English

sourced from *Windmill Teacher Notes, Arts Education Program 2009.*

Greetings

Wai – what’s up?

Palya – in response to how are you – good/fine/okay

Uwa – yes (said periodically to conversation to indicate you are listening)

From the script

walytja – one of the family, a relation, kinsman

inyupa – (Roan) is of kin that is forbidden to marry (Eve) – wrong way marriage

tjini - footprint

mukuringanyi - love

tjukurpa - story

mamu – ghost/spirit

wai nyangatja – look out

yaaltjin - where

ititjara – (she is) with child

ilunyi - die

waru – fire

kapi – water

mungu – night/darkness

pira - petrol

kungkawara – teenage girl

wilitja – shelter

ilkari – sky

maku – witchiti grub

malu – red kangaroo

paki – sand

kalala – hot part of the day/desert heat

mantu – the land

iriti – past

tjiritpi – sunlight

ipi – milk

tjulku – blood

nyinanyi – live

iluntananyi – kill me

wirtjapakani – run

pika – fight

kumpini – hide

ulanyi – cry/cries

kuku – food

manta – earth

kulini – listen

paltjatjaiatja – hungry

piti – traditional dish

mai – food

katji – spear

yunpa – face

liru – snake

tjiranka – boy

wati – men

tjala – honey ant

wampa – I wouldn’t know



Education Resources Post-Production

STC Ed presents a Windmill and Big hART production

NYUNTU NGALI

(You We Two)

by Scott Rankin



Photo: Tony Lewis

POST-PRODUCTION RESOURCES

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Dangerous Love 5 – 8

Box of Life 9 – 10

City Dreaming 11 – 12

Language is our Life Blood 13 – 16

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KEY



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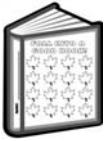
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AIM: To look at the Big hART and Scott Rankin's process in composing performance texts.

Big hArt has worked with many different communities around Australia in the production of new works for theatre, film, television and more. Big hArt aims to empower these communities by helping them to tell their stories. They also work to bring about social change by encouraging governments to consider these stories when making policy decisions.



Visit Big hArt's website www.bighart.org.

List examples of Big hArt projects.



Research the processes Big hArt use to compose new theatre works.

Watch excerpts from the ABC documentary *900 Neighbours*.



<http://aso.gov.au/titles/documentaries/900-neighbours/clip1/>

Discuss:

1. How does Big hArt help people to tell their stories?
2. What communities have they worked with?
3. What types of issues do their projects tackle?
4. How do they use these stories to develop a performance?

Conduct a Big hArt style workshop or documentary with students at your school.



Focus on an issue that is relevant to your school community, such as intercultural understanding, or peer relationships.

Encourage students to share their experiences of the issue with you and record their stories.



Use some of these stories to devise a series of short scenes.

Experiment with ways you can communicate the stories beyond realism, by using object transformation and non-verbal language.

Interview excerpt with playwright Scott Rankin.

ANGELA CAMERON: Are there any strange ways that you get inspiration?

SCOTT RANKIN: Tragically for the neighbours I sometimes play the guitar and I might write songs for things and, you know, watching trashy late-night television I find very useful – having one too many coffees.

ANGELA CAMERON: So you steal ideas from late-night television?

SCOTT RANKIN: Look, yes. I mean. It's usually about creating a few hours of space each day with some creativity for myself around it beside from the actual writing.

Discuss:

1. What do you think Scott Rankin means when he says he needs 'a few hours of space each day' to write?
2. When do you need space away from others?
3. How do you create space for yourself?
4. How do you get your inspiration for creative ideas?
5. What does the term 'writer's block' mean?
6. Make a list of strategies to solve writer's block.



Research your favourite writer and find out how they get their inspiration to write.

Report your findings back to the class.

Discuss different writers' processes. What are some of the common ideas?





T. S. Eliot is often misquoted as having said, “Good artists borrow, great artists steal.” What he actually wrote was:

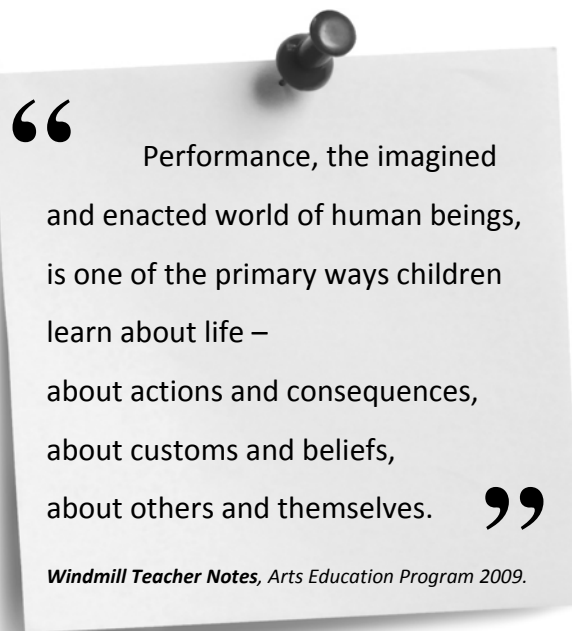
One of the surest tests [of the superiority or inferiority of a poet] is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different than that from which it is torn; the bad poet throws it into something which has no cohesion.

Eliot, T.S., “Philip Massinger,” *The Sacred Wood*, New York: Bartleby.com, 2000.

Cited on <http://nancyprager.wordpress.com/2007/05/08/good-poets-borrow-great-poets-steal/>

Discuss:

1. What do you understand this quote to mean in regard to Big hART, Scott Rankin, devised performance or community theatre?





AIM: To introduce the themes and structure of the performance text.

Nyuntu Ngali is a tale based on dangerous or forbidden love. This is a common concept in theatre and performance, as it provides both the motivator (love) and the conflict (obstacles). Think of the many plays or films that explore what people will sacrifice or risk for love, the ways love changes a person's behaviour or perspective, and the lengths people go to in pursuit of love.

View comparative footage of performance works based on the idea of dangerous love.



The Highwayman by Alfred Noyes - student animated version

<http://www.youtube.com/watch?v=j4nbs9HbeAo&feature=related>

Royal Shakespeare Company's adaptation of *Noughts and Crosses* by Malorie Blackman



Background information about the story

<http://www.meettheauthor.co.uk/bookbites/1225.html>



Video clips and stills images from the RSC production

http://www.rsc.org.uk/explore/workspace/noughtsandcrosses_3204.htm



West Side Story, book by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim.

<http://www.youtube.com/watch?v=4oxfOncYiag&feature=related>

Read over the opening speech in *Nyuntu Ngali*.



The Figure: Ha, see these...? Tears. I,

Can still cry. I,

Remember crying,

The feeling of,

Salt water, brimming,

A trickle, down cheek,

Little hairs, tickling, I,

Felt, alive for a moment... thought,

Perhaps I could hear, music...?

But... music is for the living, not the lonely long forgotten.

...

But still... hear that?

Two families - **Walytja**, alike in **pulka mulapa** - dignity...

Two children... running,

By her **Tjina** - footfall... fifteen, he - fourteen,

Afraid, hungry, bleeding,

A death marked **mukuringanyi** - love... why?

Nyuntu Ngali, Scott Rankin, **Scene One – Just Do It.**

Discuss:

1. How does this introduction set up the audience's expectations of what is to follow?
2. What images are created in your mind?



Develop the opening text into your own performance using one voice, two voices, three voices.

Add stylised movement.

Add echoes.

Add choral voices.

Add fabric.

Add neutral masks.

Brainstorm and **improvise** other ways you could stage this introduction to *Nyuntu Ngali*.

Devise a completely different theatrical opening to this play.



Read over the prologue to Shakespeare's *Romeo and Juliet*.



CHORUS:

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventur'd piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffick of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.

Romeo and Juliet, William Shakespeare, **Prologue**.

Discuss:

1. What are the similarities and differences between these opening speeches?



Baz Luhrmann's film of *Romeo & Juliet* made use of the Chorus as a newsreader to establish the place and setting.



Consider other roles that the Chorus could embody.

Perform or **rewrite** the prologue using a different character for the Chorus.



Find another section of dialogue in *Nyuntu Ngali* with echoes of *Romeo and Juliet*.

ROMEO: Lady, by yonder blessed moon I swear

That tips with silver all these fruit-tree tops—

JULIET: O, swear not by the moon, the inconstant moon,

That monthly changes in her circled orb,

Lest that thy love prove likewise variable.

Romeo and Juliet, William Shakespeare, **Scene Two – Capulet’s Orchard**.



EVA: Do you love me? **Mukuringanyi...** Say it.

ROAM: By the **pira**/

PETROL: The moon/

ROAM: I swear, but not now, we/ ☹ ☹

EVA: But the pira comes and goes/

Nyuntu Ngali, Scott Rankin, **Scene Two – Labour**.

Discuss:

1. Why has Scott Rankin written dialogue that reflects *Romeo and Juliet*?
2. What images does this create in the audience’s mind, particularly about the relationship between Roam and Eva?

Play either the scene between Roam and Eva or the one between Romeo and Juliet.

Add two additional actors performing the inner voices of the characters, and play the scenes with four actors.



Discuss:

1. What do the inner voices reveal about the true feelings of the characters?

Add two more actors to become the movement section of the characters.

Allow the movement actors to free-form in tune with the inner voices.



Discuss:

1. What images are now being created on stage?
2. How was this different to the original performance of two actors playing Roam and Eva/Romeo and Juliet?



AIM: To introduce object transformation and examine how technologies influence the way performance texts are composed.



Select an every day object that has the potential to represent many things.

For example, a stick, chair, piece of fabric, sheet, a box.

Pass the object round the circle

Each player must **change** the object into something new.

For example, a baby, a football, a book, a phone.



Devise a scene when an object must change three times.

For example, a chair begins as a shopping trolley, becomes a computer, then a dancing partner.

Present the scenes to the group.

Discuss:

1. What were some common approaches to the task of object transformation?
2. What made transforming the objects harder or easier?

List all the non-literary and non-verbal elements and devices utilised in *Nyuntu Ngali*.

Consider the elements of the performance that enhanced the experience – the technical aspects (music, lighting, sets etc), the story, the skills of the actor to create a believable character linking music with dialogue. *Windmill Teacher Notes, Arts Education Program 2009.*

Discuss:

1. What different methods of non-verbal expression that were used?
2. How did each method contribute to your understanding and experience of the performance?
3. What transformations did the box of life make during the performance?
4. How effective was the box of objects as a device?
5. What is the relationship between the audience and the performers?
6. What role does the audience play?
7. How did the music and voices intersect with the drama?

“

As they dote on the baby,
Petrol takes a box from the
cube and unfolds it to reveal
the first of the gifts.

Nyuntu Ngali
Scene Six – Chase is Over.

”





The *Nyuntu Ngali* musicians used a mixture of conventional instruments and everyday objects to create a soundscape.

Find everyday objects at home and at school that you could use as instruments or sound sources in a soundscape.

Devise a short scene that tells a story.

Use your found objects to create a soundscape for your performance.

Consider how your soundscape can create or add to the atmosphere of your piece.

Experiment with different ways you can use sound to help tell your story.

“

Music: constructed from the sound of breath and panting.

Nyuntu Ngali
Scene Three – Lovers

”



Use the dramatic structure and theatrical techniques of *Nyuntu Ngali* to tell another story of historical significance.

For example:

Global

Man walking on the moon

9/11

JFK assassination

Martin Luther King’s speech “I Have A Dream”

Local

Kevin Rudd’s Apology to the Stolen generation

Mabo

Cronulla riots

Sydney Olympics



AIM: To consider the reality of a post-climate change future.



Imagine that you have been invited to create a time capsule to pass on information about your life today to people living 100 years into the future.



Consider what that future might be like for these people.

List the items you would include in your time capsule to pass on information about life, society and culture in the 21st century.

“

ROAM: So we took what we could in our heads and ran. Our dances, our songs, our culture. To pass them on...

Nyuntu Ngali
Scene Eleven

”

Discuss:

1. What resources do you use to research and understand historical events and societies?
2. Without a time capsule, what elements of society will remain to inform later generations of life in the 21st century?
3. If somebody from the 22nd century came across a series of Big Brother or the Biggest Loser, how accurate would their interpretation of the 21st century be?
4. Individuals often speak of leaving behind a legacy. What do you think your personal legacy will be?
5. What do you think your generation’s legacy will be?

“

PETROL: Try not to forget the city dreaming, Petrol dream, the buried sunlight, the carbon dreaming, The music, the inma, the Splendid Grass, the Big Days...

Nyuntu Ngali
Scene Eleven

”



Research funeral rites performed in different cultures throughout history.

Write or **devise** a funeral or memorial service, either based on a cultural or historical tradition, or imagined as the funeral of the future.



Remember, rituals are based in theatricality, often with sets, costumes, characters and a script.

CLIMATE CHANGE



Log on to the Australian Conservation Foundation's Green Home site.

Find out how to reduce your carbon footprint and green your home.

www.acfonline.org.au/default.asp?section_id=86



Visit Global Warming facts to discover the Top 50 Things To Do To Stop Global Warming

<http://globalwarming-facts.info/>



List ten things you can do to take action on climate change in your own home.

Discuss:

1. What prevents people from taking action on climate change?
2. What would you say to a climate change sceptic to change their mind?
3. What is the role of theatre and other creative art forms in this process?



Create a short script, poem, song, poster or story with the aim of convincing people in your community about the role they can play in preventing climate change.



“

ROAM: Our minds would
not change,
So the hot world
changed for us.

Nyuntu Ngali
Scene Eleven

”



DEBATE: Climate change is a natural process and does not require human intervention.



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)?

“

Language is our Soul

”

- [Aunty Rose Fernando

Aboriginal Languages Research and Resource Centre www.alrrc.nsw.gov.au/

“ 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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