

TEAM OF LIFE

LEARNING RESOURCE PACK



INTRODUCTION

Welcome to the study guide of the 2014 Melbourne Festival production of *TEAM OF LIFE*. Activities related to the AusVELS domains as outlined below. These activities are not sequential, and teachers are encouraged to modify them to suit their own curriculum planning. Lesson suggestions for teachers are given within each activity, with questions that are intended to be directed at students.

AUSVELS LINKS TO CURRICULUM

AusVELS - *TEAM OF LIFE* offers teachers and students rich opportunities to explore, discover and learn in various AusVELS domains. A detailed table of curriculum links is provided as an appendix.

VCE - Students studying Units 1 and 2 in VCE Dance, VCE Health & Human Development, and VCE Drama will find several relevant links; including Units/Areas of Study - Dance techniques, Choreography and Performance, Bodies in Motion, Biomechanic Movement Principles, Dramatic Story Telling, Analysing Australian Drama Performance, and Making Australian Drama

MELBOURNE FESTIVAL

Melbourne Festival is one of Australia's flagship international arts festivals and one of the major multi-arts festivals of the world, in terms of quality of work, innovation of vision, and scale and breadth of program.

Each Festival brings an unparalleled feast of dance, theatre, music, visual arts, multimedia and outdoor events from renowned and upcoming Australian and International companies and artists to Melbourne.

Melbourne Festival is quintessentially Melbourne's festival - physically by reaching out into the topography and geography of the city itself, artistically by presenting Melbourne's finest artists in new works and international collaborations, and demographically by engaging with as many people of Melbourne as possible, giving them ownership of their annual international festival.

The 2014 Melbourne Festival will take place between 10 - 26 October.

melbournefestival.com.au

STATEMENT FROM KAGE

What if you thought of your life as a team, who would be your coach? The person who has taught you the most in life? Who is protecting your goals? Your fullback or goal keeper? Who would be your spectators in the crowd? Who is cheering you on? They may be alive or they may no longer be alive, they may be your ancestors. What is your team defending? What values are you protecting?

TEAM OF LIFE harnesses the power of two great dramatic traditions - sports and theatre. It is a remarkable and important work that has been created by KAGE in partnership with the Dulwich Centre Foundation. By honouring the great Australian game (AFL), and the World game (soccer), *TEAM OF LIFE* tells stories of young people's search for different kinds of freedom. Performed by professional dancers and actors and informed by workshops with young refugees and young Aboriginal and Torres Strait Islanders, *TEAM OF LIFE* dissolves the boundaries between sport, theatre and identity.

These education notes are designed for teachers and students to explore *TEAM OF LIFE* in a number of ways. As theatre, as a series of powerful personal stories, and with new ways to look at what it means to be a member of a *team*.

The stories in *TEAM OF LIFE* are stories of migration and dislocation but also of dreams. The migration story is one that is part of the Australian psyche. Colonisation in the late 18th century marks the beginning of the migrant story in this country. The story of dislocation for Indigenous Australians begins at the same time. Often the media represents the migrant and Indigenous story as 'problematic'. *TEAM OF LIFE* presents an alternative story. It presents stories of struggle, triumph, dreams, friends, mothers, fathers, siblings; all are honoured in this production.

CREATIVE TEAM

Conceived and directed
Conceived and written
Lighting Design
Set and Costume Design
Composers

Kate Denborough
David Denborough
Damien Cooper
Marg Horwell
Kelly Ryall and **Kutcha Edwards**

CAST

Heath Bergersen
Leila Gurruwiwi
Kutcha Edwards
David Nyuol Vincent
Pier Akec
Nyuol Bol
Kiki Kuol
Gabrielle Nankivell
Timothy Ohl

CHARACTERS IN THE SHOW

Susie – expecting her first child
Martin – Susie's partner
Nugget – Susie's father
Daudi – a South Sudanese refugee
Grace – Daudi's sister
Bec – twin sister to Jim
Jim – Bec's twin brother
Samir – a South Sudanese refugee
Chriz – a South Sudanese refugee
Chad Wingard – Port Adelaide champion footballer
Aunty Barbara Wingard – author and community elder

SYNOPSIS

Susie and Martin await the arrival of a new life. Together they draw on key Aboriginal elders from the present and the past to watch over the child and be her '*TEAM OF LIFE*'. The significance of these elders clearly establishes the link between present and past, land and identity, and hints at the dislocation that Susie and Martin's families have experienced. Enter Daudi, a South Sudanese refugee who survived years of civil war and refugee camps before finally being granted asylum in Australia. Then there are the characters of Jim and Bec. They have their own lives and experiences that are derived from the historical Irish history of migration. All these characters are connected through their stories of dislocation and migration. However, these characters are also connected through the team spirit that sport offers.

FOCUS ONE KEY ISSUES AND CONCEPTS

You may find it helpful to do some research about some of the issues and concepts that prompted the creation of *TEAM OF LIFE*. Here are some historical, political and cultural links as starting points:

- South Sudan – See Sail Program¹
- The International Red Cross – Child Soldiers²
- The Stolen Generations - *Bringing them Home Report*³
- Native Title⁴
- Beyond the myths⁵
- *The Boy Who Wouldn't Die*: A book by David Nyuol Vincent (Vincent, 2012)
- Refugee Council of Australia⁶

¹ www.sailprogram.org.au/site/tutor/the-sudanese-community/

² www.icrc.org/en/war-and-law/protected-persons/children

³ www.humanrights.gov.au/publications/bringing-them-home-stolen-children-report-1997

⁴ www.reconciliation.org.au/wp-content/uploads/2014/02/Lets-Talk-Mabo.pdf

⁵ shareourpride.reconciliation.org.au/sections/beyond-the-myths/

⁶ www.refugeecouncil.org.au/

ACTIVITY

KEY ISSUES AND CONCEPTS

1. Research and explore the following:
 - a) Sudan and South Sudan and the civil wars that have taken place there
 - b) The use of children as soldiers in armed conflict past and present
 - c) The role of elders in providing guidance and advice
 - d) The Stolen generation and displacement of Aboriginal Australians
 - e) Native Title
 - f) Refugee stories
 - g) AFL football - the Australian game!
 - h) Soccer - the world game!
 - i) The Australian national anthem
 - j) Being on a team
2. What did you discover? What do you want to know more about?
3. What does the following extract from *'The Boy Who Wouldn't Die'* suggest about David Nyuol Vincent's life? How does he feel at this point? How do you respond to this?

A BOY SOLDIER

I was sick of running, of being hunted. I was thirteen years old. I knew how to pull apart a gun and reassemble it with devastating efficiency. I had been trained to kill. I had watched my friends die, and then buried their bodies. I have watched people literally starve to death...The anger had burned inside me until I had wanted to pick up a gun and kill...

excerpt from *'The Boy Who Wouldn't Die'*
by David Nyuol Vincent.

FOCUS TWO PERFORMANCE EXPLORATION

TEAM OF LIFE uses movement, acting, projection, design, lighting and music to tell the stories of the characters and convey the intended meaning of the performance. The following discussion points are about theatre as an art form.

ACTIVITY

Pick one or two of the below topics and answer each of the questions

CHARACTERS AND PERFORMERS

- What did you notice about the theatre or performance space? Size? Shape?
- Where did you sit in the theatre? Do you think this matters?
- The world of the performance is the world that the characters inhabit or are living in. What world or worlds were these characters in? What did you see, hear and feel that tells you this?
- As a class/group decide what the plot or story was in *TEAM OF LIFE*. Perhaps there was more than one story.
- Characters – who are the key characters? How are they portrayed?
- Discuss how the performers used dialogue (speaking) and other acting skills (gestures, facial expressions, vocal skills) to create their characters.

DANCE

- Consider the use of dance?
- When did the performers dance?
- How would you describe the dance?
- Did you see any sporting moves within the dance? Which sports?
- Why do you think the Director, Kate Denborough, chose to include dance in the performance?

SET DESIGN AND COSTUME

- Would you agree that the performance was 'non-naturalistic' in its style? Discuss your response and draw on examples from the show as support.
- Stagecraft elements used in the production are – set, props, costume, lighting, sound, music and song, projection. The set items consist mainly of a caravan, 33 cars and a large grass oval.
- How were each of these items used in the performance?
- How did they give a sense of location and place?
- How did these set items allow the story to keep changing place and location?
- What types of costumes did the characters wear? Did the performers change costumes at all?

LIGHTING AND PROJECTION

- The performance uses projection. What images were projected?
- Where did the images appear?
- Why do you think the choice to use projection was made? Why not use live actors?
- What might the projected images symbolise or represent?
- What do you remember about the lighting? Did the lighting surprise you? How did it create mood and atmosphere?

FOCUS THREE MUSIC AND SONG

Music and song are very important in the production of *TEAM OF LIFE*. Kutcha Edwards who performs in the show and sings says;

*“Music is not what I do, it is who I am. My songs may be contemporary but they are more than 40,000 years old. They come through me from my ancestors and my people ... and they tell our stories.”*⁷

Kutcha offers songs about growing up as a Mutti Mutti man, *Madha Yidi*, and the very poignant, *It’s more than just football*.

ACTIVITY

Another powerful song in the show is *FLEE* by performer Kiki Kuol, describing the time she and her family were forced to flee for their lives during the Sudan/South Sudan civil war.

1. Discuss the songs you heard in the performance, their impact and their meaning.
2. What other song lyrics do you know that tell powerful stories?
3. Can songs and music also provide a way to heal people? Discuss this.

⁷ www.kutcha-edwards.com

FOCUS FOUR SPORT

ACTIVITY

1. What does sport mean to you?
2. What sports do you play?
3. Why do you play sport?

TEAM OF LIFE is theatre that explores diverse stories but is also theatre that explores sport; the playing of sport, the observance of sport, the memory of sport and the significance of being part of a team. The first few links below offer insights into the two key sports featured in the production – Soccer and Australian Rules football.

SOCCER

The emotional story of South Sudan’s emergence as an independent nation and what it means to the players representing the new country on the football pitch. Watch these YouTube videos: *A new team for a new country*⁸ and *A comic take on the rules of soccer*.⁹

AUSSIE RULES FOOTBALL

What are its origins? In the production of *TEAM OF LIFE* the character of Susie says;

We used to use possum skin...AFL football is derived from our indigenous game *Marngrook*. The word *Marngrook* is a Gunditjmarra word which means ‘game ball’.

A short video that uses a recent match between Essendon and St Kilda to explain the basic rules of football. Dramatic! Watch the YouTube video: *The Rules of Australian Rules Football*¹⁰

ACTIVITY

THE POWER OF SPORT TO TRANSFORM

Co-creator, David Denborough, interviewed many people to collect their feelings about sport. Here are some of their comments:

First Interviewee

On the sporting field there are opportunities to give praise to others.

There is a sense of liberation in running, in not being stopped.

That sense of following my instincts, being free of planning and free of restraint is a liberation.

There is a sense of drama on the sporting arena.

There is a sense of the unknown, of anticipation.

⁸ <https://www.youtube.com/watch?v=iBX9xVFT1Cs>

⁹ https://www.youtube.com/watch?v=_jCtrG2fgBo

¹⁰ <https://www.youtube.com/watch?v=nord9KbL1Bs>

1. Discuss these comments. What do they mean to you?
2. Do you ever feel this way?

Second Interviewee

Sport was our theatre of dreams, of drama, of glory, of failure, of entertainment and significantly, of friendship.

1. Discuss the above statement. It seems like whole lives are bound up in sport! Can sport offer all of this to people? How?

ACTIVITY

Picture this. We are close to the Sudanese border. It's a hot morning and our hosts have generously driven us closer to the border of Sudan in order for us to meet with a group of young men. These young men are refugees and former child soldiers. When we arrive, they are on the football field. There are yelps of delight coming from that direction, skillful moves, a dance almost, being instantly orchestrated by up to 25 participants

David Denborough, TEAM OF LIFE methodology

1. What do you picture in your head as you read the above description?
2. What does this description suggest about the importance of sport?

ACTIVITY

Read the following verse from the song, *It's more than just football*,

*Touch the sky with the palm of your hand
And you fly over red desert sand
And you know in your heart that it's true.
It's more than just football*

1. What does this add to your thinking about the power of sport?

FOCUS FIVE WHO'S ON YOUR TEAM?

ACTIVITY

1. If you had to create a sporting team from the most important people in your life, who would you choose?
 - a) Who would be your coach?
 - b) Who would be your goal keeper?
 - c) Your defence?
 - d) Your attack?
 - e) Who are your team mates?
 - f) Who is on the interchange bench?
 - g) Who are your supporters?
2. Who make up some of the team members of your life? These people can be alive or no longer living. They can be present in your life now or people who you have known in the past.
3. Who are the people who have been most influential (in a positive way) in your life?
4. Who is your goal keeper? If you had to name one person who looks out for you, who guards your goals, who is most reliable, who would this be?
5. Who is your coach? Who is it you have learned most things from? What are some of the things that they have taught you?
6. What is your home ground? Where is the place you feel most 'at home'? Your home ground might be somewhere that you go regularly, or somewhere that you only visit in your memories or dreams.

ACTIVITY

1. Create a TEAM SHEET and begin to map out your team

FOCUS SIX EXPLORING CULTURAL SIGNIFICANCE

CIVICS AND CITIZENSHIP, PERSONAL AND SOCIAL CAPABILITY

In the production of *TEAM OF LIFE* some significant Aboriginal Australians and Torres Strait Islanders are spoken of, particularly when the characters of Susie and Martin are putting the 'team' together for their unborn child.

1. Working in small groups or pairs, select one of the following individuals/groups and find out who they are and why they might be significant to Susie and Martin.

Djalu Gurriwiwi
Eddie and Bonita Mabo
Nicky Winmar
Pemulwuy
Yagan
Charles Perkins
Cathy Freeman

DIDGERIDOO

There are many different Aboriginal names for the instrument known as the **didgeridoo**, mainly because there are so many different language groups amongst Aboriginal people. Some of different names are:

Yidaki, ngarriralkpwina, yiraka, rirtakki, wuyimba, artawirr, garnbak, dijibolu, kurnur, ngaribi, bamboo, martba, paampu, ilpirra

Some of these words are descriptions of the didgeridoo, some describe the sound it makes

1. What other objects or things are you aware of that have several different names?
2. What else do you know about the didgeridoo?
3. How is the didgeridoo used in the performance of *TEAM OF LIFE*? Which character uses it?

CULTURAL PROTOCOLS

Protocols are ethical principles that guide behaviour in a particular situation. Such protocols are designed to respect Aboriginal and Torres Strait Islander beliefs, control, integrity, interpretation, secrecy and attribution. In the making of *TEAM OF LIFE*, key elders were consulted with regard to how to depict, speak about, and represent Aboriginal people and stories

1. Why do you think it might be important to observe 'cultural protocols'?
2. Is there one set of protocols or do you think each community would have different protocols?
3. Discuss the ideas around cultural protocols – does your community or family have specific cultural protocols that need to be observed?
4. How do we learn about cultural protocols? Who passes them on?

RESPECT

Discuss the concept and practice of 'respect'.

Daudi: *How come you welcomed me? That day on Brunswick street? You didn't know me.*

Martin: *I hadn't seen you around before so it's good hospitality, it's customary.*

Daudi: *What do you mean?*

Martin: *As black fellas if you go into someone else's country, you get welcomed so people know what you're doing. It's about respect. Respect for each other's land. Respect for our ancestors. And respect for each other.*

Daudi: *It felt good.*

Martin: *It's spiritual too. To be welcomed by the people of the land connects you to this land.*

1. What do you think Martin means when he says that to be welcomed to the land, 'connects you to this land'?
2. What does respect mean to you? Who do you respect and why do you respect them?

WELCOME TO COUNTRY

Here's what Professor Mick Dodson says about Welcome to Country:

When we talk about traditional 'Country'...we mean something beyond the dictionary definition of the word. For Aboriginal Australians...we might mean homeland, or tribal or clan area and we might mean more than just a place on the map. For us, Country is a word for all the values, places, resources, stories and cultural obligations associated with that area and its features. It describes the entirety of our ancestral domains

For more information, have a look at the Fact Sheet from Reconciliation Australia¹¹

¹¹ http://hr.anu.edu.au/_documents/staff-equity/reconciliation-australia-what-is-welcome-to-country.pdf

ACTIVITY

The South Sudanese and Aboriginal characters speak about the significance of elders and ancestors. Daudi and Grace talk about their parents with reverence and honour. Susie and Martin draw on their ancestors and elders to make up the team for their soon to be born child. In many cultures, ancestors are honoured and even celebrated by those living in the present.

1. Who are the elders and ancestors in your family/community?
2. Where did they come from? What photos or memorabilia do you have of them?
3. Do you look like them?
4. In what ways could they have shaped the person you are and the life you lead?

In speaking about *TEAM OF LIFE*, co-creator, David Denborough, says; 'For me, as a white Australian, I've had to come to terms with the fact that my family tree was planted on someone else's yard. Finding ways to honour my ancestry involves trying to play a part in redressing harms that they have done. I think that's honouring. And it's meaningful to me. When I'm gone, I'd appreciate it if future generations could play a part to redress harm we are doing now'

Discuss the perspective offered here by David Denborough.

1. What might it mean?
2. What did your own research allow you to discover about ancestry?
3. How did the performance you saw offer insight into ancestry?

Write a letter to an ancestor or ancestors. What would you tell them about contemporary Australia and your place within it? What is important to you? What challenges you? What brings you happiness? What do you wish they could see or experience?

ACTIVITY

DANCING SPORT

Resources:

- Images/photos of athletes and sport people playing a range of sport – one for each participant
- A variety of music that offers different moods and dynamics
- Sports could include any of: soccer, football, basketball, netball, hockey, tennis, cricket, base/soft ball, swimming, athletics

Participants select one image each and find their own space

- Study the image
- Create the image with your body considering how you are capturing the tension, energy, position, elongation, level, focus, reach
- Repeat the image three times so that your body remembers it
- Place all the images on the floor
- All move to another image
- Repeat, the repeat a third time

- Now work in groups of three
- Work in unison and create each image (all three will make the same image each time)
- Decide which order they might go in
- Now find a way of moving between the three images, finding ways to connect ie in slow motion, in canon, in stop motion
- Use different types of music to encourage different dynamics
- Use movement to find a beginning – you could all work together, all turn together, all rise up from the floor together
- Rehearse and refine your movement piece as a presentation to the class

ARRIVING IN AUSTRALIA

When I first flew into Australia, as the plane made its descent, it was dark.

The city lights glittered, it was so beautiful, but I thought there must be something burning down there. The city must be on fire.

So beautiful, but so strange.

I'd never been on a plane before. And now I was landing in a new country – David Nyuol Vincent

ACTIVITY

Read what David Nyuol Vincent says about his first view of Australia

1. Discuss what it might feel like to have this experience.
2. Which images, words, ideas and feelings do you respond to the most? Why?
3. How could you recreate this moment in David's life? What would you focus on?
4. Let's explore it using Drama. Working in small groups of 3-5 consider how you might present this moment in a series of physical, connected photos or freeze frames. You could use the following phrases as a guide:
 - first time on a plane
 - the plane makes its descent
 - the city lights glitter
 - a city on fire
 - so beautiful/so strange
 - landing in a new country
5. Consider how you might represent them 'literally' or even 'metaphorically/symbolically'.
6. How will you use levels and shapes to represent?
7. How might you use tempo and dynamic to transition between the images?
8. How might you use sound?
9. Show your series of images to the broader group.
10. Use the showings as a prompt to discuss the differences in interpretation. How do you account for that?

ACTIVITY**NATIONAL ANTHEM**

1. Do you know the words to Australia's national anthem?

VERSE ONE:

Australians all let us rejoice,
For we are young and free;
We've golden soil and wealth for toil;
Our home is girt by sea;
Our land abounds in nature's gifts
Of beauty rich and rare;
In history's page, let every stage
Advance Australia Fair.
In joyful strains then let us sing,
Advance Australia Fair.

VERSE TWO:

Beneath our radiant Southern Cross
We'll toil with hearts and hands;
To make this Commonwealth of ours
Renowned of all the lands;
For those who've come across the seas
We've boundless plains to share;
With courage let us all combine
To Advance Australia Fair.
In joyful strains then let us sing,
Advance Australia Fair.

2. What meanings might the term 'young and free' have for Aboriginal Australians and Torres Strait Islanders?
3. What meanings might the line 'with golden soil and wealth for toil' mean for migrants to this country?
4. What meanings might the line 'we've boundless plains to share' have for refugees?
5. What meanings might the term 'free' have for contemporary Australia?

ALTERNATIVE NATIONAL ANTHEM

TEAM OF LIFE presents an alternative Australian National Anthem¹²

*Australians let us stand as one, upon this sacred land.
A new day dawns, we're moving on to trust and understand.
Combine our ancient history and cultures everywhere,
To bond together for all time, advance Australia fair.
With joyful hearts then let us sing, advance Australia fair.*

*Australians let us all be one, with peace and harmony.
Our precious water, soil and sun, grant life for you and me.
Our land abounds in nature's gifts to love, respect and share,
And honouring the Dreaming, advance Australia fair.
With joyful hearts then let us sing, advance Australia fair.*

ACTIVITY

Compare the 'revised' anthem with the 'official anthem' above.

1. What are the differences?
2. What are the similarities?
3. What does the new one offer us as Australians that the formal one doesn't?

¹² Words by Judith Durham OAM (2008)
Additional words by Kutcha Edwards, Lou Bennett, Camilla Chance and Bill Hauritz OAM
Based on Words by P.D. McCORMICK (1878)
Copyright © 2007/2012 Musiccoast (APRA. AMCOS)

FOCUS SEVEN REFLECTION AND FURTHER EXPLORATION

ACTIVITY

After seeing the performance of *TEAM OF LIFE* reflect on whether any of the above comments and discoveries by the cast were the same as your own.

1. Were you challenged?
2. Did you learn something more about theatre and dance?
3. Did the performance offer insight into a refugee story?

FURTHER ISSUES AND THEMES TO EXPLORE

TEAM OF LIFE explores many ideas and themes through the stories of the people who inspired it and the characters within it. The following are offered for discussion...you may make some rich discoveries.

- Faith – What does the performance say about ‘faith’; in friends, family, truth, history, and sport?
- Honouring – Who and what is honoured and respected in the performance? Who and what do you try to honour and respect?
- Trust – We all need to trust someone. Who do the characters in *TEAM OF LIFE* trust?
- Sport as a metaphor – How can sport be a metaphor or a symbol? What does it symbolise in *TEAM OF LIFE*? What is the power of being in a TEAM?
- Camaraderie – How does the performance explore camaraderie and friendship? How important are these to you?
- Memories – Powerful memories are evoked in the performance. Why are memories important? Why do some characters say they ‘don’t remember’?
- Escape – Which characters have had to escape from terrible circumstances? How has that escape impacted? Are there other ways we can ‘escape’? How does sport contribute to ‘escaping’?
- Deprivation – How would you survive without food or water, without elders and siblings? How does *TEAM OF LIFE* comment on what we value and what happens when we lose it?
- Hope – The performance generates a strong sense of hope. Would you agree? How is hope explored in *TEAM OF LIFE*?

ACTIVITY

How do the following extracts offer up a sense of hope?

Extract from David Nyuol Vincent’s book *The Boy Who Wouldn’t Die*:

My story is not the worst story. There are people out there who have had a tougher life than mine. I’d like people to think about what they can do to help change someone’s life... I hope that people can learn from my story. And that knowledge gives me strength. I feel that I have come so far, and I want people to be challenged by my story

Extract from the National Sorry Day Committee

*The significance of the apology is enormous – for many, the apology represented a public admission of the government’s responsibility for the trauma, loss and separation from family, community, culture and land that the Stolen Generations have experienced, and represented an important stage of the journey of healing for many Stolen Generations members. The Federal Government apology also represented the completion of one of five of the key measures of reparation recommended in the 1997 Bringing them home Report*¹³

Look at the National Sorry Day Committee website.¹⁴ What are the five measures of reparation?

THE CAST RESPONDS TO QUESTIONS

Members of the cast of *TEAM OF LIFE* were asked some key questions during the creative process. Here is what they had to say!

What does sport mean to you?

- *Sport is not only an integral part of life in an Indigenous community, but means a lot to me. I’ve played sports since I was very young and I still play now. It’s a great way to stay fit and healthy, learn how to be a team player and socialise!*
- *Diversity, for everyone to enjoy a great environment using either physical abilities or intelligence. Sport is also a way of communicating to makes friends anywhere.*
- *Fitness, working as a team, good sportsmanship (hopefully), leadership, competition/competitiveness, fun and respect.*
- *Relaxation, friendship.*
- *Camaraderie - working together.*
- *Health, fun, network, love.*

In being part of the *TEAM OF LIFE* creative process I have discovered...

- *Being a television presenter, doing TEAM OF LIFE is a bit of a change to what I’m used to doing. I’ve thoroughly enjoyed every minute of working with everybody!*
- *Team is fun! Working in a team creates magic.*
- *New friends that are now like family. I’ve discovered an insight*

¹³ <http://www.nsd.org.au/events-info/the-apology-to-australias-indigenous-peoples>

¹⁴ <http://www.nsd.org.au/advocacy/reparations>

about life in South Sudan during the war through reading David Nyuol Vincent's book "The Boy Who Wouldn't Die". I have more understanding and respect for refugees. You can achieve great things with teamwork. How important it is to support each other.

- *That I know a lot now about the first people of this country.*
- *New ways of turning sporting moves into dance.*
- *The importance of teamwork and also enjoying work at the same time. I have also discovered that you don't necessarily have to know the end product at the start but a building that is laid brick by brick each day.*

TEAM OF LIFE can offer an audience...

- *A good insight into two communities they may not know a lot about (Indigenous and South Sudanese) and their love of their respective games (AFL and soccer). It could also spark the audience's interest in who is a part of their own "TEAM OF LIFE".*
- *Collaborative ideas about all different people from different walks of life, physical movement/skills, great theatre production.*
- *The coming together of three cultures and a look at what Australia might look like in the future. A performance about looking after each other as human beings, cooperation, kindness, mate-ship and respect.*
- *An opportunity to be challenged and to discover others – culture and way of life.*
- *An insight into cultural differences/similarities.*
- *Friends, family and a comfortable place to be yourself.*
- *The great experience of physical theatre with a lot of energy. The TEAM OF LIFE also offers a story line that is fascinating.*

Learning resource prepared by Meg Upton, Arts Education Consultant, (meg@arts-in-sync.com.au) in collaboration with KAGE Physical Theatre and Melbourne Festival.

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