



# Education Resources Pre-Production

Sydney Theatre Company and Colonial First State Global Asset Management present

## Blood Wedding

By Federico Garcia Lorca

Translated by Iain Sinclair



### PRE-PRODUCTION RESOURCES

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### PRE-PRODUCTION EXERCISES

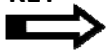
Love, Death, Fate **12-14**

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Education Resource written by Kerreen Ely-Harper and compiled by Education Coordinator Toni Murphy

#### KEY



AIM of exercise or section



Extension Exercises



Download and watch



Drama Exercises



English Exercises



Play online

### BLOOD WEDDING

Sydney Theatre Company Education Resources 2011

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### ABOUT SYDNEY THEATRE COMPANY

[www.sydneytheatre.com.au/about](http://www.sydneytheatre.com.au/about)

### ABOUT STCED

[www.sydneytheatre.com.au/stced/about](http://www.sydneytheatre.com.au/stced/about)

### CREATIVE TEAM

**Director** – Iain Sinclair

**Set Designer** – Rufus Didwizus

**Sound Designer** – Steve Francis

**Costume Designer** – Luke Ede

**Lighting Designer** – Damien Cooper



**Composer & Arranger** – Andrew Veivers

**Guitarist** – Andrew Veivers

### CAST

**The Father/Woodcutter/Death** – Danny Adcock

**The Neighbour/The Maid/Woodcutter/Death** – Lynette Curran

**The Girl/The Moon** – Holly Fraser

**The Young Woman** – Julia Ohannessian

**The Wife** – Zindzi Okenyo

**Leonardo** – Yalin Ozucelik

**The Mother/The Moon** – Leah Purcell

**The Bride** – Sophie Ross

**The Mother in Law/Woodcutter/Death** – Toni Scanlan

**The Groom** – Kenneth Spiteri

### THEMES

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Love & Fidelity

Family Relationships

Women & Society

Death

Marriage

### BLOOD WEDDING

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*Blood Wedding (Bodas de sangre)* is a story of love, betrayal, and revenge that takes place in an Andalusian village. The play also examines issues concerning the conflict between personal desire and social and family responsibilities.

On the day before his impending marriage, a GROOM leaves to attend to his vineyard, when his widowed MOTHER stops him, reminding her son of his responsibilities toward his family 'blood'. She expresses doubt about his future wife's fidelity. Her husband and son were murdered by the FELIX family and she fears he will abandon her in favour of his new wife.

A NEIGHBOUR drops by and they gossip about the bride-to-be's family and former suitor, LEONARDO FELIX. On recognizing the family name of her husband's murderer, the mother is outraged. The Neighbour asks her not to jeopardize her son's happiness. She promises to not 'say a word'.

Leonardo's MOTHER-IN-LAW and WIFE (cousin to the bride-to-be) are singing a lullaby to his BABY SON, that tells the story of a great horse who cried out but would 'not drink the dark water'.

A GIRL reports to them she has seen 'a man who's getting married' buying wonderful gifts for his bride. Leonardo angrily pushes her from his house. His wife questions his brutal treatment of the girl, asking him if there is something wrong. He dismisses her by leaving without explanation.

The groom and his mother have traveled to meet the family of his betrothed. The FATHER greets them both. They discuss the prospect of the marriage alliance and joint ownership of their respective land holdings. Both parents agree to bless the union and agree on Thursday as the wedding day. The BRIDE dutifully greets the mother and they discuss the duties of a new wife. The father sees the groom and mother out leaving the SERVANT and Bride to open the wedding gifts. The servant tells the bride that Leonardo has been seen at night on his horse

watching her. The bride expresses doubt over her decision to marry and although the servant tries to get her talk about her feelings she remains duty bound, declaring 'I have given my word.'

The following morning, Leonardo's knocking on her door is mistaken for wedding guests. The servant tries to get him to leave but he refuses. The guests begin to arrive and the wedding party moves to the church. The grooms' mother is angry to see the Felix family. The Brides' father urges her to show forgiveness; reminding her they are all family now. Former feelings for Leonardo have been ignited and the bride is anxious and impatient and asks the groom to 'never ever let go of me'.

Leonardo takes his agitation out on his wife who already knows his feelings for the bride have come to the fore. Determined not be abandoned like her mother she say she will not leave his side and they will go together to the church.

They arrive back from the church and begin the wedding reception celebrations.

The mother and father discuss their hope for many grandchildren. The bride retires to take off her wedding wreath. Leonardo's wife wishes the groom well in his marriage to her cousin. Noticing Leonardo has disappeared she goes looking for him. The groom also looks after his new wife, who complains of tiredness and 'a pounding in my head'.

The bride and groom are called to dance. The bride cannot be found anywhere. When Leonardo's wife tells them that her husband and the bride have run off together a search party is sent out to find them.

The lovers have fled to the forest where three WOODCUTTERS discuss their actions. Fearing the light of the MOON will reveal the whereabouts of the couple they too flee the scene. The moon sees them but is taken over by the darkness of DEATH.

Moon soon reappears and offers her light to help catch the runaway couple. The groom encounters death firstly disguised as a member of the search party and then as beautiful

woman who tells him she has seen where Leonardo is and urges him to follow her.

Leonardo and the bride on hearing the sounds of the search party leave, declaring they can only be parted by death.

The world transforms into a metaphoric landscape with Death and the Moon reunited as lovers, both covered in blood.

A group of women unravel a ball of red thread, chant and tell stories about what happened to the groom and Leonardo and the bride.

The mother tells them to be quiet and to stop weeping for the dead. The bride reappears and confronts the mother on the reasons for her actions. But nothing can console the mother for the loss of another son. All the women grieve for the deaths of their men.

The mother de-roles and speaks to the audience as herself and tells them what happened that night in the forest. The bride de-roles and speaks to the audience as herself and tells the story of what happened in the early hours of the morning.

### **Consider**

Death in Lorca's plays always occurs in the fantastic, imaginary, poetic world placed offstage.

The promise of abundance achieved through the ideal of the family, 'where blood sits down to share a meal', is proved to be false.

The link between wedding and death in other plays such as Shakespeare's *Romeo & Juliet*, and female characters in Greek tragedy, which have been subject to enforced marriage under the threat of death - Helen of Troy, Cassandra and Antigone.

For the Catholic Spanish society in which Lorca lived, death was an integral part of daily life.

## HISTORICAL AND SOCIAL BACKGROUND OF THE PLAY

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Whenever I break the chain of stupidity, whenever  
I climb into bed I feel stronger than ever and more  
of a poet than anyone....

*Letter to Salvador Dali, 1930*

Federico Garcia Lorca (1899 – 1936) was born in the town of Fuente Vaqueros, near Granada into a prosperous farming family. His mother was an accomplished pianist and an early influence teaching him to play the piano and sing. The eldest of nine children Lorca was touched by death at an early age with the death of his younger brother, Frederico Luis.

Each afternoon in Granada  
each afternoon, a child dies.  
Each afternoon the water sits down  
and chats with its companions.

*Gacela of the Dead Child*

Surrounded by an ever expansive landscape, ‘the vega of Granada, a lush river plain ringed by hills and watered by snows from the Sierra Nevada mountains’, Lorca developed strong links with the rural environment of his childhood. Spanish indigenous gypsy culture, Andalusian folklore with its preference for the sad and tragic would become key features of his early poetry and song writing.

Brought up in a devout catholic home, Lorca fell also under the influence of Catholic mysticism and symbolism. And although his was a privileged childhood, Lorca developed a social consciousness, often recording his observations of the rural poor, particularly women “all poor women die of the same thing, of giving lives and more lives”. In his writing he displayed great empathy for the marginalized and persecuted in society - women, gypsies and bandits.

### **Rider Song**

In the black moon  
Of bandits  
Spurs sing.

*Black horse*

*Where are you taking your dead rider?*

... The hard spurs  
stationary bandit  
he lost the reins.

*Cold horse.*

*What scent of the flower of a knife!*

In the black moon  
bled the  
Sierra Morena

*Black horse*

*Where are you taking your dead rider?*

The night spurs  
Its black flanks  
digging stars.

*Cold horse.*

*What scent of the flower of a knife!*

In the black moon  
A scream! And horn  
over the fire.

*Black horse*

*Where are you taking your dead rider?*

Lorca went to study Arts & Law at the University of Granada and Music. At the age of twenty, he went to Madrid and remained there until his death in 1936. In Madrid, away from the constraints of family (although his father continued to financially support him) he became devoted to writing, music and theatre. He produced theatre plays, volumes of poetry and organized song and poetry events.

A member of *Generacion del 27* ( the Generation of '27') he met surrealist artists, Salvador Dali and Luis Bunuel. *Generacion del 27* were a group of writers and artists who came together to form an alliance based on shared values and intentions:

1. Tradition & Modernity – to seek new poetic forms (such as surrealism), without breaking with the literary traditions of the past ( ballads)
2. Aesthetic Intention - find beauty in the image and to represent reality without a loss of the poetic (anything that is not beautiful is to be abandoned)
3. Themes – great affairs of men like love, death, fate
4. Style – expressive language of lyricism, create images and metaphors of originality and power
5. Versification – use traditional stanzas of song ballads, classic forms (such as the sonnet) and free verse.

He published a collection of poems *Romancero Gitano* (The Gypsy Ballads) which earned him a great deal of fame in his lifetime. Salvador Dali accused him of not being able to give up his classical tradition and they had a short rift.

Lorca, despite his reputation for charm and charisma, was unsuccessful in love. The tone of melancholy that often pervades his work and its preoccupation with themes of death and love can partly be attributed to the repressive homophobic society in which he was living. His homosexuality is believed to be one of the reasons for his brutal murder at his brother-in-laws graveside, by Franco's soldiers.

In 1929 he went to New York initially to learn English. Although critical of American capitalism (*Poet In New York*), he enjoyed the fruits of pre-Depression consumerism. Taken with African-American culture, Lorca spent time in Harlem and collaborated with black artists.



With the Wall Street crash, he returned to Spain. After years of social and political unrest under dictatorship rule, Spain was declared a republic. Lorca became involved in the Secondary Ordinary Congress of the Federal Union of Hispanic Students. A travelling theatre company 'La Barraca' was set up to tour plays to 'educate' the public. Despite being essentially a propaganda tool, Lorca and his colleagues produced his major dramatic work, the 'rural tragic trilogy' – *Bodas de sangre* (Blood Wedding) in 1933, *Yerma* and *La Casa de Bernarda Alba* (The House of Bernarda Alba).

Fascism grew out of political, social and economic unrest and the perceived failure of capitalism with the depression in Europe. Fascists promoted a totalitarian, single party state and military rule. They were anti –communist, anti-liberal, and anti-capitalist.

General Franco launched a revolt to overthrow the Spanish Republican Government, in 1936. Lorca's Andalusia was the first region to fall. While not a political agitator, Lorca's sister was married to Granada's Republican mayor, putting him under suspicion of having pro-Republican sympathies. Lorca was one of the 30,000 citizens of Granada believed to have died at the hands of Franco's Fascist led regime. His works were burned in a public square, and banned. Lorca was thirty seven years old when he died. His body has never been recovered.

### *References*

*Lorca: A Dream Of a Life* Leslie Stainton, 1999

*The Poet in New York* Jaime Manrique, 2004

*Frederico Garcia Lorca and the culture of male homosexuality* Angel Sahuquillo, 2007

## Additional Resources

### Adaptations



*Blood Wedding* film- ballet adaptation, directed by Carlos Saura, 1981

Part 1 <http://www.youtube.com/watch?v=HxKnTBtnkao>

Part 2 <http://www.youtube.com/watch?v=K57M4uKZjKY&feature=related>

Part 3 <http://www.youtube.com/watch?v=-BH8qVvgFYI>

Part 4 <http://www.youtube.com/watch?v=roiT-NtWO-w&feature=related>

Part 5 <http://www.youtube.com/watch?v=5s5tbz6KzE8&feature=related>



*Song of the Rider (Cancion de Jinete)* – visual montage with voice over narration of Lorca’s poem

<http://www.youtube.com/watch?v=m2W2o7LtzEc>

### On Lorca

*Lincoln Center Theater Review* Winter, 2006, Issue 41 - a series of articles by contemporary artists who have been influenced by Lorca. Also contains a letter between Salvador Dali and Lorca.

- *The Poet in New York*, Jaime Manrique

- *The White Space: Garcia Lorca & Music*, Ned Sublette

[http://www.lctreview.org/article.cfm?id\\_issue=31154133&id\\_article=39952224&page=1](http://www.lctreview.org/article.cfm?id_issue=31154133&id_article=39952224&page=1)

*Marriage To Death* Rush Rhem 1996

*Psyche and symbol in the theater of Federico Garcia Lorca: Perlimplin, Year, Blood Wedding* Rupert Allen, 1974

*Blood Wedding, Yerma and The House of Bernarda Alba: Garcia Lorca’s tragic trilogy*, Dennis A Klein, 1991

*Lorca and the Poetry of Death*, Pedro Salinas, 1955

*Character as contemporary symbol in Federico Garcia Lorca’s The House of Bernarda Alba* Timothy Juan Trujillo, 2011

### Surrealist Plays by Lorca

*The Public* 1930

*Five Years Pass* 1931

*Play Without A Title* (1935)

### Generacion del 27



In Memoriam video <http://www.youtube.com/watch?v=BS4NV9OXvkU>

See Google Images for photographs of the members (one with comedians Stan Laurel and Oliver Hardy), pamphlets and cartoons.

### Portrait

<http://www.superstock.com/stock-photos-images/1566-0201234>



Surrealist Films

*An Andalusian Dog* Dali & Bunuel

[http://www.metacafe.com/watch/2855616/un chien andalou an andalusian dog part i/](http://www.metacafe.com/watch/2855616/un_chien_andalou_an_andalusian_dog_part_i/)



*L'Age d'Or* (The Golden Age) Louis Bunuel, 1933

<http://www.youtube.com/watch?v=NHZylx3oNZk>



Poem Collections by Lorca

*Ballad of the Sleepwalker*

<http://www.betterthansleep.com/BalladoftheSleepwalker.html>

<http://www.poemhunter.com/federico-garc-a-lorca/>



*Poet from New York*

<http://www.youtube.com/watch?v=677ujCxoD-Y>



**AIM:** To understand the social, political and artistic environment within which Lorca produced his multiple and varied works.

At least five times a day Lorca alluded to his own death

*Salvador Dali*



**Collect** images of the towns and places that were significant in Lorca's life and death - Fuentevaqueros, Granada and Andalucia, Alfacar, New York, Harlem.

**Research & Listen** to the music that Lorca would have listened to - Flamenco music of Andalucia, African American Gospel, Jazz.

### Generacion del 27 ( the Generation of '27')

Lorca was a member of the *Generacion del 27* ( the Generation of '27'). A group of poets that emerged from the Spanish literary and art circles in 1927. The group associated with other literary arts such as prose, theater (plays by Lorca) and non-literary forms such as cinema (films by Luis Buñuel), art (Salvador Dalí), and music.



**Research** the social and cultural context of Spain in the 1920s to understand the rise of *Generacion del 27* movement.

*Generacion del 27* members included:

Pedro Salinas, Jorge Guillén, Gerardo Diego, Dámaso Alonso, Federico García Lorca, Rafael Alberti, Vicente Aleixandre, Luis Cernuda, Emilio Prados and Manuel Altolaguirre.



**Choose** one of the poets from the list.

**Research** their life & work.

**Select** a favourite piece of writing by your chosen poet.

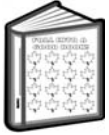
**Compare & Contrast** your selected poem with a poem by Lorca.



Why did the Generacion del 27 consider it important to explore other literary genres and art forms? Refer to the 'Background Notes' on Key Features of the group.

**Define** your understanding of the term "Generation."

On what basis do we consider a group of artists a movement or, specifically "a generation."?



**Write** a 9 point Manifesto for 'Generation 11' a group of artists who have to come together with a shared vision for the future of the arts in Australia. A manifesto is a public declaration of principles, intentions, and ideas.

**Consider**

- |               |                              |
|---------------|------------------------------|
| Art Form      | Beliefs                      |
| Aims          | Rules                        |
| Style         | Relationship to the audience |
| Themes        | Vision of the future         |
| Social Values | Attitude to the past         |

La Barraca ( "The Shack" )

Lorca returned to Spain from New York when the 'Second Republic' was declared in 1931. The new regime promised reforms in an education system controlled by the Catholic Church. The levels of illiteracy were as high as 40% of the population. In developing a secular educational system over 10,000 new schools were opened in the first year. Art and culture spread rapidly throughout the country and intellectuals and artists were called upon to participate in nation building.

One of the initiatives of the Second Republic was to develop a theatre company to 'educate' the people. *La Barraca ( "The Shack" )* was a University Theatre Company led by Lorca who were a company of student actors who traveled around regional Spain performing his plays.

**Research** La Barraca



**Watch** La Barraca travel, set up and perform a scene from one of Lorca's plays.

<http://www.youtube.com/watch?v=bM9-JFyPqgQ>



What do you notice about the actors' cloths? Why are they dressed like this?

Can you spot Lorca?

**Describe** the set preparation

**Describe** the actors' preparation.

**Describe** the style of the performance

Which Lorca play are they performing?



**Design** a La Barraca poster announcing the company's new season of plays, which will include *Blood Wedding*.

**Drawing** on your research notes write a short piece describing 'a day in the life of a La Barraca actor on tour'.

You are one of the La Barraca student actors. You are getting ready to leave for the next town where you will be performing Lorca's new play, *Blood Wedding*.

Describe the journey and arrival in the town.

Which character (or multiple characters) will you be playing?

How do you prepare for your role?

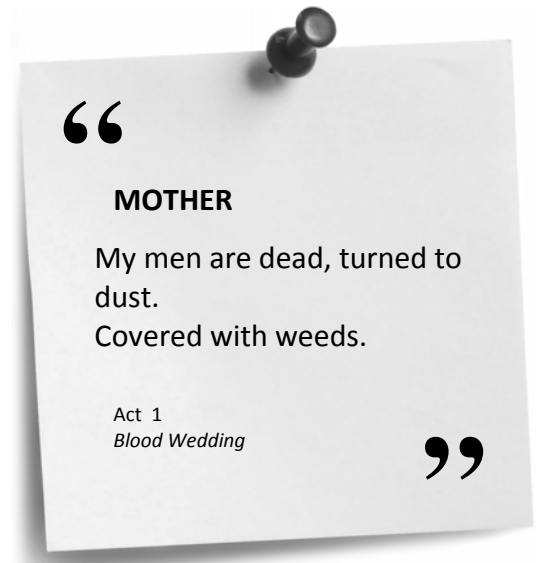
What are Lorca's instructions to the actors?

What kind of director is Lorca?

How does the audience respond to the performance?

What does Lorca want his audience to be thinking and feeling at the end of the performance?

What acting notes does Lorca give you after the show?



+ Extension

**Compare & Contrast** the documentary footage of Lorca's troupe and this contemporary homage to the La Baccara.



<http://www.youtube.com/watch?v=cFaorFG3aY8&feature=related>

Lorca in memoriam

There is a memorial park in Alfacar, Granada where General Franco's soldiers, 18th August 1936, executed Lorca.



**Write** a 150 word Obituary commemorating Lorca's life and work.

**BLOOD WEDDING**

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**AIM:** To explore Lorca's diversity and virtuosity as an artist and his willingness to engage with multiple art forms.

### Lorca 'Jack of All Trades'

Lorca from an early age was an artistic 'jack-of-all trades'. From his childhood he wrote plays, poetry, painted, and was an accomplished musician on piano and guitar. He was a young artistic *empresario*, constantly organizing entertainments and engaging family members, household servants, friends, and neighbors both as actors and audience.

### Fusion of Styles

Lorca incorporated the indigenous Spanish traditions of music, song and poetic verse, puppetry and clowning into his dramatic works. He was not afraid to experiment with bold stylistic devices to engage his audience.



In pairs **B read** Lorca's 'Farewell' aloud to A – consider mood, tone, pace, emphasis  
**A close** your eyes & listen & allow images and thoughts to emerge.  
**Swap** roles

### *Farewell*

If I die,  
Leave the balcony open.

The little boy is eating oranges.  
From my balcony I can see him.

The reaper is harvesting the wheat.  
From my balcony I can hear him.

If I die,  
Leave the balcony open!

**Discuss** the significance of place in the poem.

Lorca drew upon many different styles in his works, often fusing tragedy and comedy singing and dancing, realism and abstraction.



**Devise** a physical theatre piece based on the *Farewell* poem (or another favourite poem by Lorca)

OR

**Choreograph** a dance/movement piece

**Consider**

Themes

Key Images

Physical Actions & Gestures – falling, hand gestures, facial expressions

Style – melodrama, realism, surrealism, slapstick (Buster Keaton was one of Lorca’s favourite performers), silent movie

Mood

Character

Tableaus – group formations (‘harvesting the wheat’), solo action, duet

Levels – high, medium, low

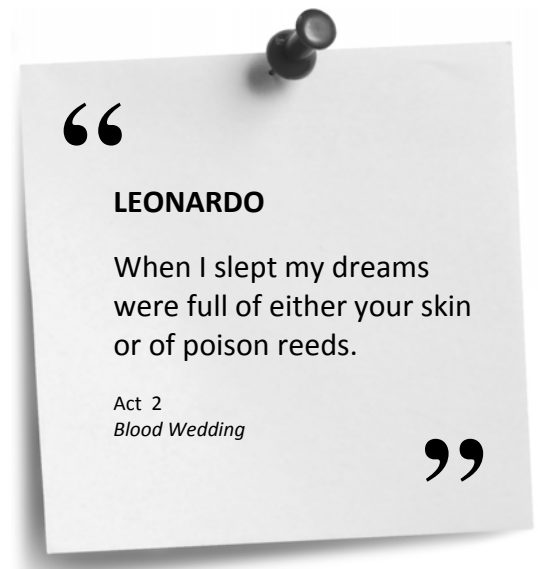
Repetition

Rhythm

Stillness

Sound & Music accompaniment

Vocalizing the text



**Compose** music, sound scape or song inspired by the poem.

**Dramatize** the poem into a drama scene with dialogue for the stage.

**Devise & Present** a puppet show version of the poem ( OR incorporate a puppetry sequence into your dramatized stage scene)

**Paint**, Draw, create an Image Board on key themes/images of the poem



Extension

Drawing on your research notes discuss the impact of the social and political environment on Lorca and his contemporaries in encouraging them to explore diverse art forms. And why in 1936 it came to a sudden end.

**BLOOD WEDDING**

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## Performance Reflection

List three different stylistic devices used in the production. How effective were they?

Reference:

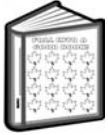
*A Politics of the Body: José Antonio Primo de Rivera's Fascism and Federico García Lorca's Benjaminian Response*

Nolan, Lisa. *Modern Drama*, Volume 50, Number 1, Spring 2007, pp. 1-24 (Article)



**AIM:** To examine the representation of women, marriage and society in *Blood Wedding*

Mujeres Libres (Free Women)



**Research** the role and status of women in Spain in the 1920's and 1930's and the role of the anarchist group, *Mujeres Libres* in promoting the rights of women.

[http://struggle.ws/ws99/ws57\\_mujeres.html](http://struggle.ws/ws99/ws57_mujeres.html)

**Discuss** why Lorca's plays consistently feature strong female characters, with reference to Lorca's family relationships, education and artistic influences.

**Compare & Contrast** the character's attitudes on marriage, expectations and behaviour toward each other.

Subtext



Subtext in drama refers to the unspoken, 'inner thoughts' of a character.  
Version# 1 **Rehearse and Present** the scene below without sub-text.

*Pre-Wedding, First Meeting, Act 1*

[The Bride appears]

**The Mother:** Come here.  
Are you happy with this?

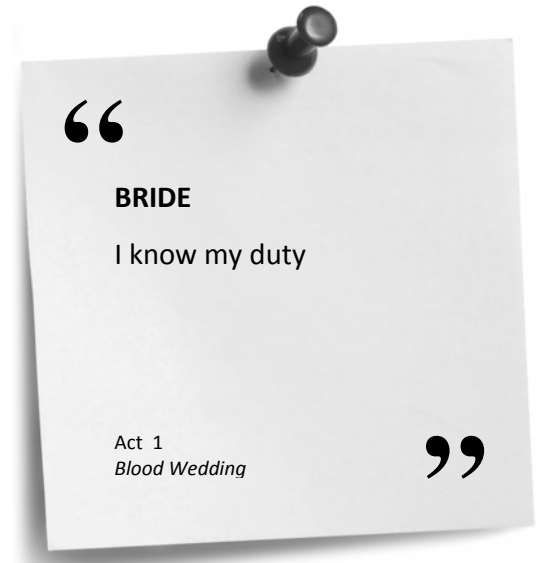
**The Bride:** Thankyou for asking - I am yes –

**The Father:** - hey, don't be so stiff. She's going to be your mum in a bit.

**The Bride:** I am happy. I said so because I meant it.

**The Mother:** Of course.  
Look at me.

[She takes her by the chin]



**The Father:** She's my wife all over again.

**The Mother:** Is she? Her face glows.  
Do you know what it means to be married girl?

**The Bride:** I do.

**The Mother:** A man, children, and a wall four thick between you and anything else.

**The Groom:** What else is there?

**The Mother:** Nothing.  
Life.  
That's what they need.  
Life.

**The Bride:** I know my duty  
[A pause]

**The Mother:** Here are some gifts.

**The Bride:** Thankyou.



Version #2 **Repeat & Speak** your individual character's subtext.

When the Bride enters what is she thinking?

What are the other characters thinking when she sees them?

What are the Bride's inner thoughts when she sees the Mother, her Father and her fiancé waiting for her?

**The Bride:** [Inner thoughts] .....

This is the first time the Mother has seen her daughter-in-law to be. What is she thinking at this moment?

**The Mother:** Come here.

[Inner thoughts] ... ..

Are you happy with this?

[Inner thoughts] .....

**The Bride:** Thankyou for asking – [Inner thoughts...] I am yes [Inner thoughts...] –

**Allow** the characters to speak their inner thoughts, even if they are just observing and not actually speaking at the time.



Version # 3 **Repeat & Allow** only the Bride to speak her inner thoughts.

Version #4 **Repeat & Allow** the subtext to effect the scene but *without speaking* your character's inner thoughts.

### Consider

Body Language

Spatial Relationships

Social Expectations & Role

Attitude

Facial Expression

Actions & Gestures

Mood

**Discuss** the different versions.

### Reflection

What attitudes were expressed by the characters when they were free to speak their thoughts?

Did anything surprise you about a particular character? Why?

What did acting out the subtext reveal about how the characters repress (or don't) their true thoughts and feelings?

What effect does playing the subtext have on a scene?

### Performance Reflection

Look for 3 moments of subtext being played by one of the characters in the production.



### Extension

Women hold the three most senior positions in the Australian government. The Australian Head of State is her Majesty Queen Elizabeth II, the Governor-General (Queen's representative) is Quentin Bryce, and the Prime Minister is Julia Gillard. Yet the majority of women in Australia earn less than men and hold fewer senior management positions than their male counterparts.

**Debate** 'Some women are doing very well, but the majority are not.'

**Discuss** the relevance of Lorca's depiction of men and women in the 1930's as bound by their social roles versus their individual needs and wants, to a contemporary audience in 2011. Draw on your discussions and research on the current status of women in Australia.

Performance Reflection

How are the relationships between the female characters represented in the production?

Are some of the characters treated more sympathetically than others, despite their gender?

Which character did you feel most empathy for? Why?



**AIM:** To examine Lorca's use of language, symbol and metaphor.

Metaphor

For a metaphor to prevail, two essential conditions are required: form and radius of action; its central core and a circular perspective surrounding it. Its nucleus opens up like a flower that surprises us because we don't recognize it, but in the circle of light that surrounds it we will find the flower's name and also recognize its perfume.

*Lorca, 1927*



**Discuss** this statement in reference to your understanding of Lorca's use of metaphor in *Blood Wedding*.

**List** 5 key metaphors in the play and what they represent to you.

**Share & Discuss** the different interpretations of the hidden meanings contained within the metaphors.



Symbol

**Research** the difference between a metaphor and a symbol.

**List** 5 key symbols in the STC production.

Pastoral Imagery & Language

The transition from the representation of reality of the first act, to the metaphoric abstract world in the second act involves an abrupt stylistic shift from prose to poetry.



**Compare & Contrast** the language of a scene from the first act with the second, (refer to the scenes excerpts provided).

Why does Lorca move his story from the realistic world of the village to the poetic and the fantastic forest?

Why is the forest a safe haven for the lovers?

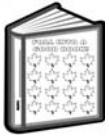
**BLOOD WEDDING**

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Pastoral imagery refers to images from nature. Shakespeare was an exponent of pastoral imagery in his poetry and plays. The pastoral was a key feature of traditional Spanish song and verse.

**List** 3 examples of pastoral imagery in the play.

‘Lorca’s use of pastoral imagery is less than romantic’



**Discuss** the statement with reference to Lorca’s treatment of death and violence in *Blood Wedding*.



**Read & Discuss** the arrival of the Moon scene.

**Consider**

Metaphor

Symbol

Rhythm & Repetition

Personification

Word Usage

Pastoral Imagery

*Forest, Act 2*

**Woodcutter 1:** Here comes the moon.  
Chop chop.

[The moon begins to appear]

**Woodcutter 3:** The moon rises. The moon through the leaves.

**Woodcutter 1:** The moon that coats the blood with a jasmine sheen.

**Woodcutter 2:** The lonely Moon.  
The moon spiking through the leaves.

**Woodcutter 3:** A splash of silver on the bride’s face.

**Woodcutter 2:** The cruel moon.  
Branches!  
Block her beams.  
Let them hide their love.

**Woodcutter 3:** Grieving moon.  
Let the dark branches conceal their love.

[The Moon appears]



**Rehearse & Present** the scene in groups of 4.

**Utilize** elements typical of Lorca’s La Baracca theatre in your staging and performance style.

## Post-Performance Reflection

How is the shift from the world of the village wedding to the poetic world of the forest achieved in the production?

### **Consider**

Lighting

Set Design

Staging & Choreography

Sound & Music

Costume

Colour Palette

Acting Style







**AIM:** To examine Lorca's dramatization of the conflict between individual and social responsibility.

Lorca was most interested in creating epic and universal characters with moral dilemmas and drew upon his knowledge and appreciation of Greek tragedy and Shakespeare.

His characters operate as symbolic archetypes – the mother, the wife, the neighbour, the father, death, the moon etc.



### Discuss



Why is Leonardo the only character who has a personal name and all the other characters are named by their social or symbolic role?

What is Lorca saying about Leonardo and his actions by naming him?

Why do only the Mother and Bride speak to the audience at the end of the play?

In *Blood Wedding* there is a strict code of behaviour imposed on all the characters.



**Describe** the social rules the characters are expected to abide by.

For example, what does Leonardo's Wife perceive her duties to be, as a wife, mother, daughter-in-law and cousin of the Bride? How does she maintain the social rules of her society?

How successful is she in meeting her social roles?

Who pays the highest price in the play in terms of love and loss?

Why do you think this character suffers more than the others?



**Read** the scene between the Woodcutters.

**Discuss** the three different attitudes expressed toward the lovers.

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*Forest, Act 2*

**Woodcutter 1:** Have they found them yet?

**Woodcutter 2:** No  
But they are searching everywhere.

**Woodcutter 1:** They won't get far then.

**Woodcutter 2:** Shh!

**Woodcutter 3:** What?

**Woodcutter 2:** They seem to be coming down every road.

**Woodcutter 1:** They'll be easy to find when the moon comes up

**Woodcutter 2:** They should leave them alone.

**Woodcutter 3:** The world is a big place there's room for everybody.

**Woodcutter 1:** Too late now.  
The kill is on.

**Woodcutter 2:** They were right to run away. You have to stay true to your heart.

**Woodcutter 1:** They were fooling themselves before.  
There's no chance of stopping it.  
Pumping blood can't be stemmed.

**Woodcutter 2:** Pounding blood.

**Woodcutter 3:** Blood that pushes you down the road.

**Woodcutter 2:** You can't do anything but follow it.

**Woodcutter 1:** And then, just as the blood sees the light of day it's swallowed up by  
the thirsty earth.

**Woodcutter 3:** It is better to spurt your blood on the ground than let it blacken  
inside of you.

**Woodcutter 1:** Shh.  
Quiet.



Reflection

What is meant by 'pumping blood can't be stemmed'?

What does Woodcutter 3 mean 'It is better to spurt your blood on the ground than let it blacken inside of you'?

**Re-visit** the sub-text exercise in the Pre-production Resources

*Post-Wedding, Reception, Act 1*

**The Mother:** A penny for your thoughts?

**The Bride:** I'm not thinking about anything.

**The Mother:** So many blessings in one day can sit heavy on your shoulders.

**The Bride:** Like lead.

**The Mother:** Shake them off.

Today you can spread your wings like a dove.



**Explore** this interaction between the Mother and the Bride through acting out the subtext of the characters inner thoughts.



### Reflection

Why does the Bride feel there is 'lead' on her shoulders?

Why does the Mother tell her to 'shake off' those thoughts?

What does the metaphor of 'lead' reveal about the Bride's inner conflict between her personal desires and the social obligations imposed on her now as a married woman?

**Explore** the lover's dilemma of having chosen to follow their individual desires over their social responsibilities.

*Forest, Act 2*

**The Bride:** Where could you possibly take me?

**Leonardo:** To a place where these men that surround us can't find us. A place where I can see you.

**The Bride:** Put me on a stage where honest women can gawp at my torn wedding dress flapping like a banner in the wind.

**Leonardo:** If I thought like other people I might consider leaving you. But I do not. I must go where you go and you must come with me.



### Reflection

Why do the lovers go to the forest?

Why does the Bride ask to be put 'on a stage' in front of other women?

What do 'other people' think of the Bride? How is Leonardo different from other people?

Why are the lovers prepared to risk everything for their need to be together?



### Extension

**Debate** Social Responsibility versus Individual Desire