

ADELAIDE
FESTIVAL **AF**

Guuranda



Resource developed by Deanne Bullen 2024

Images: Tiffany Garvie

Copyright protects this Education Resource. Except for purposes permitted by the Copyright Act, reproduction by whatever means is prohibited. However, limited photocopying for classroom use only is permitted by educational institutions.

The resource remains the property of Adelaide Festival Corporation 2024.

The Adelaide Festival Education Program is generously supported by The Lang Foundation and Thyne Reid Foundation.

Youth & Education Program Partners



LANG FOUNDATION



Introduction Production

Suitable Year Levels

Year 3 – Year 12

Genre

Theatre/Music Theatre

Background Information

Commissioned by Adelaide Festival, *Guuranda* has been created by a collective of First Nations artists, Narungga Elders and non-Indigenous artists. It is written and directed by Narungga/Kaurna theatre-maker Jacob Boehme, with artworks by Narungga visual artist Kylie O'Loughlin and sung by Narungga songwoman Sonya Rankine and songman Warren Milera, supported by the Narungga Family Choir.

Please Note

Performed in Narungga and English with English surtitles.

Latecomers will not be admitted.

Warnings

Uses strong language.

Depictions of violence.

Synopsis

Guuranda tells the Narungga Creation stories of South Australia's Yorke Peninsula.

The performance tells of a people and place that teach us about being human, drawing on history to speak into the present.

Effortlessly weaving together theatre, song, puppetry, dance and visual art, it shares stories that offer insight and balance.

Set Design

Open stage, minimal set. Use of Visual projector to heighten sense of the narrative.

Lighting

Back lighting for projection screen, an uncomplicated lighting design suggestive of the darkness of the story.

Costumes

Traditional costumes of the Narungga peoples as it is a story from the past.

Dramatic Structure

Linear storyline told through song, puppetry, dance and visual art offering insight and balance telling the story of the Narungga Creation stories.

Dramatic Form/Convention

Visual imagery and dance form the narrative, plus the inclusion of shadow puppets.



Themes

Connection to Country – Environmental/Spiritual/Cultural

To begin to understand the importance of Country to Aboriginal and Torres Strait Islander peoples, the term means so much more than land, earth, sea, or sky – Country isn't close to the nouns used in English.

Rather, a connection to Country is better explained as a sense of belonging and identity to the original people of Australia. That connection to Country and land is deeply spiritual, a relationship formed in the footsteps of ancestors.

For tens of thousands of years Aboriginal and Torres Strait Islander cultures have relied on the land for sustenance and shelter. They treat it as a family member; a living, breathing entity captured in stories, music, and culture.

Country doesn't just refer to the physical land Aboriginal communities lie on, but the collection of animals, plants, and people that live there.

These connections include seasons, creation spirits, and heritage; Country is a belief system and a home for First Nations people.

The Importance of Knowledge and Culture Development

In a world where sustainability, environmental awareness, and global warming are high on government agendas, we have much to learn from the ways Indigenous cultures are connected to Country.

For example:

Fire management is another traditional sustainable practice used by Indigenous communities, mainly in rural areas. Fire management is the use of small, controlled fires to keep trees and shrubs from growing too thick. This reduces the risk of major wildfires caused by lightning strikes.

Aboriginal fire regimes consciously and deliberately shaped grass, trees and scrub into patterns. Fire was used to burn the land using small 'cool' fires in small patches (mosaics) within the landscape. This ensured

only small areas were burnt at once, leaving more established vegetation for animals to use.

Aboriginal Spirituality is the foundation of their culture and their community. Their belief systems guide morals, values, traditions and customs to ensure a healthy and balanced relationship with the world around them..

The complex set of spiritual values developed by Aboriginal people and that are part of the Dreamtime include 'self-control, self-reliance, courage, kinship and friendship, empathy, a holistic sense of oneness and interdependence, reverence for land and Country and a responsibility for others.

This relationship with the natural world comes from their belief that all the elements of the universe, including humans, plants, animals, landforms, and waterways as well as the Sun, Moon, and stars, were all created by ancestral (spirit) beings.

Dreamings allow Aboriginal people to understand their place in traditional society and nature, and connects their spiritual world of the past with the present and the future.



Curriculum Links

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the performance, as well as structured learning activities for the classroom after viewing the performance.

General Capabilities

The Arts Learning Area has a natural link to the elements of the General Capabilities. Specific learning activities have been linked with the following icons:



Literacy



Critical and Creative Thinking



Ethical Understanding



Intercultural Understanding

Cross Curriculum Capabilities



Aboriginal and Torres Strait Islander Histories

Drama

Year 3 and 4 Drama

Students use selected elements of drama when creating drama and/or performing. They collaborate to improvise and/or devise drama that communicates ideas, perspectives and/or meaning.

Year 5 and 6 Drama

Students describe how the arts communicate ideas, perspectives and/or meaning across cultures, times, places and/or other contexts.

Explore the ways that First Nations Australians use drama to continue and revitalise cultures AC9ADR6E02

Year 7 and 8 Drama

Students evaluate the ways drama created and/or performed across cultures, times, places and/or other contexts communicates ideas, perspectives and/or meaning.

Year 9 and 10

Students evaluate how drama in a range of styles and/or from a range of contexts communicates ideas perspectives and/or meanings.

Stage 1 and 2 Drama

Stage 1 – Intercultural Understanding

Students extend and apply their intercultural understanding capability by:

- exploring and analysing the theatre and/or film of Aboriginal artists for its perspectives on and contributions to Australian and global drama.

Stage 2 – Intercultural Understanding

Students extend and apply their intercultural understanding capability by:

- understanding how cultures connect and relate to each other developing the skills to move between cultures
- acknowledging and respecting the social, cultural, linguistic, historic and religious diversity of a nation, including that of Aboriginal and Torres Strait Islander communities in Australia.

Visual Art

Year 3 and 4 Visual Art

Students describe where, why and/or how arts works are created and presented across cultures, times and/or places, and/or contexts.

Explore how First Nations Australians use visual arts to communicate their connection to and responsibility for Country/ Place ACA9AVA4E02

Year 5 and 6 Visual Art

Students describe how artworks created across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning.

Explore ways that visual conventions, visual arts processes and materials are combined to communicate ideas, perspectives and/or meaning in visual arts across cultures, times, places and/or other contexts. AC9AVA6E01

Year 7 and 8 Visual Art

Students evaluate the ways that visual artists across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning through their visual art practice.

Investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts. AC9AVA8E01

Years 9 and 10 Visual Arts

Students evaluate how and why artists from across cultures, times, places and/or other contexts use visual conventions, visual arts processes and materials in their visual arts practice and/or artworks to represent or challenge.

Investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice AC9AVA10E02

Stage 1 and 2 Visual Art

Visual Thinking

Visual thinking skills for artists and designers are integral to the creative or problem solving process. The concept of visual thinking includes the ability to:

- view works of art or design – understand the visual codes that describe, explain, analyse, interpret – and ultimately to develop a personal visual aesthetic

Dance

Year 3 and 4 Dance

Students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

Year 5 and 6 Dance

Students explain how the elements of dance, choreographic devices and production elements communicate meaning in dances

they make, perform and view. They describe characteristics of dances from different social, historical and cultural contexts that influence their dance making.

Year 7 and 8 Dance

Students identify and analyse the elements of dance, choreographic devices and production elements in dances in different styles and apply this knowledge in dances they make and perform. They evaluate how they and others from different cultures, times and places communicate meaning and intent through dance.

Year 9 and 10 Dance

Students analyse the choreographer's use of the elements of dance, choreographic devices, form and production elements to communicate choreographic intent in dances they make, perform and view. They evaluate the impact of dance from different cultures, places and times on Australian dance.

Stage 1 and 2 Dance

Responding to Dance

In responding to dance, students analyse how meaning is communicated in their own and others' work, including work from a range of cultural perspectives and artistic and industry innovators. They select and reflect on strategies to develop and refine their own performances and dance works, and those of others.

Performance Literacy

As students engage with and view live theatre, they develop a deeper understanding of the language of performance art. They develop literacies allowing them to 'read' the gestures and movements of a performer, and an understanding of the intention of the set, costume, lighting design and reflect on how they contribute to the narrative. Students consider the intended meaning of the playwrights, directors and/or artists' in choosing a setting, character, or artistic form as well as what they are looking to communicate through their work.

Attending live theatre and responding to performances, addresses the criteria for Literacy in line with the Australian Curriculum General Capabilities

...students become literate as they develop the knowledge, skills, and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing, and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts.

Art is a means of expressing emotion, a way of transmitting feelings, culture, beliefs and values between the creators and performers of the work and the audience or viewers. Some art is created for the explicit purpose of eliciting a strong emotional response from the audience and there is a myriad of emotions that students will experience when they are viewing live performance from happiness to anger, surprise, annoyance, and confusion, just to name a few.



The **Before the Show** activities are designed to support students to develop these literacy skills, knowledge and understanding in relation to their Adelaide Festival experience.

The **After the Show** activities are designed to provide students with the opportunity to discuss, analyse and comprehend their responses to the show. Having a strong knowledge and understanding of theatre terminology will support students and extend their vocabulary as they describe their theatre experience with authentic language.

Theatre Etiquette

The French word *etiquette*, meaning 'requirements for proper behaviour', was adopted by English speakers in the middle of the 18th century. This can sound a bit formal but understanding theatre etiquette helps an audience understand what to expect and how to get the most out of their theatre experience.

Depending on the age of an audience the expectations can vary. Theatre designed for very young audiences will have different expectations and will often invite and encourage participation. However, as the content becomes more complex and audiences mature, there is an expectation that students will have developed an understanding of the difference between enthusiastic participation and thoughtless disruption.

Group discussion: Why does it matter?

Students to talk about the theatre being a shared space and respecting other audience members attending the performance.

- Discuss the shared role of audience and performer, each is dependent on the other to ensure a great performance.
- Remind students that just as they can see the performers, the performers can see them!
- As a class exercise, compile a list of all the roles and tasks it

takes to bring a live performance to the stage.

- What experiences have they had when their engagement with the performance was compromised by others in the audience?
- What is the role of the audience? What responsibility do they have to the performers on stage?

Theatre protocols to share with students

When in the foyer they should:

- Go to the toilet before going into the theatre.
- Follow the directions of the front of house staff.
- Turn off mobile phones.
- Wear a mask if required.

When the lights go down:

- This is a sign the performance is about to start. It is time to end chats and be quiet.
- Cover coughs and sneezes.
- No eating in the theatre. Only water bottles are allowed.

For senior students writing the review in the darkened auditorium can be disturbing for the performers, particularly if using a mobile phone as a torch. Plus, all the performers can see is the top of the student's head. *Why would this be disturbing for the performers?*

Photographing and filming is not permitted because:

- It can disturb the actors on the stage and break their concentration.
- Intellectual property is paramount. The production on stage is the intellectual property of the theatre company therefore no photographs or filming is allowed.
- You will be missing the detail

you cannot see through the viewfinder

Five broad groups of children whose responses as audience are characterised as:

- **Technicians** – children who are more interested in the technology than the performance, deconstructing the performance techniques employed in the show.
- **Narrators** – children who talk through the performance, asking questions, commenting on actions.
- **Dramatists** – children who immediately imitate what they see, participating through their own actions.
- **Mystics** – children who are completely engrossed in the sensory aspects of the experience.
- **Spectators** – children who hover around the edges, playing with whatever they can find, apparently not engaged, but often able afterwards to recall what they saw.

Ask your students which group they think they would be. Does their response match your observation?

Suggested Tasks

The following activities provide opportunities for students to develop understanding and knowledge that will enable them to engage with this highly significant theatre work more deeply. These include:

- Narungga people and Country
- The stories of Guuranda

Narungga peoples and Country

Narungga (traditionally spelled Nharangga)

Narungga Country extends as far north as Port Broughton and east from Port Wakefield.

Yorke Peninsula has always been the Country of the Narungga people. There are four clans of the Narungga nation:

- Kurnara in the north of the peninsula
- Dilpa in the south
- Winderera in the east
- Wari in the west

Explore Narungga Country

Working in small groups students collectively build a picture of Narungga Country by undertaking their own research.

Following are a list of suggested questions to guide the research. Each group selects a topic to research.

- Where is Yorke Peninsula and what other places are nearby?
- What is the geography and the climate like?
- What is the indigenous flora and fauna?
- What well known places could you visit?

- Who are the Narungga people of Yorke Peninsula?
- How has Yorke Peninsula changed over time?

Gallery Walk

After groups complete their research, they curate a display of the information collected as a gallery display.

Students complete a gallery walk to explore the range of documents, images, maps and information groups have displayed about Narungga Country.

What is storytelling?

Storytelling through song, dance, image making and craft making has carried the culture of Australian First Nations peoples for more than 65 000 years and tells us about the interconnection of everything. Some of these stories are sacred, other stories teach about life and the land and some are about finding strength and spirituality.

What is unique about First Nations people's storytelling in Australia is its level of consistency and extraordinary accuracy. A key feature of the accuracy is "Cross generational cross-checking". The cross checking of stories involves three generations grandchildren, parents and Elders.

The high level of accuracy of these story's has attracted the attention of scientists. By tapping into this ancient knowledge scientists have found out about phenomena like the location of a meteorite crater created over 4 000 years ago and sea level rises in Australia between

Drama Year 3 and 4

Explore how First Nations Australians us drama to communicate their connection to, and responsibility for, Country/ Place.AC9ADR4E02

Drama Year 5 and 6

Explore how First Nations Australians us drama to communicate their connection to, and responsibility for, Country/ Place.AC9ADR4E02

Drama Year 7 and 8

Investigate the diversity of drama created and/ or performed by First Nations Australians, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights. AC9ADR8E02

Drama Year 9 and 10

Investigate the ways that drama created and/or performed by First Nations Australians celebrates and challenges multiple perspectives of Australian identity. AC9ADR10E02

The Creation of Spencer Gulf

Spencer Gulf was once a big valley, which was filled with a long line of freshwater lagoons. All kinds of birds lived in these lagoons, and each claimed one as their very own. In fact, all the birds and animals had their own territory. Birds, such as parrots, eagles and crows lived in open country. Lizards, snakes and goannas lived in the grasses in the open lagoons and other animals lived further out. All these birds and animals got on with each other happily. They visited each other's homes, shared their belongings and always helped each other.

However, one day the water birds stood staring at their reflections in the water. They held their heads up high and preened their feathers. They decided that they were definitely more beautiful than any of the other creatures. This was when the trouble started. They decided they were

better than the others and so they were no longer friendly. In fact, they wouldn't even allow anyone else to drink from their lagoons. This caused a great deal of fighting, as there were no other sources of drinking water.

The animals started to fight each other, and it wasn't long before war developed. Many of the creatures were killed or injured in this war.

One day Nhandhu, Garrdi and Djindrin were sitting on the seashore south from where it is now, between where Cape Spencer and Port Lincoln are. Garrdi wandered away and found the leg bone of a huge kangaroo. He carried it back to where they had all slept the night before.

Djindrin spoke first: "I had such a bad dream. I dreamt that I stood on an island that was round, without even a hill on it and the sea was all around me. Suddenly a great wave rose up and came

tumbling toward the island. I was scared and ran away from it, but the waves just kept tumbling in over the island and drowning me."

Garrdi said "I dreamed that where the waterholes are now was dry and dusty country. Devastation was everywhere and all the animals, reptiles and birds were lying dead everywhere."

Garrdi took Nhandhu and Djindrin to the place the bone was found. They dug and dug until they found the other bones. They were laying in the direction of where Port Augusta is now. Nhandhu took the bone that Garrdi discovered and prodded the ground with it.

As soon as he poked the ground the earth opened, and the sea came tumbling in along the track made by the bone. It flooded the waterholes and marshes and all around it. As the lagoons were no longer there to fight over, the animals were forced to live together in peace again.

7 000 and 11 000 years ago.

We all love stories – we love listening to them, watching them, being a part of them and telling them. Importantly they deepen our understanding of who we are as human beings and the place and places we are connected to and care about.

Additional resources

The Guardian – *Revealed: how Indigenous Australian storytelling accurately records sea level rises*

7 000 years ago – by Joshua Roberton 16 September 2015.

[theguardian.com/australia-news/2015/sep/16/indigenous-australian-storytelling-records-sea-level-rises-over-millenia](https://www.theguardian.com/australia-news/2015/sep/16/indigenous-australian-storytelling-records-sea-level-rises-over-millenia)

University of New South Wales (UNSW) – *Finding meteorite impacts in Aboriginal oral tradition* – by Duane Hamacher 4 March 2015

newsroom.unsw.edu.au/news/science-tech/finding-meteorite-impacts-

aboriginal-oral-tradition

Storytelling Activity How accurate is your storytelling.

Suggested Tasks cont.

The Whispering Game

The Whispering Game is a well-known game known by many names. The aim of the game is to pass on a message/story via several participants while maintaining the accuracy and integrity of the message/story.

Learning intention

For students to consider our individual and collective relationships and interdependencies in sharing a story by exploring:

- the errors in communication arising from inaccuracies, mistaken or deliberate alterations, impatience, or unreliability of human memory.
- strategies for maintaining accuracy.

Beginning level

1. Divide class into groups of six.
2. Groups line up one person in front of the other, an arm's length away.
3. The last person in the line starts. They turn around to receive their message. Allow a minute for students to think about the message and recall the information. Then give the go ahead to start.
4. Person starting taps the person behind them on the shoulder to turn and receive the message.
5. This continues until all players have received the message.
6. Group sits down when the last person receives message – no sharing yet.

As a whole class:

- Each group shares their message
- last person with the first person verifying the accuracy of the message.

Discuss as a whole class the accuracy of the messages.

- Were they accurate?
- Did messages stay the same or did they change?
- Why did or didn't they change?
- Could accuracy be improved – how/why.

Next level

Working in the same groups they are told they:

- Will receive a new message to communicate.
- can include one or more strategies to improve communicating the message.

Examples of strategies:

- using images
- one person in the group works as a cross checker.
- acting the message out
- different line order
- watching and listening differently.

Groups receive their new message to relay and repeat the previous process of passing on the message with the inclusion of their strategy/strategies.

As a whole class repeat the process of sharing and reflection.

- How did they choose the strategy they used?
- Did the strategy change

anything for groups – Why or why not?

The stories of Guuranda

When Jacob Boehme, the theatre-maker of *Guuranda* was asked how he chose the stories and the process used for ensuring the journey from traditional to contemporary were maintained, he replied.

Selecting the stories

When we started working on the project, I didn't know the three stories we would tell in this current work. Myself and the four Elders, accompanied by Sonya Rankine held a few 'dramaturgy' / 'storytelling' workshops down on Yorke Peninsula, walking Country, collating all the Narungga Creation stories we knew. In the end we had a list of thirty-three creation stories. When it was put to me to do them all, I said "I can't do that. That would be like doing The Ring Cycle or Mahabharata or something." It was a process of negotiation, compromise and cut 'n' paste to find the stories that had a sense of time, rhythm and drama that I could work with and that would provide fertile material for the team to work with. It was also about finding the stories that could be made public without repercussion and also ones that could be translated for non-Indigenous and Narungga audiences alike.

The process

The process has actually been one of reconnection between us as family. Getting to know each

other. Of working with one another through other projects. Of walking Country together. Of finding shared interests, goals and responsibilities. From there, they have trusted me to tell the stories the way that I know how to as a contemporary artist, calling upon them often for cultural guidance.

Following is a transcript of three Narungga Creation stories in Guuranda:

- **BUTHERA + NGARNA (MADJIDJU)**
- **GADLI STORY**

Working in small groups students read each story and together identify the following aspects of the story:

- Environmental
- Spiritual
- Cultural

BUTHERA + NGARNA (MADJIDJU)

Buthera was a big strong Narungga man on a journey through his country to the southern part of Guuranda (Yorke Peninsula). Buthera threw a rock from Middle Fence to Gunganya Warda (Boy's Point). When the rock landed, it split the land and lots of bits flew and made Waraldi (Wardang Island), Green Island, Goose Island and Mungari (Dead Man's Island)

Buthera was a big strong man who lived on Guuranda, near where the Twelve Sisters originate from. He was a powerful club thrower. One day he stood on the point of Wardang Island and saw a woman seated on the rocks at Point Turton. She was fishing and had a baby tied to her back. He hurled his club across miles of water and struck the woman dead. He exerted such

effort that he imprinted his footprint on the rock. The woman turned into a large stone at Point Turton. Near to it is another rock with a pattern on it like the rectangular pattern to be seen on wallaby skin cloaks. This is the woman's cloak.

Buthera journeyed through his country to the southern part of Guuranda (Yorke Peninsula). On the way he camped and met a stranger who said he was Ngarna, the leader of the bat people. Ngarna was a little man (Ilara). Buthera was angry at Ngarna coming onto his land without permission. They fought and Buthera cut Ngarna in two. Ngarna became Madjidju the bat. This is why the bat has short legs and the folds where he was cut can still be seen on his body.

Buthera continued on his way until he came to Garrdimalga where he came upon the group camping there. They had been told of the fight by Djindrin. Buthera was annoyed that the people knew of his fight with Madjidju and caused a great bushfire to encircle them. The people tried to escape into the waterhole, but the fire followed them at Buthera's command, and they were all burnt. When the wind picked up, they all turned into birds: magpies, shags, and seagulls. Their bodies burnt black by the fire and smeared with the grey and white ashes.

Buthera continued his journey until he again met Madjidju. The two had an argument and fought. In the fight Madjidju was wounded by Buthera, but Madjidju was clever and quick footed and ran away. Buthera was at Guguthie and he threw his waddy across the bay at Madjidju, who hid behind a rock. The waddy missed Madjidju and landed with

tremendous force, breaking in two. The club head became the large rock known as Buthera's Rock which lies at Moongurie on the western side of Burgiyana (Point Pearce). Blood from the wounds can be seen on the rocks. The handle lies in pieces on the other side not far from Yadri, and the stones which formed it can be seen there still.

Madjidju and Buthera came upon each other again at Emu Bay. Buthera made some remark, whereupon Madjidju came up and tormented him saying "You are only a little man, what you say is a joke." Before Buthera could rise, Madjidju attacked him. A fight commenced. Buthera was struck down by a blow from Madjidju's club. Madjidju thereupon cut him open, dragged out his intestines and tore out the caul fat. A clearing in the mallee scrub marked the place and a bare patch of ground remained where Buthera's intestines were thrown out on the grass. Madjidju then picked up the body of his enemy and carried it into the salt lagoon and threw it down in the middle of the lake. A pile of stones remains there to mark the body of Buthera: they are Buthera's bones. There were no stones there before Buthera was killed. Seagulls nest on Buthera nowadays and one may go out in Summer and gather their eggs.

Madjidju travelled around the coast. At Nhildidjari (Rhino Head) he made a rug of wallaby fur sewn together with sinews and left it near the beach. Finally, he himself turned into stone at Nhildidjari and became the large outlying rock on the point. His wife sat down at his feet and is represented there today as a large block of rock at the base of the cliff.

GADLI STORY

Long ago there lived a mother who had a very mischievous son. He loved nothing better than to play tricks on people by telling lies and tall stories. The other people of the tribe grew tired of his ways and banned him from the camp area. One day while the boy was walking in the scrub, the wind came up and cast its spell on him and turned him into a gadli. His mother became concerned when he didn't return so she went looking for him and found him in the scrub in the form of a dingo. Suddenly, Birlida the possum appeared and gadli gave chase. Birlida escaped down a hole in the ground, into the underground caves where the Ilara live. Gadli followed him down the hole and chased him.

Birlida and gadli came out the other end of the underground tunnels at Garrdimalga, now known as Curramulka. Birlida managed to escape gadli and he ran and ran until he came to be at Point Pearce. Wildu, the white bellied sea-eagle, was fishing. When he saw Birlida he swooped, picking him up by his powerful talons. Wildu carried him into the air and dropped Birlida into the waves below and dove into the water after him. They began to fight. They clung to each other as the waves rolled over them, tumbling round and round in the sea. As a result of the fight between Birlida the possum and Wildu the white bellied sea eagle, the very first penguin walked out of the ocean and onto the shore.

When gadli had chased Birlida into Garrdi Country, he had wandered into a sacred place. For his punishment he developed mange on his skin. His skin became very

dry, and he began to scratch. He continued on his way, scratching his dry, scaly skin. He came to a place called Gudlowie, or dog watering hole, where he decided to wash his skin. While he was washing, his dry skin began to flake and fall off. He continued and wandered up the east coast. He kept going to Port Vincent, then to Black Point all the way stopping to scratch his dry skin. Eventually it began to bleed. He continued his way up north, meeting Winda the owl on his journey.

A long time ago there was Winda the owl. Winda lived on Nharangga Banggara (Country) with two big gadli. Her home was in the cliffs, overlooking the wawa (beach) not far from the place now known as Ardrossan. Each day she took the gadli out hunting.

On the wawa lived two dhugudja (curlews), husband and wife, and their five young children. One day the dhugudja went out to hunt, leaving their children at the home camp. Winda saw the dhugudja leave their camp, so she came down from the cliffs with her two big gadli. Winda ordered the gadli to kill and eat the dhugudja children.

The dhugudja parents returned to their camp and saw what happened to their children. They cried and mourned most bitterly. The husband was very angry with Winda. He went into the scrub on top of the cliffs where Winda lived. On the way he stopped Nhandhu and told the sad story of his dead children. Nhandhu took pity on the husband and decided to help him. At Winda's cave, Nhandhu lured out one gadli and killed him. He lured out the other gadli, the boy that turned into a dingo, but the gadli

escaped and ran north. Nhandhu banished him from ever returning to Gurranda again. Winda would not come out of the cave, so Nhandhu cursed him to appear only in the dark. Even to this day Winda lives in caves and dark places and comes out only at night. And the dhugudja mourn their young with loud cries.

Gadli travelled to the Hummocks, then onto Wild Dog Hill where he met another gadli and they fought. It was at this place where the boy in his dog form struck the other gadli dead. All the munge that the boy had left behind forms the limestone rocks across the peninsula. At Wattle Point, trees take the shape of gadli and can be seen every full moon.

Shadow play

Tell the story of Gadli using shadow play

Shadow play has been a tool Jacob Boehme has used in community for many years, particularly with children. His experience has shown him that creating shadow worlds with young people is an easy and engaging way to allow their imaginations to explore traditional content. Jacob uses it in his own work to explore the light and dark in worlds and stories we inhabit.

The images of Winda, Dhuggudja, and the Gadli on this page are examples of artwork created by students from Central Yorke School and Point Pearce community in 2022. The students participated in the Wild Dog in-schools program, which engaged students with themes and activities inspired by the Narungga Wild Dog dreaming and cultural practises. These artworks were then shared with young people from Namasia Junior

High School in Kaohsiung, Taiwan as part of a cross cultural exchange.

The colours in the images were achieved by adding coloured cellophane paper.

Casting shadows or shadow play is an ancient form of storytelling which uses flat cut out figures held between a source of light and a screen. The screen can be something as simple as a wall or more elaborate as a translucent screen. The trick to getting the best projected image is the ability to darken the room and the quality of the source of the. Various effects can be achieved by moving both the cut-out figures and the light source.

The resources required for the exploration of shadow include:

- Light source like a torch. Suggested 600 lumen single chip LED torch. (avail from Jaycar)
- Black card
- Pencil
- Coloured cellophane
- Scissors
- Glue stick.
- Sticky tape and masking tape

Introduction to shadow puppetry

[youtube.com/watch?v=CzRRP5mFeR0](https://www.youtube.com/watch?v=CzRRP5mFeR0)

Make Your own Mini Shadow Puppet Show

[youtube.com/watch?v=c0uiAQmMua0](https://www.youtube.com/watch?v=c0uiAQmMua0)

Introduce students to other artists who use shadow casting and shadow play to create artworks.

- Dennis Golding – Kamilaroi/ Gamilaraay [artistagsa.sa.gov.au/education/resources-educators/](https://www.artistagsa.sa.gov.au/education/resources-educators/)

resources-educators-australian-art/2022-adelaide-biennial-of-australian-art-freestate/dennis-golding (Information includes provocations for students.)

- Lindy Lee – Australian artist mca.com.au/learn/learning-resources/lindy-lee/light-and-shadow/ (Includes information for activities to explore negative space and shadows.)
- Tim Noble and Sue Webster London based artists whose work combines assemblage, light, shadow and humour. artworksforchange.org/portfolio/tim-noble-and-sue-webster/
- Japanese artist Kumi Yamashita kumiyamashita.com/light-shadow

Working in small groups students create their own animals from the story of Gadli.

- Gadli – dingo
- Birlida – possum
- Wildu – white bellied sea-eagle
- Winda – the owl
- Dhugudja curlews

The groups select a section of the story Gadli and retell the story using their shadow puppets.

Projecting images onto a wall:

When groups project the images from their created animals onto a wall they will need to experiment with:

- intensity and position of the light source and the distances and angles between the light, object, and surface
- how the group tells the story while operating their characters and the lighting source.

Each group performs their shadow story for the whole class.

After the performance create a shadow gallery using the characters created by the groups.

Visual Art

The visual world of Guuranda.

The visual art in Guuranda is about paying homage to all the elements used and utilised in creating Narungga ceremony (gurribunggudja). Jacob Boehme commissioned Kylie O'Loughlin to paint 12 new works in response to locations along various dreaming trails on Yorke Peninsula. Jacob had always planned that these paintings were going to be a primary inspiration for collaborators (video, set, costume and puppetry) to work with building the visual worlds of Guuranda

Who is Kylie O'Loughlin

Kylie O'Loughlin is a Narungga and Nantowarra Kurna woman.

What inspires Kylie's work

"My inspiration comes from the Natural world and my observation of it, being native plants, animals and both my yertas (countries). Another area of inspiration comes from researching the past practices of both groups I belong too. Both my groups belong to the southern coastal areas of South Australia (Adelaide and the Adelaide Plains/ Yorke Peninsula) and colonisation had a devastating impact on my ancestors, their practices and knowledges. Therefore, my research into the past is helping me to find some of the missing pieces that

were taken from me long before I was born and in while doing so, I am also collating that information in art form, along with the stories which accompany each piece.”

The themes of Kylie’s artwork

- Plants
- Animals
- The country
- Family heritage and connection to Country.

What do you see

As a whole class view Kylie O’Loughlin’s paintings on a screen.

- Look and look again – what do you see.
- Ask students to describe what they see.
- What did they notice?
- Look again.
- Did they see anything new.
- Look at photographs of some of the places in Kylie’s paintings, for example China Man’s Hat and Pondolowie. What do students notice.

Artwork by Kylie O’Loughlin commissioned for Guuranda.

What’s your place

Students think of place that is special to them. It could be a place where they:

- grew up
- go on holidays to
- have a connection to family
- have always wanted to visit
- like to sit and think
- go regularly with family or friends.

Ideas

Ask students write down ideas– just a word two. The words will provide prompts for their painting of place.

Questions to prompt memories

- What are the colours of this place.
- Are there shapes and lines that remind you of this place..
- What can you see when you imagine this place.
- Are there lots of buildings or are there hills and grass or water.
- Is the place bright and sunny or cold and grey.
- What are the memories of this place.

Responding to the ideas

Following are ideas for painting this place:

- What does an aerial view of your place look like – include weather maps, Google maps, ocean currents and pressure maps.
- Select a recycled material to paint the story of your place on to.
- Experiment with different types of drawing materials for the creation of the picture of your place.
- Build new memories of a place into the story you are painting by combining historical images with recent images.

Curate an exhibition

- The class curate an exhibition of their work.
- The artwork could be curated by art materials, colours and other aesthetic choices.
- Invite other classes to attend a gallery viewing of their work

General Questions

Students consider, discuss and write about Guuranda after the show.

- What did Guuranda make you wonder?
- What moment in the performance had the most

impact on you? Describe this moment.

Storytelling

- How did the music, costumes & set support the telling of the story?

What did the stories of Guuranda make you think?

Visual Elements

- How do you think Kylie O’Loughlin’s work influenced the set and costumes.
- How was the performance supported by the visual elements:
- Colour
- Lighting
- Shape
- Lines.

Shadow Play

- How did the shadow play used in Guuranda support the telling of the stories.

Visual Art Year 3 and 4

use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/or meaning ACA9AVA4C01

Visual Art Year 5 and 6

explore ways that visual conventions, visual arts processes and materials are combined to communicate ideas, perspectives and/or meaning in visual arts across cultures, times, places and/or other contexts AC9AVA6E01

Visual Art Year 7 and 8

Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning. AC9AVA8C02

Visual Art Year 9 and 10

Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning AC9AVA10C02

Choreography

How does Guuranda use the Elements of Dance:

- space – levels, directions, shape, dimensions and floor patterns/pathways speed and duration
- dynamics – the energy, quality and control of movements (strong, light, sustained, percussive, suspended, bound, free).
- How do the elements of dance convey the mood and atmosphere of the work?
- Were there any recurring themes in the choreography that was used as a storytelling device? Explain in your own words.
- How would you describe the style of choreography of Guuranda.

Refining the artworks

After seeing the performance of Guuranda and reflecting on their shadow play, and visual art each group discusses:

- The influence of seeing the performance of Guuranda and the elements they could integrate into their artworks
- what would they change
- what will they keep the same
- anything they would like to add
- what doesn’t add to telling of the story – can this be removed?



Literacy



Critical and Creative Thinking



Intercultural Understanding



Personal and Social Responsibility

Dance Year 3 and 4

Identify how the elements of dance and production elements express ideas in dance they make, perform and experience as audience, including exploration of Aboriginal and Torres Strait Islander dance (ACADAR008)

Dance Year 5 and 6

Explain how the elements of dance and production elements communicate meaning by comparing dances from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander dance (ACADAR012)

Dance Year 7 and 8

Identify and connect specific features and purposes of dance from contemporary and past times to explore viewpoints and enrich their dance-

making, starting with dance in Australia and including dance of Aboriginal and Torres Strait Islander Peoples (ACADAR019)

Dance Year 9 and 10

Analyse a range of dance from contemporary and past times to explore differing viewpoints and enrich their dance making, starting with dance from Australia and including dance of Aboriginal and Torres Strait Islander Peoples, and consider dance in international contexts (ACADAR026)

Stage 1

RD2: Investigation into different cultures, historical periods, or dance traditions

Stage 2

RD1: Critique and evaluation of a dance presentation, performance or choreographic piece.

About the Company



Jacob Boehme (Narangga/Kurna)

ARTISTIC DIRECTOR, WRITER & CHOREOGRAPHER

Jacob Boehme is a critically acclaimed theatre maker and choreographer, from the Narangga and Kurna Nations, creating work for stage, screen, large-scale public events and festivals.

Alumnus of NASIDA College of Dance and the Victorian College of the Arts, (MA in Arts – Playwriting, MA in Arts – Puppetry) Jacob has led the artistic direction of *Tanderrum* (Melbourne Festival), *Boon Wurrung Ngargee* (Yalukit Willam Festival), *Thuwathu* (Cairns Indigenous Arts Fair), *Geelong After Dark* and was the founding Creative Director of *Yirramboi Festival*, recipient of the 2018 Green Room Award for Curatorial Contribution to Contemporary and Experimental Arts.

Jacob is the writer and performer of the critically acclaimed solo work *Blood on the Dance Floor*, recipient of the 2017 Green Room Award Best Independent Production.

Jacob is an Australia Council for the Arts Aboriginal and Torres Strait Islander Fellow and has been a member of International Advisory Committees for the Calouste Gulbenkian UK Inquiry into the Role of Arts Organisations, the Ministry of Culture Taiwan South East Asia Advisory Panel, the Global First Nations Advisory and Bibu Festival International First Nations Curatorial Committee.

Jacob's Wild Dog Project: a multi-disciplinary exhibition and gathering, connecting dingo stories and songlines between South Australia, Northern Territory, Far North Queensland and South East Asia, as part of Tarnanthi Festival in 2022, is the recipient of the 2023 Ruby Award for Outstanding Community Event or Project.

Jacob was the inaugural Director First Nations Programs for Carriageworks, one of Australia's largest multi-arts venues for the development and presentation of experimental and contemporary arts and is currently the Artistic Director and Writer of *Guuranda*, a major new theatre work telling the Creation stories of the Narungga Peoples of Yorke Peninsula

Narungga Elders (from Yorke Peninsula)

Aunty Lynette Newchurch
Aunty Deanna Newchurch
Uncle Rex Angie
Uncle Edward Newchurch

Creatives

Composer: James Henry

Narungga Songwoman:
Sonya Rankine – Regional SA

Narungga Songman:
Warren Milera – Regional SA

Staging & Lighting Design:
Jenny Hector

Audio-Visual Design:
Keith Deverell

Puppet Designer & Maker:
Philip Millar

Performers, co- choreographers

Edan Porter

Jada Narkle

Jordan O'Davis

Luke Currie Richardson

Shana O'Brien

Cheeky Chandler

Zoe Brown

Caleena Sansbury

