



Education Resources Pre-Production

Sydney Theatre Company and Allens Arthur Robinson in association with
Bangarra Dance Theatre present

BLOODLAND

Concept By Stephen Page

Story by Kathy Marika, Stephen Page and Wayne Blair

Written by Wayne Blair



PRE-PRODUCTION RESOURCES

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PRE-PRODUCTION ACTIVITIES

- Wrong Skin **11-13**
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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

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CREATIVE TEAM

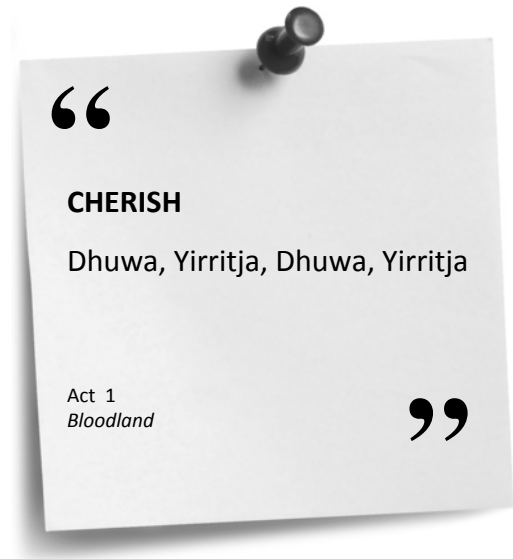
Director – Stephen Page

Set Designer – Peter England

Costume Designer – Jennifer Irwin

Lighting Designer – Damien Cooper

Composer and Sound Designer – Steve Francis



CAST

Lalkal – Elaine Crombie

Wak Wak – Rarriwuy Hick

Galuka – Rhimi Johnson Page

Bonba – Kathy Marika

Gapu – Nolene Marika

Djurrpun – Djakapurra Munyarryun

Donkey/Bapi – David Page

Runu – Hunter Page Lochard

Billy – Kelton Pell

Bathala – Tessa Rose

Gulami – Meyne Wyatt

Cherish – Ursula Yovich

THEMES

Belonging

Community & Identity

Family Relationships

Yolngu Culture

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Act 1 Arnhem Land, Cherish's Place, Night

A burnt out telegraph pole ascends into the heavens. Black tyre fragments litter the red dirt. DONKEY, a man-dog sniffs out a human body like clump in the long grass.

*

CHERISH cries and sings. She lays out her Yirritja and Dhuwa cards. She tells us who belongs in which clan skin group.

'This Bathala Yirritja . . .

Bonba Dhuwa, Billy Dhuwa, Gulami Dhuwa, Wak-wak Dhuwa

Babi, Yirritja, Galiku, Yirritija, Lalkal, Yirritja

'Me, Cherish, Dhuwwa'

She takes a whole lot of mobile phones from her bag and arranges them next to the cards. She calls for Donkey. Dancing to Yothu Yindi's 'Treaty' she hears a phone ring. The sound is coming from the long grass. Taking the phone from the body of a young man she answers it. She begins to cry. On hearing GALIKU calling for Runu, she retreats into the long grass.

*

The dead spirit of RUNU joins Galiku and we go back to a time when the spirit of Runu was alive. The boys exchange a football calling their totem names. Two beautiful girls, GAPU and WAK-WAK, pass by. The girls laugh as the boys show off their totems and guttural calls. Galiku and Wak-Wak leave together.

Runu sings as he moves around Gapu and they meld into one. Cherish is watching and laughing. Runu runs off with one her mobile phones. Cherish declares Gapu and Runu as lovers.

*

BATHALA is head woman of the Yirritja and a know-it-all. She arrives with a shopping trolley full of food and cooking ingredients. Bathala tells Gapu to give her a hand. Gapu leaves Cherish and Donkey and joins her family.

They are joined by other women from Gapu's family – BONBA, Wak-Wak. Together they make damper, everyone except Bonba, who watches and smokes.

Gapu and Wak-Wak talk about the two young men. Lalkal overhears them and warns Gapu she should be talking about 'her right, one Billy'. Bathala confirms Billy is the right one for Gapu. Bonba challenges them and says she should be with whom she wants. Bathala implies Bonba also once broke the skin rule to be with a man she loved. The womens' conversation is interrupted by the sound of a chainsaw.

GULAMI enters with a large honey (Gu Ku) tree. He calls to his sister, Cherish, to come over so she can receive his gift. The women sing in unison, remove and scoop honey together. Bathala's husband, DJURRUPUN arrives in a four wheel driver, calling for her. The women quickly disband.

*

Cherish is left alone to sing and dance. She tells us Runu loves Gapu, even though Billy is who she should be in love with because he is her 'real skin'.

*

The men, led by Djurrapun strip bark and sing. Runu does something wrong and nearly knocks the bark tree over. Djurrapun gets angry with him and disciplines him in front of the others. A fight breaks out between Billy and Runu.

BAPI, the magic man blows Kava, the Fijian drug, in the direction of Runu and Galiku and they begin to get high from its effects. Djurrapun leaves in disgust. All the men become higher and higher, dance, drink and share the Kava. They transform into Kangaroos.

*

All the men perform the dance of the Kangaroo. Suddenly, a gunshot goes off. A 4WD appears and they leave.

A new day.

Djurrapun guts and skins a dead kangaroo. The women assist in preparing the meat and skin of the carcass. Donkey sniffs for the remains of the Kangaroo.

Act 2

All the young people of the community attend a mock English lesson. They mime being shot for speaking Yolgnu language instead of English.

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We hear another bang and a body drop to the hard floor.

*

Gulami plays the role of a Health Worker. He tells us that smoking is the major cause of ill health and mortality in the Yolngu communities. He spits blood. Lalkal who feigns being pregnant, drops to the ground. With a Rexona spray he makes a home made blow torch.

*

A card dealing dance.

Runu, Gulami and Galiku bag each other and pull out fifty-dollar notes which become playing cards in a dance where the money gets thrown into the air and the women try to catch it from the men. Runu and Gapu dance the game of money catch.

*

BILLY walks carrying a bulky payphone. Members of the two Dhuwa and Yirritja clans follow him. He places the phone on a hook on the telegraph pole. Runu and Gupa sit close together. Billy's phone rings. The voice of Balanda speaks to the community. She announces three agenda items regarding land renewal agreements with the mining companies. Billy complains they have not received any agenda.

Balanda suddenly appears and hands round two crumpled pieces of paper. The other women challenge her about why they hadn't seen it before now, complaining they haven't had time to read it. An argument erupts.

The two clans separate, except for the two lovers, Gapu and Runu. Soon the people notice them. Bathala grabs Gapu by the arm and Bonba grabs Runu. Gapu and Runu link arms so they cannot be separated. A tug-of-war forms as both clans struggle to pull the lovers apart. Cherish attempts to keep them together.

Cherish has a fit. Everybody stops. The Yirritja family leave. Runu sings as the Dhuwa family leave.

*

Gapu listens to Runu's song through her headphones. Billy approaches. Aware of his presence she surrenders to his demand for sex.

*

The next morning Runu meets up with Galiku and Bapi who are high on kava. Runu takes his share. They kick a football and engage in a cultural calling game. Galiku tells Runu Gapu is pregnant to Billy. Outraged he throws his football at Galiku's head. Hurt and confused he punches himself in the head. Runu begins to climb the telegraph pole.

Bapi transforms into Donkey.

A fuse short circuits. We hear a body dropping to the ground.

*

We return to the opening with Cherish and Donkey. She sings herself a song. She pulls out a card one at a time. She places Dhuwa cards to her left and all Yirritja cards to her right. She calls for Donkey. Dancing to Yothu Yindi's Treaty she sees what looks like a body near the Telegraph Pole. Galuka calls for his friend Runu. Cherish hears him and frightened she steps back into the long grass.

*

Galuka keeps walking and trips over the body. When he realises it is his Runu he attacks Cherish and Donkey, crying for his dead friend.

Gapu and Wak-Wak enter hearing the commotion. When Gapu finds the body of Runu she falls into grief. Members of both families arrive and they blame each other as chaos erupts. Djurrpun addresses them angrily for their fighting. He asks them to love the spirit of Runu.

*

Everyone comes together for the burial ceremonial dance. The Men move in unison whilst the Women place eucalypt leaves on the body of Runu.

Consider

Moiety refers to two kinship groups that come together to make one group.

In Yolngu culture the laws of skin and clan define all relationships.

Gapu is Yolgnu for water

HISTORICAL AND SOCIAL BACKGROUND OF THE PLAY

Dhuwa and Yirritja

Under the Aboriginal Land Rights Act of 1976 the Yolngu Aboriginal people are the traditional owners of northeast Arnhem Land. The Yolngu have complex social and family kinship systems based on the practice of 'moiety'.

moi·e·ty [moi-i-tee]

noun, plural -ties.

1. a half.
2. an indefinite portion, part, or share.
3. *Anthropology* . one of two units into which a tribe or community is divided on the basis of unilineal descent.

Merriam-Webster Dictionary.com

Yolngu clans are divided into two moieties, the Dhuwa and Yirritja.

Everything in the Yolngu world view is made up of two moieties.

One is Yirritja and the other one is Dhuwa. Dhuwa and Yirritja make up our world view. They are two halves of our holistic world view. Yirritja and Dhuwa fit together perfectly. Everything in Yirritja and Dhuwa is connected. Yirritja and Dhuwa people intermarry and everything in the land is either Yirritja or Dhuwa. ☐

Dr Marika

Yolngu woman from Yirrkala, Northern Territory

In all Aboriginal moiety systems, people from the same skin group are forbidden to marry. Moieties are named and are a form of social organization and identification. Moieties determine family and clan relations, territories, camping and seating arrangements, hunting, fishing, and land use, ritual and performance ceremonies, sacred knowledge and totems.

Bloodland is a multi-art form theatre performance that reflects the cultural complexities, conflicts and sensitivities of a community living between the two worlds of traditional Yolngu culture and Western society. The past legacies of both cultures must be borne by the younger and older members of the community.

Consider

Aboriginal identity is always about more than the individual.



Additional Resources

Yolngu websites

<http://www.yolngu.net/>

<http://learnline.cdu.edu.au/yolngustudies/?q=yolngustudies>

http://livingknowledge.anu.edu.au/learningsites/seacountry/03_moieties.htm

Girls Talking about Yolngu Culture from Sheperdson College, NT, on ABC 'Pool' website

<http://pool.abc.net.au/media/girls-talking-about-yolngu-culture>

Yolngu Creation Story of the Red Kangaroo

<http://pool.abc.net.au/media/yolngu-creation-story>

Films based on Yolngu Stories & Culture

Yolngu Boy, 2001

Ten Canoes, 2006

Moiety

<http://www.aboriginalartonline.com/culture/moieties.php>

<http://www.aboriginalculture.com.au/socialorganisation.shtml>

Documentary

Endangered, 2005, directed by Tracey Rigney. Explores relationships between aboriginal men and women and the difficulty of finding partners who are not relatives.

<http://aso.gov.au/titles/documentaries/endangered/clip1/>

<http://aso.gov.au/titles/documentaries/endangered/clip2/>

<http://aso.gov.au/titles/documentaries/endangered/clip3/>

Yolngu Artists

Gurrumul Yunuping, Musician and Singer



<http://www.youtube.com/watch?v=bawDFY8G-o4>

David Gulpilil, Actor and Dancer

- *Walkabout*, 1971

- *The Tracker*, 2002

- *Rabbit Proof Fence*, 2002

- *Ten Canoes*, 2006

The Chooky Dancers



<http://www.youtube.com/watch?v=O-MucVWo-Pw>

<http://www.youtube.com/watch?v=9rl9TBOdUH0>

Djambawa Marawili, Artist who received the Order of Australia in 2010.

<http://www.smh.com.au/national/a-preserved-and-fighter-for-traditional-yolngu-culture-20100125-mukt.html>

Yothu Yindi Band



<http://www.youtube.com/watch?v=S7cbkx4G8U>

Bangarra Dance Theatre & Stephen Page

<http://www.bangarra.com.au/News.aspx>

Bangarra's 'Of Earth & Sky' 2010



<http://www.youtube.com/watch?v=GuDA6yeZe0k>

Stephen Page on ABC Conversations Richard Fidler, Pod cast

<http://www.abc.net.au/local/stories/2008/06/02/2263922.htm>

Wayne Blair

Interview Time Out Sydney, September, 2010

<http://www.au.timeout.com/sydney/theatre/features/7884/wayne-blair-interview>

Interview on Screen Australia website

http://aso.gov.au/people/Wayne_Blair/interview/

<http://aso.gov.au/news/2011/3/18/wayne-blair-and-world-theatre-day/>

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AIM: To increase an understanding of Yolngu skin and clan laws.



The Rule Of Law

Discuss the difference between a rule and a law.

Brainstorm & List the social rules and laws we practice in Australian society concerning marriage, sexuality, health and family relationships.

Consider

Religious Beliefs

Social Etiquette

Cultural Practices

Appropriate & Inappropriate Behaviours

Traditional versus Non-traditional Values

Discrimination & Exclusion



Extension

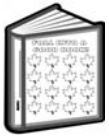
Many societies have regulated marriage based on racial, cultural and religious beliefs and values. For example:

- The Nuremberg Blood Protection Laws, 1935, forbade marriage between Germans and non-Germans;
- In 1967 the United States Supreme Court ended all legal restrictions barring interracial marriage between consenting adults;
- After the end of Saddam Hussein’s rule in 2009, Sunni and Shia married couples were offered \$2,000 in a bid to promote inter-sect relationships;
- Gay marriage is currently illegal in Australia.

Consider & Discuss the pros and cons of regulating marriage laws in the light of these (and other) examples.

Debate “I have the right to marry whom I like, when I like.”





The Rules We Live By

Have you ever broken a social or family rule?

Have you ever done something your family didn't approve of?

What happened?

Tell your story.

How did your family respond?

Do you have any regrets about your actions?

If you were in the same situation again, how would you approach things differently?



Extension

What are the spoken and or unspoken rules of your peer group?

Consider

Dress code

Rituals

Likes & Dislikes

Language

Beliefs & Values

What happens if a member of the group breaks a rule?



Divide into groups of 3-5

Choose one (or combine) your personal stories of breaking a social rule in your family, or peer group.

Devise & Present a 3 minute scene.

Consider

Incorporating another language other than English

Characters of contrasting ages and attitudes

Consequences for those who break the rules

The Right One

In *Bloodland* the young lovers, Runu and Gapu break the Yolngu laws of skin and family clan groups.



Log onto the Reconciliation Australia website 'Share Our Pride'

<http://www.shareourpride.org.au/topics/culture>

Read & Answer the 'Culture' questions 'How much do you know?'

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Click on the links to 'Family and Kinship' and 'Kinship protocols'

Read & Research the aboriginal laws of skin and family clan groups.

Drawing upon your research, what is your understanding of the laws pertaining to skin groups and how do they affect social relationships in traditional Aboriginal communities?

Performance Reflection

Who the characters of the community represented who enforce the skin rule?

Who are the characters who challenge the skin rule?

What are the reasons for their differences?



AIM: To explore and respond to a range of Yolngu cultural and social texts

A totem is an animal, plant or other object believed to be ancestrally related to a person. For example, in the Kimberley people belonging to the *Wodoi* moiety call the Spotted Night Jar their father. But they will also have other animal or plant associates. Jack Karadada, a Kimberley elder, is named after his totem, the Butcher Bird ("*Karadada*" in local language).

A totem can be represented in nature in the form of a large rock, tree, hill, river, or other landform. It may have a man made emblem such as when a wooden pole, ceremonial board or other decorated object represents it. Much of Aboriginal art is connected with the imagery of totems.

Aboriginalculture.com



Research a Yolngu animal totem.

Choose one totem animal to study. Which skin group does the totem belong to?

Collect images of the totem represented in aboriginal art, music, dance, theatre and or craft works.

Write a short piece on the work of art.

Your Totem Animal

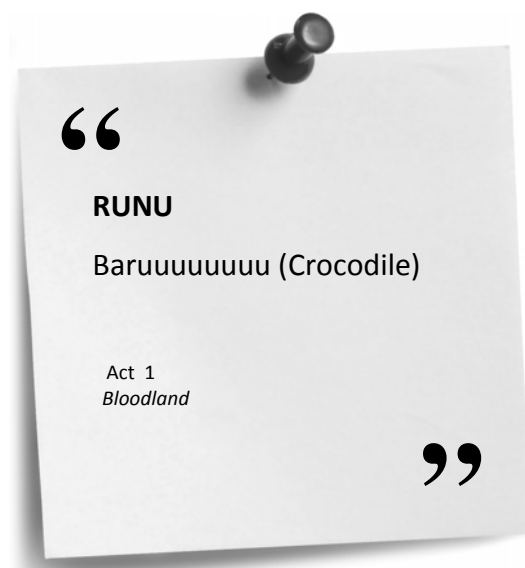
If you had a totem animal what would it be?

How would you guard and protect your totem animal?



Collect images of your totem animal.

Study your totem animal.



Consider

Physical Characteristics

Movement & Rhythm

Behaviours

Habitat

Diet

Personality

Write a story/poem/song on your totem animal and it's significance for you.

Draw, Paint, or make a Collage on your totem animal.

Animal Transformation



Walk freely in the space.

Explore pace and rhythm – fast, slow, medium 'everyday', stop, go etc

Over a count of 5 transform into the shape of your totem animal

Use each count from 1 to 5 to become more animal like.

Begin moving in the shape of your animal.

Make the sound for your animal.

Performance Reflection

What are the totem animals represented in *Bloodland*?

How do the characters embody their totem animals?



AIM: To explore and reflect upon what it feels like to be an outsider in a community



Have you been in a social situation when you felt an outsider? You are with people you know, but still feel disconnected, as if you don't really belong.

Describe this feeling. Where is the feeling in your body?

Draw an image of this feeling of disconnection, of being an outsider inside a community, family, and or peer group.

Be as literal or as abstract as you like.

Write a short piece on your experience of being an outsider.



Collect 3 images of Outsiders in Australian Society.

Write 4 lines of text to accompany the images – consider using other languages beside English.



Form groups 3-5.

Devise & Present 3 physical theatre/movement 'snapshots' based on the Outsider images and text.

Your snapshots must have:

3 Physical Levels – high, low, medium

4 Lines of Spoken Text – sound, single words, phrases

3 Physical Actions or gestures

Point of Focus – the individual as 'outsider on the inside' of a community or group setting.

Present in snapshot form – cue the audience to close and open their eyes between each group's snapshot.

“

LULKUL

Anyone else want to speak in the devils tongue?

Act 1
Bloodland

”



Extension

Select OR **Compose** a piece of music to accompany the scene.

Performance Reflection

Who are the outsiders on the inside in *Bloodland*?

How are physical levels utilized in the narrative action and production design?

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AIM: To examine the significance of belonging to place in *Bloodland*.

The *Bloodland* company of actors and creative team traveled to Nhulunbuy, North East Arnhem Land, Northern Territory to research the play prior to production. They visited the Yirrkala Art Centre and Mulka Media Project, and Yirrkala Central School to meet and hear from community members who work with the mining companies and the process of royalty payments to traditional land owners.



Google Maps for Nhulunbuy.

Look up the Yirrkala Art Centre, Mulka Media Project, <http://www.mulka.org/>

Research the Yirrkala community.

http://www.eastarnhem.net.au/index.php?option=com_content&view=article&id=71&Itemid=150



Why do you think the *Bloodland* team undertook an intensive research and consultation process?

What aspects of the production reflect the importance of belonging to place in Yolgnu society?

Give five examples of the representation of place in the production.

Consider

Set Design

Lighting

Imagery

Objects

Language

Music

Sound Design

Dance & Movement

Body Language &

Gesture

Costume & Make-up

“

BOONBA

We have rights to this place!

We have rights to this
country!

Bloodland

”

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A Place

A Place

A place to hide
A place for a meeting
A place for a hungry dog

A summer place
A solitary place
A safe place

A place for a honey tree
A place to build a canoe
A place to dance

A place unchanged for 2 million years
A place to fall in love
A place to bury a loved one

Several islands two worlds lines of communication between both



Add new or change lines to the poem relevant to scenes and or themes in the play.

Write your own version of 'A Place' drawing on your experience of places that are important in your own life.

Write a creative response to the poem 'A place'

Collect/Draw images



Compose a song or music score

Devise a physical theatre or dance piece



Post-Performance Reflection:

Why is the play called *Bloodland*?

Ref: *Body, Space, Image: Notes towards improvisation and performance*
Miranda Tufnell, Chris Crickmay



AIM: To examine the conflicts between the younger and older generations represented in *Bloodland*.

A large part of the dialogue will be spoken in Yolngu matha. The word 'yolŋu' itself means 'man' or 'person' but also refers in particular to the Yolngu people. The Yolngu traded with the Macassans over a large part of modern history. The Macassans are a people from the southern part of the island of Sulawesi in Indonesia. As a result of this trade Yolngu language varieties have a number of loanwords of Macassan origin that bear a great deal of similarity to their cognates in standard Indonesian, for example, 'balanda' meaning White person or European (compare 'belanda' in standard Indonesian, meaning the Netherlands, or Dutch), 'rrupiya' meaning money (compare with the Indonesian currency the Rupiah).



Conversations

#1

Two players. One player approaches the other and makes a statement with a movement phrase, ending in stillness.

The other player responds with a movement phrase, ending in stillness.

The conversation may end, there maybe further exchanges; or both may speak at once.

#2

Two people meet. They do not speak the same language. They try to communicate through sign language.



Extension:

Exaggerate the sign language with big, larger than life gestures.

Let your body speak through physical action, gesture, feelings and thoughts.

Remember to listen with your body.



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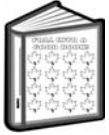
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Reflection:



Did you feel you were understood by the other person?

How did you feel when you were not being understood? Or did not understand the other person?

What strategies did you employ to find a way of communicating without speaking the same language?

The young people in *Bloodland* are shown to be in a state of conflict wanting to respect and follow traditional laws but also wanting to participate in a contemporary urban society.

On the death of Runu, Djurrpun expresses his frustration to the young people:

DJURRPUN: Always fighting. *Always fighting*. Rupia. Money. Food.

Always fighting. No-one wants hunting no more.

No hunting! Look around. Look at our land.

Everybody listens.

DJURRPUN: Look!!! Runu! Look at my son-in-law. Look Billy.

A moment.

DJURRPUN: Look Gulami. Look at me.



What is DJURRPUN asking the young men to think about?

Discuss the challenges faced by the young characters in trying to have it 'both ways'.

Post –Performance Reflection:



How effectively do the characters in *Bloodland* communicate?

What keeps them together and what keeps the apart?

Status Pictures



Two players create a still image where one of you has a higher status than the other. It can be a real situation, or something abstract.

Show your image to the class and let them guess who is "high" and who is "low". **Discuss** the different responses.

Make another image showing high and low status in a different way.

Make an image where you have equal status.

Post-Performance Reflection:



How has the dividing up of mining royalties benefited one family and not the other?

Which characters enjoy a high social status in the community? Who does not and why not?

Ref: *Let's Improvise : Becoming Creative Expressive & Spontaneous Through Drama*

Milton E. Polsky

Dance Improvisations, Joyce Morgenroth

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AIM: To understand the creative process of transformation and how it works as a dramatic structure and as a metaphor for change in *Bloodland*.

Transformation: to change form, appearance, substance, character;
a process of metamorphosis where one thing becomes another.



Crazy X's

Form groups of three.

Make the following transformations in mime action.

1. What do you get when cross an echidna with a sheep?
2. What do you get when you cross a turtle with a buffalo?
3. What do you get when you cross jelly with water?
4. What do you get when you cross a book and a worm?
5. Make up your own Crazy X's.

“

All things must change
To something new,
to something strange

Henry Longfellow

”



Post-Performance Reflection:

List 5 examples of transformations that occur in the production where something or some-one changes form or appearance, becomes new, or strange.

Ref: *Let's Improvise : Becoming Creative Expressive & Spontaneous Through Drama*
Milton E. Polsky



Quick Images

Form groups of five or more

Make the physical shapes below in mime action.

Use a variety of physical levels – high, low and middle.

Telegraph Pole

Kangaroo

Jealousy

Mobile phone

Forbidden Love

Greed

Honey Tree

Families at War

Regret

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+ Extension:
Invite students to offer suggestions of other significant objects, elements or themes from the play.



Post –Performance Reflection:

What transformation does the community in *Bloodland* undergo?

What lessons do members of the two family groups learn?

What does the cleansing ceremony at the end of the play represent ?

What were three significant things you've taken away from this production?



AIM: To explore the division of experience living in a two kinship culture.

In *Bloodland* there are two family groups (moieties): Dhuwa and Yirritja. Everyone and every useful thing - lands, songs, animals, plants, totems, waters, ceremonies - is either dhuwa or yirritja. Dhuwa must marry yirritja, and yirritja must marry dhuwa. Everyone is the same moiety and the same group as their father and as their land, language and totems. So everyone has a mother who is from another group, and another moiety. This relation between the mother and child is called yothu-yindi, and can be found everywhere in the world, not only between people, but between groups of people, and pieces of land and totems.



Tug-of-War

Tug-of-war is a game where two opposing sides test each other's strength and will power.

Two players play tug-of-war with an imaginary rope.

Feel the rope! Feel its texture! Feel its thickness!

Use as much energy as you would if you were pulling an *actual* rope. **Make** it real!



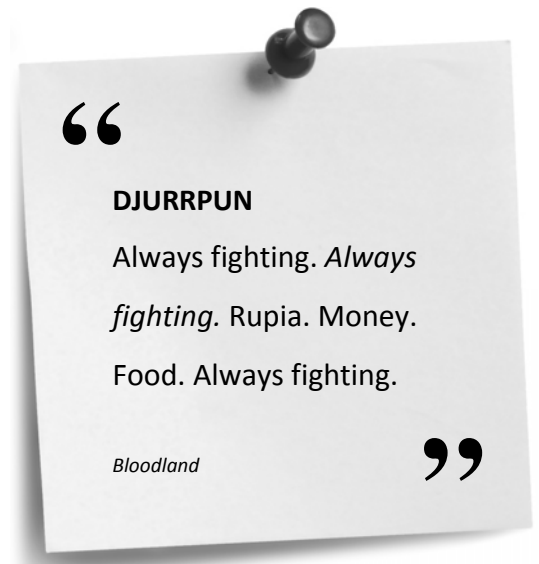
Extension:

Two groups of players play the tug-of-war.

BATHALA grabs GAPU by the arm and BONBA grabs RUNU.

Both GAPU and RUNU link their arms together so they cannot be separated. Each member of the two clans have now gotten behind their other clan members and start linking however possible to each other in a tug-of-war type way as they pull at GAPU and RUNU, who both now have become the rope. Mayhem erupts again as both clans are now physically fighting to pull RUNU and GAPU apart.

Bloodland



BLOODLAND

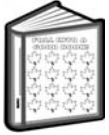
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Post-Performance Reflection:



What is the metaphor being enacted in the tug-of-war scene in *Bloodland*?

What does the imaginary rope symbolize?

What are the causes of the conflict between the two families?

Ref: *Improvisation For The Theatre*, Viola Spolin



Hot & Cold

Two groups form two parallel lines facing each other on opposite sides of the room.

Teacher/Leader calls out two contrasting or opposing words: hot & cold; bitter & sweet; tall & short; old & young; male & female etc

As words are called, a player from each side moves toward the centre line, each player interprets through sound and movement one of the words called out.

At the centre line, the two players exchange each other's exact movements.

As they pass each other, the player interpreting 'old' becomes 'young' and the 'old' person becomes 'young' .



Extension:

Include references to *Bloodland*: Dhuwa & Yirritja; yothu-yindi (mother & child); football & hunting; man & dog; Runu & Gapu; Billy & Runu etc

Ask students for suggestions of opposites drawn from what they remember from the play.

Ref: *Let's Improvise : Becoming Creative Expressive & Spontaneous Through Drama*

Milton E. Polsky



Hope & Despair

Sit in a chair with no attitude or expression.

Allow a feeling of hope to slowly build inside you.

When the feeling has built enough to physically manifest a change in your body

Start to count from one.

Continue to count to ten, moving up the number scale as you sense the feeling of hope growing inside you.

BLOODLAND

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As the feeling grows, allow it to justify rising out of the chair.

When you are out of the chair and the feeling of hope has consumed you, you will be at number ten.

From this state of being, allow a feeling of despair to slowly creep in.

When you connect to this feeling, you will once again start from one.

Remember do not race ahead. You will be at one of despair and nine of hope.

Allow yourself to feel this transition from hope to despair. The feeling of despair will pull you back down in the chair.

Continue to repeat, the process finding new aspects of hope and despair each time.

NB: Leader/Teacher can initially count from one to ten to assist students in avoiding rushing the exercise.

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Extension:
Remove chair and move from standing to lying. The ground now becomes the source of resistance.

Post Performance Reflection:

List the moments of hope in the play and the moments of despair.

Discuss how Runu and Gapu's journey is one of hope and despair.

What makes *Bloodland* a tragedy?

How did you feel at the end of the play?

Ref: *Movement For Actors*, Ed Nicole Potter, a Kari Margolis improvisation.

