



IN MY BLOOD

History.
Learning.
Love.
Resistance.

IT

“A powerful
essential portrait of
Australian youth”

MIFF

RUNS

SCREENPLAY BY ANDREW ANDERSON. DIRECTED BY ANDREW ANDERSON. PRODUCED BY ANDREW ANDERSON. EDITED BY ANDREW ANDERSON. MUSIC BY ANDREW ANDERSON. COSTUME DESIGNER ANDREW ANDERSON. PRODUCTION DESIGNER ANDREW ANDERSON. EXECUTIVE PRODUCERS ANDREW ANDERSON. PRODUCED BY ANDREW ANDERSON. WRITTEN BY ANDREW ANDERSON. BASED ON THE LIVES OF INDIGENOUS PEOPLE OF AUSTRALIA. AND THE PEOPLE OF AUSTRALIA.

CLOSER! GOODBYE! THE END.

UK SCHOOLS RESOURCE PACK

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Adapted from the
In My Blood It Runs ATOM Study Guide &
In My Blood It Runs POV Study Guide

FROM THE FILMMAKERS

Thank you for screening our film in your classroom. Djuwan's and his family's story has inspired classrooms around the world to look deeper into the beauty, strength and resilience of Arrernte and Garrwa cultures, and also to understand more the injustices faced by First Nations, Black, and other people of colour around the world. As key advisor, Elder and chair of Children's Ground, William Tillmouth says:

"We need to protect ourselves and our children. To protect children is to empower and strengthen the family and the community to fight this ever encroaching contest for space. To rediscover and regain the confidence of our agency and our right to choose. We need to encourage their empowerment and their participation in two-way learning in order to recapture all that is rightfully ours. To recolonise the place that history has denied us. Space to be ourselves in mind, spirit and soul. Space to be who we are and always will be. To be Aboriginal in our Country, in our own land, Aboriginal land."

These and other key messages from family and community have echoed around the world as countries and classrooms pick up the call for a more just, honest and equitable education so we can work towards a society where proper and in-depth inclusion is the status quo, not the exception.



There is perhaps no place more powerful to lay the foundations of a more just, honest and equitable society than in our classrooms. In Australia, the education system is opening its doors to conversations around Cultural Competence for teachers, First Nations Led Education systems revitalization, and the teaching of true history. In the UK, schools are interrogating what decolonising education looks like in practice, and how the teaching of complete histories can significantly contribute to decolonising movements in education.

In all these efforts we know that there is an opportunity to look deeper and understand how our history directly impacts our present, how and what we can learn from that history and how we can work to build a better future together.

There are a number of resources and simple lessons for the film. A complete list can be found at the end of this guide. In line with the family and community wishes, these exercises center on the teaching of true history and agency.



LESSON 1: WHOSE STORY OF HISTORY?



“The history we were told at home is in Language and it’s about the Aborigines, but the one back at school, that was for white people”

– Dujan, 10 years old

CLIP: 00:12:12:10 – 00:15:56:05 – 3 mins 45 secs
(Scene in which teacher reads history book to the class)

Reflective/Discussion Questions

What have you been taught about the history of the UK at school?

(What) Have you learnt about UK history’ in other contexts?

From whose perspective(s) were you taught?
Is there anything that you wish you learnt more about – or learnt differently – regarding ‘UK history’?

Compare and contrast the teacher’s comment, “This isn’t a story; this is fact” (in reference to the ‘Australia Book’ that she is reading to the class) with Dujan’s comment,

“The history that we’re told at home is in Language, and it’s about the Aborigines.”

Whose (hi)story does the ‘Australia Book’ tell, and from whose perspective? (Note that the book, authored by Eve Pownall, was first printed in 1952).

Why do you think First Nations, Black and People of Color’s histories have often been excluded, simplified or undervalued in colonial history textbooks – and wider resources – used in mainstream schools?

Some people prefer to talk about “histories” and “truths” in the plural. Can there be more than one ‘history’ of a place or people?

Can there be more than one ‘truth’ about historical events?

Who decides which is the official ‘history’ or ‘truth’ of a place or people?

Why is it important to critically engage with diverse perspectives in truthfully and holistically learning about our nation’s shared history?

In what ways might there be different conceptions of history?

Can you think of other cultural, language or ethnic groups who might have a non-western conception of history?

Activity

Pick out one or more ‘UK history’ books from your school or community library and think critically about the content and perspective of the books – who authored and published the book and when? What stories are being told, how are they being told, and by whom? Whose voices and perspectives are included or excluded? Consider repeating this activity for other resources across other subjects or learning areas, as part of a wider curriculum audit.

LEARN MORE

Everyone has certain privilege and certain bias. While we are born into certain privileges, we also develop biases as we age and through who we hang around with. The majority culture within any population around the world has a certain privilege that comes from being part of the majority, and often leads to a ‘marginalisation’ of the minority. To be marginalised is to be treated as if you are unimportant, or ‘outside the margins’. How do you think it might feel to have your own history or culture marginalised at school, and what might be the impacts?

LESSON 2: CHILDREN'S VOICES & RIGHTS



“Adults never listen to kids, but we have important things to say.”

– Djujan, 10 years old

Djujan Hoosan is the child that stars in *In My Blood It Runs*. He is an Arrernte and Garrwa Aboriginal child, which means he has homelands near Alice Springs at Sandy Bore and also in Borroloola, both in the Northern Territory. He is a Angangkere, which means a Traditional Healer, a role which was passed on to him from his Country and great-grandfather.

In My Blood It Runs is not just a film; it is also a social change campaign that is driven by Djujan's family and builds on the film's release. To support Djujan and his family's vision for change to be heard, the film-making team partnered with the Australian Human Rights Commission and Human Rights Law Centre to foster an opportunity for Djujan to speak at the United Nations.

In Sept 2019, at 12 years old, Djujan became the youngest person to address world leaders at the United Nations Human Rights Council.

Watch this video of Djujan's formal address:

<https://www.sbs.com.au/news/stop-jailing-10-year-olds-indigenous-boy-addresses-un-on-australia-s-youth-detention-laws>

Read Djujan's full speech:

<https://www.theguardian.com/commentisfree/2019/sep/12/i-am-cheeky-but-no-kid-should-be-in-jail-this-is-why-i-addressed-the-un-at-just-12-years-old>

Activity



If you had the chance to speak to world leaders about an issue that is important to you and impacts on child rights, what would you say? Why? How? Write a letter or speech to the United Nations, perhaps in reference to the United Nations Convention on the Rights of a Child, or perhaps using the UNHCR to research a child rights issue. What would you like adults to know? To think about? To do?

Reflective/Discussion Questions

In his UN speech, Djujan says 'Adults never listen to kids, but we have important things to say'. Do you think children's voices are heard in the international media? At home? In the classroom? In the community? Why?

When, where and how does society hear children's stories? Which stories are told?

Who speaks on behalf of children? Are children usually the authors of their own narratives?

What important things might young people know or be able to talk about, that could provide new perspectives for adults to learn from?

How might a child's story of their family, community and life experiences be different from stories told from an adult's perspective? How and why might there be a difference between children's interpretations of the world compared to adults' interpretations?

Why is it important to actively recognise and respect children's rights to freedom of expression? You might like to consider your response to this question in reference to Article 13 (1) of the United Nations Convention on the Rights of a Child, which specifies that "The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice."

Why is it important to actively listen to the voices of children and young people, including the voices of Aboriginal and Torres Strait Islander children and young people, and BAME young people in the UK?

TALKING ABOUT THE FILM

Discussion Prompting Questions

Feel free to use the questions below to start the conversation. You can start with the self-reflection questions, and if you want to explore further, or a particular theme resonated more with your group, use the following questions as a way to deep-dive into further self-reflection.

Self-reflect

- Talk about a quote or scene from the film that resonated with you?
- What do you feel the film was about?
- What did you learn about Dujuan's experiences and perspectives through watching the film?
- What was similar to your experiences and what was different?
- What have you learned about Aboriginal history in school?
- What have you learned about Britain's history in school?
- How does teaching or not teaching history relate to racist beliefs or perspectives?

Education

- What do you know about the history of colonisation? What do you know about the UK's history of colonisation?
- Why do you think it might be important to learn about these histories?
- What positive changes do you think could be made to the British education system or schools?
- What kinds of things would you like to learn more about at school?
- In Australia, the Black Lives Matter movement also reflects on the treatment of First Nations people. How do you think our education and history lessons could include the Black Lives Matter movement and what it means for Black people, People of Colour and First Nations people?



Creating a safe environment for studying the film

It is important that all students feel safe and respected when studying the themes of *In My Blood It Runs*. Explain that students are not obliged to share information but are more than welcome to speak up if they want to contribute or give feedback on the lesson.

These strategies can help students and teachers support positive learning while studying the film:

- Use respectful and inclusive language when sharing information and ideas.
- Actively listen to others' experiences and perspectives.
- Frame comments as one's own ("I think") and avoid forceful language ("You should").
- When responding to others within the discussion, challenge ideas ("I have a different perspective..."; "I have some questions around that suggestion") rather than people.
- Share feedback with thoughtful consideration, drawing on strengths-based language and a positive attitude to others.
- Remember that Dujuan is a real person. Be respectful when discussing him and his family.
- Step up and step back. Know when to let others share who may not always speak up first so that diverse voices and perspectives can be considered.
- Allow adequate time to reflect on and/or debrief discussion items.

TALKING ABOUT THE FILM



- Do you think it is important to cover recent history in history class (present day protests, ongoing human rights violations, increasing political tensions, climate change and other social and environmental justice movements?). Why/why not?

Language

- How does language have an impact on Dujuan's educational journey?
- What do you think is the benefit of speaking two languages? Why are languages important?
- Countries like Ireland, Scotland, Australia, USA, Canada, and New Zealand traditionally spoke a language other than English. Many of these languages are still in use but children in these countries spend the majority of their schooling learning in English. How do you think your educational journey would have differed had you been forced to learn in a language other than your own? Are you confident you would have had the same experience in school. Why/ why not?

Identity

- What is the relationship between language/culture and identity?
- What is the relationship between language/culture and schooling or education?
- Are there parts of your identity you would like to see represented better in the UK, media / schooling / politics?

Country

- Do you feel connected to specific places? How do these places contribute to your understanding of yourself?
- Do they hold significance because of history or family?
- How would you feel if your connection to this location was irreparably damaged and you could not return?

Autonomy

- Share an example when you had the freedom to make a decision that was important to you and you had support from your friends/family/school or community for that decision? How did it feel to have that support, how did that support affect the decision you made?

- Can you think of a recent example when you made a decision which greatly impacted your life? Did you have to deal with external pressures when making this decision? Have you ever had the privilege of choice taken away from you?

Age of criminality

"We spend our life under surveillance, our families live in fear of losing their kids to welfare and the families to jail"

– William Tilmouth, Children's Ground Chair

In the film, Dujuan walks between the strength of his culture and the being labelled as a failure in school, with the constant threats of being taken by welfare or picked up by the police. His mum is in fear of losing her child, having her child fail school and losing her centrelink payments impacting on her ability to feed her children. His Grandmother fears for the future of her grandchildren and lives a life of worry.

- Did you ever worry about being picked up by the police when you were 10? For most Aboriginal kids in places like Alice Springs, they or their families have been picked up by the police, been in the back of police vans or spent time in jail. What do you think you would be feeling if you were facing imprisonment at age 10?
- What do you think about 10-year-olds being locked up in juvenile detention?

Progress forward

- What steps can you take to progress the rights of First Nations people? How can you support Dujuan's communities social justice movements?
- How could you support social justice movements in the UK?

TALKING ABOUT THE FILM



Helpful definitions

For your classroom discussions, you can find a helpful list definitions and concepts here:

<https://www.pbs.org/pov/engage/resources/living-curriculum-my-blood-it-runs/helpful-definitions-and-concepts/>

Filmmaker Q&A

Meet the team behind In My Blood It Runs: director Maya Newell, producer Rachel Naninaaq Edwardson and Arrernte elder & film advisor William Tilmouth. They talk with Skin Deep's Anu Henriques about the collaborative process behind In My Blood It Runs, and how the film seeks to highlight and resist injustices from juvenile incarceration to Indigenous erasure in Australia.

Watch the full conversation:

<https://www.youtube.com/watch?v=cVGid3NrHCE&t=362s>

Read the Skin Deep article:

<https://skindeepmag.com/articles/in-my-blood-it-runs-documentary-australia-aboriginal-education-juvenile-justice/>

Family FAQs

How is Dujuan now?

MARGIE (grandmother): Since coming up he's had a real change – still cheeky though. He is lucky, cause in Borroloola it's easy for us to go to Country, he has strong family and the police presence is more relaxed and while the school is not perfect, they do have lots of Aboriginal teachers that are our family. Dujuan is in a good place now and we are so happy to have him with us. But we are still Aboriginal people living in a racist country and we don't know what the future will hold. I am very proud of Dujuan telling his story.

How do the family feel about the film?

DUJUAN: It's both nice and a bit scary having a film about me. It's nice because it's the first time that I am releasing my story to the whole wide world. It's scary because strangers are looking at my story. But I am proud that my story might give other Aboriginal kids hope and strength.

MEGAN (mother): We all want to give our kids a good future. But it's hard to be a parent. It's even harder to be an Aboriginal mum when everyone tells you you're not

good enough. I hear those people in newspapers, on TV and all over Alice Springs every day. I want you all to know that we, Aboriginal parents do love and care about our kids. I'm proud of this film because I think it sends that message to Australia.

CAROL (grandmother): The film is important to me because we want to show the world how our young kids are mistreated around Australia and around the world. It's not fair – European people and First Nations people should be treated equally. It shows the world that our culture and language is still strong. It shows that we need to be honest about our past, that Australia was not 'terra nullius' to build a fair and just future.

Read more answers from the family and film team on our FAQs page: www.inmyblooditrans.com/faq/

Activity

Write a letter to Dujuan. After self-reflecting and discussing with your class or group, is there anything you would like him to know, or an experience you would like to share?

You can send your letters to us at inmyblooditrans@togetherfilms.org, or if you would like to send physical mail we can forward on, our address is: Together Films, Huckletree, Mediaworks 191 Wood Lane, W12 7FP

Surveys

After watching the film, please make sure you complete our teacher survey, and your students complete our student survey!

We will use your responses to develop our ongoing education strategy and to better support teachers' use of the film.

[STUDENT SURVEY](#)

[TEACHER SURVEY](#)

HOW TO TAKE ACTION

Host your own screening

Whether it's a screening for friends and family, your student society, classroom, community group, NGO, charity, or even your workplace, hosting your own screening of *In My Blood It Runs* is a great way to keep the conversation going and raise awareness. You can also host a screening as a fundraiser for your own organisation or chosen charity.

Request a screening below and we'll be in touch to guide you through the entire process.

REQUEST A SCREENING



Go to [inmyblooditruns.com/takeaction](https://www.inmyblooditruns.com/takeaction)

Find the most up-to-date information on ways to support the family's solutions on the main campaign website.

Support our partners

In My Blood It Runs has partnered with a number of organisations across Australia and the UK doing amazing work in line with our impact goals. Here's how you can support them and their work:

CHILDREN'S GROUND

- Donate to an Arrernte-led school being established on Djuwan's homelands supported by Children's Ground: www.childrensground.org.au

RAISE THE AGE

- Sign a petition to #RaiseTheAge of criminal responsibility from 10 years old to (at least) 14: www.raisetheage.org.au

IMPACT OF OMISSION

- Take the survey and share your experience with education as it pertains to British history: <https://forms.gle/k1vMDW1MryvndiZSA>

DIVERSE CURRICULUM CHARTER

- Manchester, Gorton schools can sign up to show their commitment to a truly diverse, anti-racist education: www.afzalkhan.org.uk/the-diverse-curriculum-charter/

Resources & further reading

For more resources and reading, check out these organisations:

INSTITUTE OF RACE RELATIONS

- Roots of Racism: The first book in a series which covers Europe's early contacts with Black people and the factors that fuelled the original drive for conquest. <https://irr.org.uk/product/roots-of-racism/>

THE ANTI-RACIST EDUCATOR

- A platform for anti-racist education with a Scottish perspective. A learning tool for raising racial consciousness.

INTERNATIONAL TEACHERS OF COLOUR

- A space for international teachers of colour to share their own experiences, discuss ideas of how to deliver cultural diversity in schools and share resources.

DIVERSE EDUCATORS

- A collaborative community that celebrates the successes and amplifies the stories of diverse people.

You can find even more In My Blood It Runs educational resources on the main campaign website: www.inmyblooditruns.com/education