

MĀUI & THE SUN

Māui me te Rā

THE
COURT
EDUCATION



EDUCATION PACK

Primary School Tour
3 Aug- 4 Sept 2015

MĀUI & THE SUN

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I THE CREATIVE TEAM

- Director – Holly Chappell
- Co-Creator – Rutene Spooner
- Designer – Holly MacPherson
- Stage Manager –Ashlyn Smith
- Education Manager – Rachel Sears

I THE CAST



TAINUI KURU
Actor



KIM GARRETT
Actor



SUSIE BERRY
Actor

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- Written by Rachel Sears, Education Manager
- Designed by Wendy Riley, Communications Manager

I OUR SHOW SYNOPSIS

Māui goes on a mission to solve the mystery of the racing sun.

*Tuakana mā, whakapiri mai, whakatata mai!
Kua roa tātou e noho ki pōuri.*

*Kua tau mai whakaaro ki roto i a au! Māku
e hopukina e Te rā kia āta haere tōna ara
whakawhiti*

No one believes that cheeky Māui will be able to solve the problems of his village but with help perhaps he can prove them wrong.

*Whiria he taura nui, he taura roa, he taura kaha,
he tura toa.*

Can meeting many mysterious and magical creatures on his travels give Māui the wisdom he needs for the final fight? As he reaches the end of the earth and battles the sun he needs the help of everyone in the audience to succeed.

*Hopukina e te ra, puritia, kia mau! Kūmea hi!
Kūmea ha!*



MĀORI PERFORMANCE ARTS



A young girl performing the poi with her group, Manutuke from Gisborne. Taken at Hopuhopu (near Ngaruawahia) 2003.



MAU RĀKAU

Mau rākau, meaning “to bear a weapon”, is a special form of Māori weaponry where a type of spear is used to strike and defend an opponent based on traditional Māori martial arts. These days mau rākau is used widely in kapa haka (Māori performing arts) and still exists as a form of combat in controlled spaces. Mau rākau is almost exclusively done by men however some tribes have the exception where women are also able to participate.



Girls of Pakotai School demonstrating ti rākau (Maori stick games) in 1947. Photograph taken by F W G Dickeson of Studio De Luxe. Reference Number: PAColl-5469-030

KAPA HAKA

Kapa haka is a unique form of Māori performing arts where people use their body, voice, different kinds of props and weaponry to express themselves and portray special messages. Kapa Haka includes various types of “dance” and “song” such as ‘haka’ - seen performed by the All Blacks, poi, waiata-a-ringa (action songs) and moteatea (chants).

POI

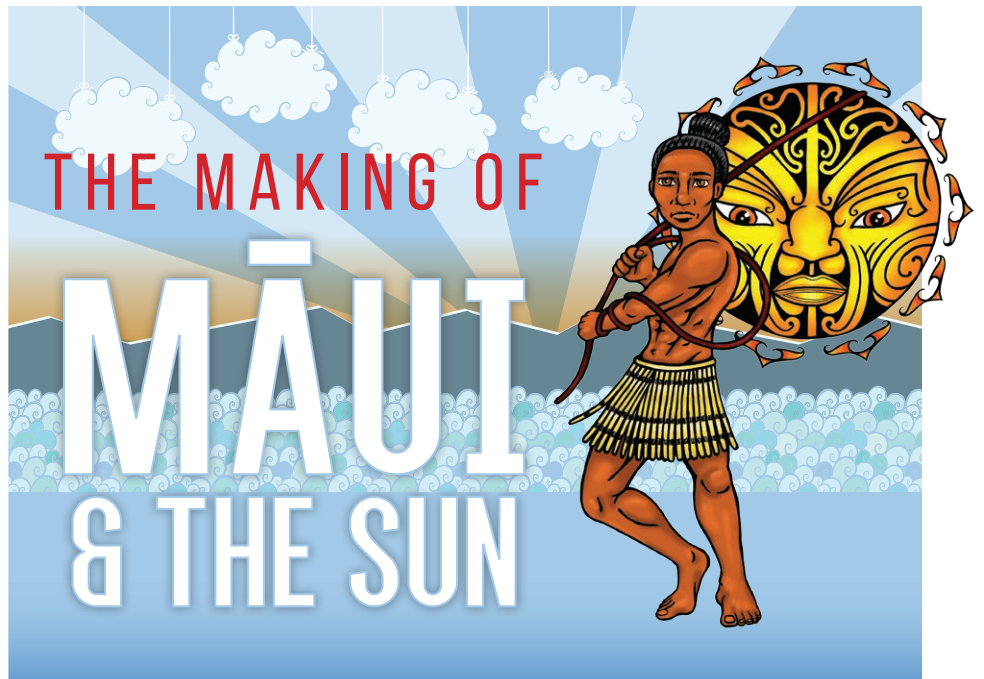
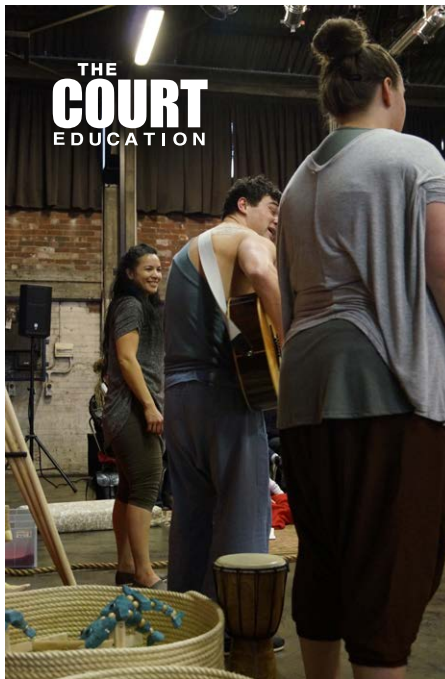
Poi refers to a visual instrument which resembles a small ball attached to a string that is swung in circular patterns and reflected off the body to create dazzling imagery and drum like rhythms. Generally poi is performed in larger groups accompanied by singing and actions and mostly performed by females. Traditionally poi were used mainly by men to strengthen their wrists and increase flexibility for combat and warfare. Poi originated with the Māori people of New Zealand.

TI RĀKAU

Uses short sticks, often beautifully decorated and is made up of rhythms and actions. Ti rākau helps warriors to practise hand-eye coordination at speed.

TALK ABOUT: WHICH OF THESE TRADITIONAL MĀORI PERFORMING ARTS WERE PRESENT IN MĀUI AND THE SUN?

FIND OUT MORE: RESEARCH AN ELEMENT OF MĀORI PERFORMING ARTS AND PRESENT IT TO YOUR CLASS.



THE DIRECTOR
Holly Chappell

What did you enjoy about working on Māui and the Sun?

I have loved making a show that hopefully people will enjoy but that also has a purpose driving it.



CO-CREATOR
Rutene Spooner

Why did you want to make this show Māui and the Sun?

I wanted to make a show that could be a vehicle for people to learn about Māori language, through learning the language you automatically learn and understand the culture.



THE DESIGNER
Holly MacPerson

What was your favourite prop or puppet to make and why?

The Tuatara was my favourite puppet, I think because making him really helped me to connect with the show and the story.



THE COMPOSER
Rutene Spooner

What is the hardest thing about creating music for a show?

The hardest thing about writing music, for me, is the lyrics but we actually worked together to make the songs in the show so that made the process easier.

PLAYING TRAVERSE

DIFFERENT WAYS OF STAGING A SHOW

There are many different ways of choosing to arrange an audience for a play.

TRAVERSE

Where the audience is on both sides of the action, it is very difficult to have any scenery in this set up.

END ON

Where the audience sits at one end of the performance space.

IN THE ROUND

Where the audience sit all the way around the playing space.

THRUST

Where the audience sit on three sides of the playing space.

TALK ABOUT: THE DIRECTOR AND DESIGNER MADE A CHOICE WITH MĀUI AND THE SUN TO STAGE THE PLAY IN TRAVERSE. HOW EFFECTIVE DO YOU THINK THIS CHOICE WAS AND WHY?





I THE CHARACTERS

1. MĀUI

Māui enjoys life and is cheeky and energetic.

2. HIS BROTHERS

Māui's brothers are hardworking and serious

3. GRANDMOTHER

Māui's Grandmother is wise and loving and teaches Māui how to weave a rope that is good and strong.

4. TUATARA

The Tuatara teaches Māui how important it is to take your time and have a plan.

5. KAKA BIRD

The Kaka bird teaches Māui how to be persistent and patient when things are hard to learn.

6. SCHOOL OF FISH

The school of fish teach Māui how to work as a team.

THE STORY



THE KAKA BIRD

When times are hard and things get rough.

Keep going your strong enough.

When Māui meets the Kaka Bird he is losing patience with his mission to slow the sun and the Kaka teaches him to be persistent and patient when things are hard to learn.

TALK ABOUT:

Talk in partners about a time when you had to try really hard to learn something new. What was it like? What made it easier? What did it feel like to succeed in the end?

HAVE A GO:

Make a congratulations card for your partner to celebrate their achievement of working really hard at something and finding a way to learn something new.



THE SCHOOL OF FISH

Don't be scared to call for help, ask a friend or family.

Many hands make lighter work, when we work in harmony.

When Māui meets the School of Fish he is trying to do everything by himself and the fish show him that working together as a team can often mean better results.

HAVE A GO:

Test the team work of your class. Using a large space, stand in a circle, take a moment to remember which of your classmates is on your left hand side and which is on your right. Mix yourselves up by walking around the space and then stop. Point your left hand at the person who was on your left and your right hand at the person who was on your right, slowly move closer together so you can join hands with these people. Your class will be in a big knot, carefully see if you can untangle yourselves back to a circle, watching out for twisting hands and readjust your grip if needed.



THE TUATARA

Take the time to think things through, slow and steady wins the race.

Well thought out plans are always better, than a scramble for first place.

When Māui meets the Tuatara he is trying to do things too quickly the Tuatara teaches him to stop and to form a plan first and take his time.

FIND OUT MORE:

Have you heard of the story of *The Tortoise and The Hare*? Do some research into what happens in the tale and see if you can figure out the lessons hidden in the story.

PUPPETRY

Using puppets is a great way to tell a story in drama, especially if you want to represent an animal or a mythical or fantasy character.

Different types of puppet:

- Glove puppet
- Finger puppet
- String puppet or marionette
- Stick puppet

Sometimes larger puppets can be operated by more than one person.



TALK ABOUT:

**Which kind of puppets were used in *Māui and the Sun*?
What did you think worked or didn't work about this choice?**

FIND OUT MORE:

Use the internet to do more research into the different kinds of puppets. Find some pictures and present them back to your class.

HAVE A GO AT BEING A PUPPETEER

There are some really important rules for operating puppets which if you follow your puppetry will always look great. These rules are the same for any kind of puppet. See what kinds of puppets you can find and have a go.

- Keep your puppet alive – you may have noticed that the actors in *Māui and the Sun* never put the puppets down on the floor or let them hang from one hand, whenever they weren't using a puppet it was hidden in a basket, this is to make sure that the puppet is always kept alive by the puppeteer.
- Keep your puppet breathing – even when we are really still we are still moving a little bit. Have a go at finding a way for your puppet to move that is small and controlled and makes them look like they are breathing slowly (try and avoid moving your puppet up and down vertically to achieve this).
- Find the eyes – take time to find out where your puppets eyes are and to make sure you

understand how and what it can see. Try and make your puppet make eye contact with you and then with your classmates. The next step is to make two puppets hold eye contact with each other.

TALK ABOUT:

Think back to *Māui and the Sun* can you remember a moment when a puppet made eye contact with you in the audience or with another character on stage. How did this make you feel?

- Sound – your puppet doesn't have to make a sound or talk but if it does make sure it uses a voice that is different to yours. Think about changing the speed, pitch or tone of your voice.

TALK ABOUT:

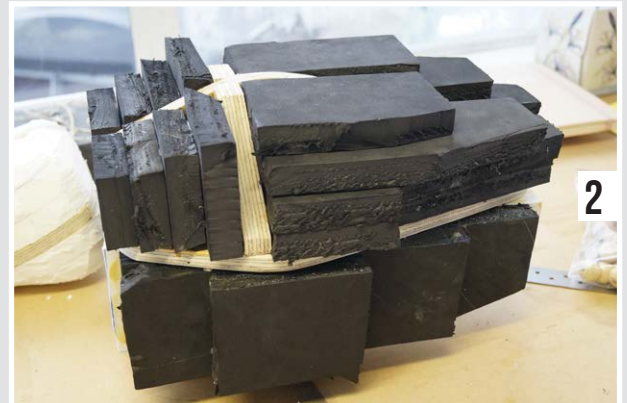
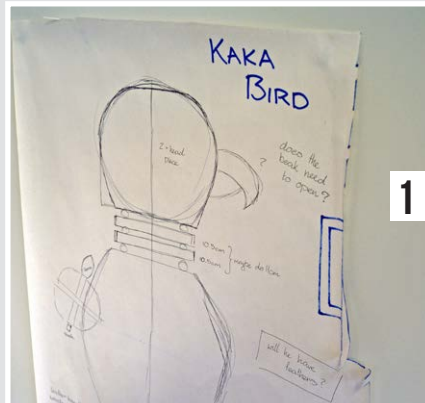
In *Māui and the Sun* what did the actors use for all the animal puppets instead of using their own voices? What do you think worked about this choice?

MAKING THE PUPPETS



Holly McPherson the designer of the show *Māui and the Sun* made all of the puppets in the workshop at The Court Theatre. It took a long time to work out how to make each one.

1. Each puppet has a wooden core.
2. This is then surrounded by foam.
3. The foam is carved to look the right shape.



4. The foam is covered in muslin cloth to give texture.
5. The cloth is then painted.
6. The puppets are then put together using beads and string.



TALK ABOUT:

Holly was inspired by a designer called Paul Vincent, do some research on the internet about the puppets he has made. See if you can spot the similarities and differences between his puppets and the puppets in *Māui and the Sun*.

MUSIC

USING INSTRUMENTS IN DIFFERENT WAYS

In the show *Māui and the Sun* the actors all play musical instruments as part of the performance. Sometimes they use musical instruments to support them singing a song, sometimes they use the instruments to help them create the atmosphere of the scene and sometimes they use the instruments to be the sound of a puppet. Using the activities below explore using instruments in these different ways.

1: MUSICAL INSTRUMENTS AND SINGING

In the show Māui plays a guitar to accompany the singing. Have a go at playing some percussion instruments to accompany your class singing.

2: CREATING THE ATMOSPHERE

In the show the actors create the village where Māui lives. They use the drum and the Ti rākau sticks to create the soundscape of the villagers doing their daily work.

HAVE A GO:

In groups have a go at making a soundscape. Choose a place to create, it could be a village like in *Māui and the Sun* or it could be a different place like an airport, a supermarket, a forest or the sea-side. Then have a go at using either instruments, your body or your voices to make the sounds of that place. Each person in your group can make a different sound and repeat it over and over again.

EXT:

Try adding movement to your soundscape to create a whole atmosphere of the place for an audience to watch. Show your movement and soundscape to your class and see if they can guess which place you were trying to create.

3: MUSIC AND PUPPETS

In the show the actors use instruments and music to create the sound effects for each of the animal creatures that Māui meets on his journey.

TALK ABOUT:

Can you remember which instrument was used for each creature?

Hints: the instruments were a recorder, a rain stick and a drum.

HAVE A GO:

After you've explored using puppets, following the activities on the previous page, work in partners where one of you operates the puppet and one of you uses a percussion instrument to create the sound of the creature.



WHAT DID YOU THINK?

HAVE A GO: DRAW AN IMAGINARY LINE ON THE FLOOR OR USE A LINE ON YOUR GYM OR CLASSROOM FLOOR.

AGREE

DISAGREE

Ask a teacher to read out these sentences about the show *Māui and the Sun* and decide how far you agree or disagree with each statement and then stand on that bit of the line that explains what you think.

Once you class is positioned on the line you can ask each other questions or discuss why each person is standing in their spot.

STATEMENTS

- The Grandmother in the story is scary.
- I could understand what was happening all the time during the show.
- I knew which kind of animal each puppet was.
- I did not understand why Māui stopped to talk to the animals.
- The sun was beautiful.
- I did not like sitting in two halves facing each other.
- I liked the music in the show.
- I wanted Māui to catch the sun.
- I did not like the puppets.
- I would like to perform in a show like the actors in *Māui and the Sun*.



DEVISING RE-TELLING A STORY

The cast of *Māui and the Sun* created their own version of a well-known story. This is called devising. You could have a go at doing the same thing using the story of *How Māui Brought Fire to the World*.

HOW MĀUI BROUGHT FIRE TO THE WORLD

1. One evening, after eating a hearty meal, Māui lay beside his fire staring into the flames. He watched the flames flicker and dance and thought to himself, "I wonder where fire comes from."
2. Māui, being the curious person that he was, decided that he needed to find out. In the middle of the night, while everyone was sleeping, Māui went from village to village and extinguished all the fires until not a single fire burned in the world. He then went back to his whare and waited.
3. The next morning there was an uproar in the village.

"How can we cook our breakfast, there's no fire!" called a worried mother.

"How will we keep warm at night?" cried another.

"We can't possibly live without fire!" the villagers said to one another.
4. The people of the village were very frightened. They asked Taranga, who was their rangatira, to help solve the problem.

"Someone will have to go and see the great goddess, Mahuika, and ask her for fire," said Taranga.
5. None of the villagers were eager to meet Mahuika, they had all heard of the scorching mountain where she lived. So Māui offered to set out in search of Mahuika, secretly glad that his plan had worked.

"I'll find the great ancestress Mahuika and bring fire back to the world," Māui assured his mother.
6. Māui walked to the scorching mountain to the end of the earth following the instructions from his mother and found a huge mountain glowing red hot with heat. At the base of the mountain Māui saw a cave entrance. Before he entered, Māui whispered a special karakia to himself as protection from what lay beyond. But nothing could prepare Māui for what he saw when he entered the sacred mountain of Mahuika.
7. Mahuika, the goddess, rose up before him, fire burning from every pore of her body, her hair a mass of flames, her arms outstretched, and with only black holes where her eyes once were. She sniffed the air.

"Who is this mortal that dares to enter my dwelling?"

Māui gathered the courage to speak, "It is I, Māui, son of Taranga."

"The fires of the world have been extinguished, I have come to ask you for fire."

DEVISING RE-TELLING A STORY CONTINUED



8. Mahuika listened carefully to Māui, and then she laughed. She pulled a fingernail from one of her burning fingers and gave it to him.

“Take this fire as a gift to your people. Honour this fire as you honour me.”

So Māui left the house of Mahuika taking with him the fingernail of fire.

9. As Māui walked along the side of the road he thought to himself, “What if Mahuika had no fire left, then where would she get her fire from?”

Māui couldn’t contain his curiosity. He quickly threw the fingernail into a stream and headed back to Mahuika’s cave.

10. “I tripped and fell,” said Māui. “Could I please have another?”

Mahuika was in a good mood. She hadn’t spoken to someone in quite some time and she liked Māui. She gladly gave Māui another of her fingernails.

11. But Māui soon extinguished this fingernail as well and returned to Mahuika with another excuse.

“A fish splashed my flame as I was crossing the river,” Māui said.

Mahuika provided another of her fingernails, not suspecting that she was being tricked.

12. This continued for most of the day until Mahuika had used all her fingernails and had even given up her toenails. When Māui returned to ask for another, Mahuika was furious. She knew Māui had been tricking her and threw the burning toenail to the ground.

Instantly Māui was surrounded by fire and chased from the cave.

13. Mahuika had lost much of her power, but still she was not giving up. She took her very last toenail and threw it at Māui in anger. The toenail of fire missed Māui and flew into the trees, planting itself in the Mahoe tree, the Tōtara, the Patete, the Pukatea, and the Kaikōmako trees. These trees cherished and held onto the fire of Mahuika, considering it a great gift.

14. When Māui returned to his village he didn’t bring back fire as the villagers had expected. Instead he brought back dry wood from the Kaikōmako tree and showed them how to rub the dry sticks together forming friction which would eventually start a fire. The villagers were very happy to be able to cook their food once more and to have the warmth of their fires at night to comfort them.

HAVE A GO:

In pairs take a section of the story each – create a still image, a picture using your bodies that shows an audience what is happening in your section of the story.

Show these to each other in order and ask a teacher to read aloud the matching part of the story.

EXT:

Add dialogue and action to the still image to create a scene that shows each part of the story. Perform this for your classmates.

MĀUI & ME

HAVE A GO: WRITE YOUR OWN MAUI STORY
OR DRAW A PICTURE OF WHAT YOU AND MĀUI
WOULD DO ON AN ADVENTURE TOGETHER.

MY ADVENTURE WITH MĀUI

USING TE REO IN THE SHOW

All the phrases and words below are in the show *Māui and the Sun*. Challenge your teacher and class to use these te reo instructions during your school day.

TURITURI — BE QUIET

WHAKARONGO MAI — LISTEN TO ME

KĀKITE — GOODBYE

E NOHO — SIT DOWN

E TU — STAND UP

TITIRO — LOOK

TITIRO MAI — LOOK HERE

KO MĀUI AHAU — I AM MĀUI

KO MĀUI TOKU INGOA — MY NAME IS MĀUI

WHAI MAI I AHAU — FOLLOW ME

MĀUI — LEFT

MATAU — RIGHT



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LEARN MORE TE REO

FIND OUT MORE: SEE IF YOU CAN FIND THE TE REO
WORD FOR EACH OF THESE THINGS FROM THE
SHOW *MĀUI AND THE SUN*.

1. ROPE

2. PUPPET

3. GUITAR

4. DRUM

5. STICKS

6. FISH

7. SUN



TWO LANGUAGES

Think about the scene in Māui and the Sun where Māui talks to his Grandmother about going on this adventure to slow down the sun. The two characters talk in two different languages.



TALK ABOUT

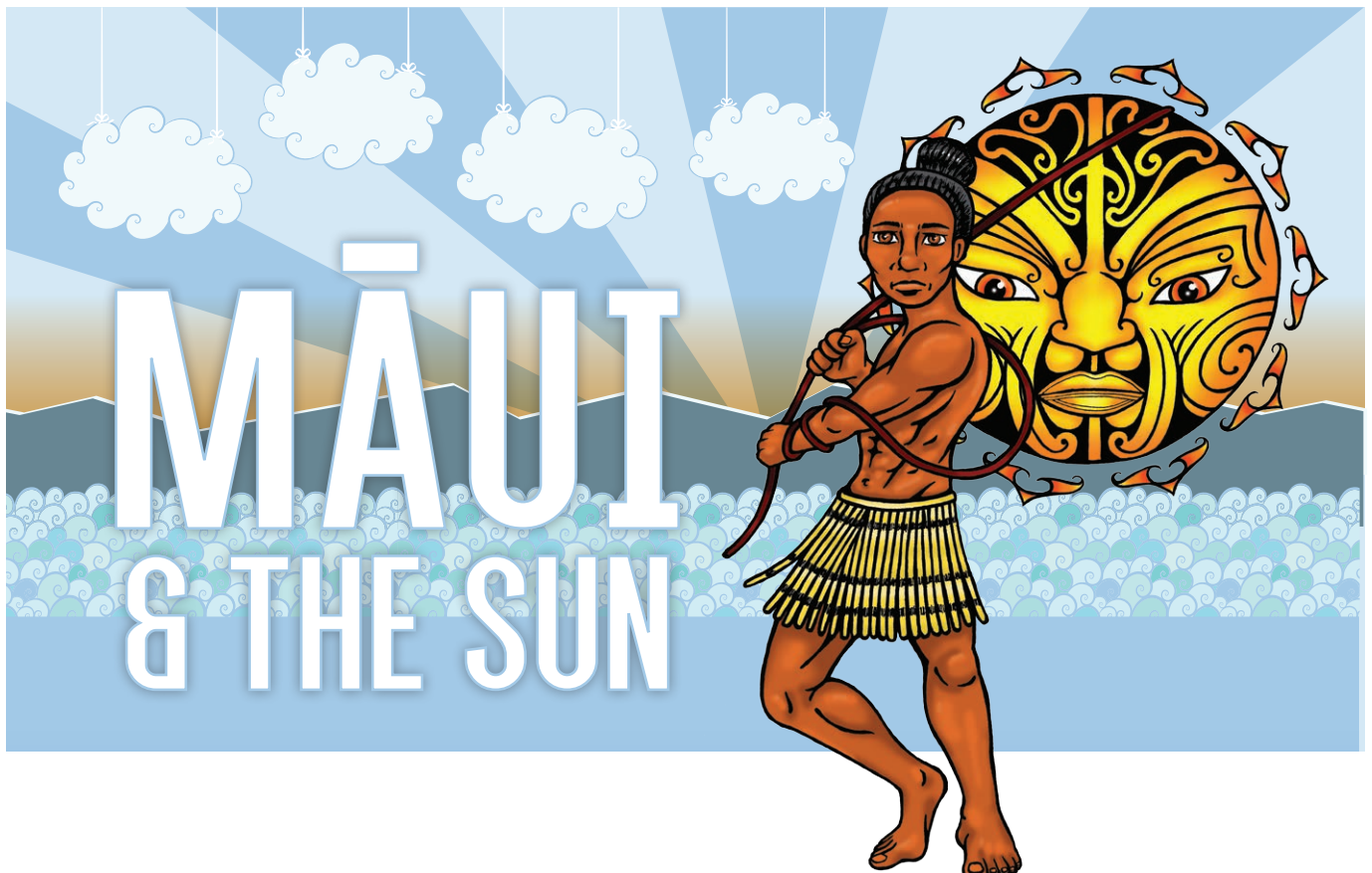
How did you understand what was happening?

HAVE A GO:

Banana Language – is a language where you can only say the word banana and you have to rely on gesture, tone of voice and facial expression to communicate what you want to say. In pairs try talking in 'banana language' and see how easy/hard it is to understand each other.

HAVE A GO:

How many languages are spoken in your class? Have a go at creating a scene between two people using two different languages. See if you can arrange the dialogue so that someone who only speaks one of those languages would understand.



YOUR FEEDBACK

The information you provide helps us to make our shows more informative, entertaining, and relevant to the needs of your student. Please feel free to email additional feedback to our Education Manager at Rachel.Sears@courttheatre.org.nz

School: _____

Contact Teacher's Name: _____ Position: _____

Contact Email: _____

Which elements of *Maui and the Sun* did your students find most enjoyable? Why?

Which aspects of *Maui and the Sun* were most relevant to your students?

Please rate the following from 1 to 5:

(1: Not Really | 5: The Best!)

Engagement with children _____

Quality of performance _____

Relevance to learning _____

Any other comments? _____

Are you happy for us to use your comments in our marketing material?

YES / NO

Teacher's Signature: _____ Date: _____

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