

# *Matatihi*

*Maia's Journey of Bravery*

THE  
**COURT**  
EDUCATION



EDUCATION PACK

PRIMARY SCHOOL TOUR  
29 MAY - 30 JUNE 2017



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# Matatihi

## *Maia's Journey of Bravery*



## THE CREATIVE TEAM

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- Director – Holly Chappell
- Co-Creator – Rutene Spooner
- Designer – Chris Reddington
- Stage Manager – Mandy Perry
- Costume – Sarah Douglas and Deborah Moor
- Props – Christy Lassen
- Set – Ioan Bramhall
- Production Manager – Flore Charbonnier
- Education Manager – Rachel Sears
- Kaihāpai Toi – Morehu Solomon

With thanks to Ariana Coleman, Henare Te Aika-Puanaki, Tola Newbury, Jared Hiakita, Juanita Hepi, Aroha Reriti Crofts, Andre Konia and Katie Beer and the Hornby High School Music Department.

## THE CAST

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Actor – Kim Garrett



Actor - Albany Peseta



Actor – Jane Leonard

## EDUCATION PACK

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- Rachel Sears
- Nick King



# THE STORIES OF CANTERBURY

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*...let me share with you a story that was gifted to me, paint a picture from our memory for you and all to see...*

The show *Matatihi: Maia's Journey of Bravery* is based on a variety of stories and legends that Holly and Rutene collected by speaking to lots of different people from across the region.



## STORYTELLING

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Stories are an important part of our community. Stories help us express what is valuable to us, our desires and our dreams. Traditionally stories were passed from generation to generation through oral storytelling (speaking stories out loud). Before humans learned to write, we had to rely on our memories to learn anything. This meant it was important to be a good listener and stories were really valuable and celebrated. A good story teller was always respected. Stories were shared with others when people travelled, and when they returned home, they brought with them exciting new tales of exotic places and people.

Much of Māori storytelling revolved around composing, memorising, and performing all

different kinds of poems, war chants and prayers. Within these stories Māori formed and cultivated their own mythology to keep their past close and tell the legends and stories of their gods and heroes.

These stories and myths only survived because they were successfully told from one generation to the next. The stories were all told orally and have lasted because of many generations all working together to keep the stories and myths alive.

We think theatre is a great way to keep telling stories and that is why we choose to tell you our story using a show. We want you to help us keep it alive and share it with other people.

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## Did you spot these stories in our show?

### The Cabbage Trees / Ti Kouka

Maori travellers used the cabbage tree or Ti Kouka to guide them on long journeys. In the South Island cabbage trees marked the route across the Southern Alps to guide Māori who were searching the West Coast for Pounamu, or greenstone. Hence, the name ti kouka – footprints in the landscape.

Burnside High School has a huge cabbage tree in its grounds. Once used to guide Māori and early European settlers though Canterbury's swamplands, this is why the school symbol includes a cabbage tree.

### Aoraki and the Brothers

Ngāi Tahu calls the South Island as 'Te Waka o Aoraki', this story explains why. Aoraki, and his brothers paddled their huge waka (canoe) down from the heavens to visit their step-mother, Papatūānuku. When they tried to return Aoraki made a mistake in his karakia and the canoe fell back into the water and turned over onto its side. The brothers climbed on to the back of the overturned canoe and it was so cold that they froze and turned to stone, and they remain there today as the Southern Alps, with Aoraki being the highest.

**You can watch a film of this story being told here: [www.maoritube.co.nz/education/the-creation-of-aoraki-mount-cook/](http://www.maoritube.co.nz/education/the-creation-of-aoraki-mount-cook/)**



## THE POUAKAI BIRD

The Pouakai bird – or the Hokioi or Hokio – disappeared generations ago. The legend tells of a very powerful bird, a large hawk. It lived on the top of mountains; it did not rest on the plains. The bird was shown in rock drawings eating Moa and humans!



Image: Wikimedia Commons

### TALK ABOUT:

Did you spot references to these legends in the show? Which ones and what were the actors doing to help include these stories.

### HAVE A GO:

Do some research, what else can you learn about these local stories? What other local stories are there that weren't featured in this performance? Share your findings with the rest of your class.

### HAVE A GO:

Turn one of these legends into a performance for your classmates. Why not try making a 'Postcard Performance' – create a picture using your bodies which shows the most important moment in the story (this is the picture on the postcard) – have one person in your group take on the role of narrator, telling the story of what happens (the writing on the back of the postcard). Perform these to the rest of your class.





# MĀORI PERFORMANCE ARTS

## 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 mōteatea (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. In traditional time’s 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.

## WAIATA

Waiata (songs) were written to mark important events such as the birth of a child, they are often used to support a whaikōrero (formal speech)

## KARAKIA

Karakia are Māori incantations and prayers, used to ask for spiritual guidance and protection. They are also considered a formal greeting when beginning a ceremony.

## 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.

## TI RĀKAU

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



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

## TALK ABOUT:

Which of these traditional Māori performing arts were present in *Matatihi: Maia's Journey of Bravery*? How were they used to help tell the story?



# THE MAKING OF

## Matatihi

Maia's Journey of Bravery



THE DIRECTOR  
Holly Chappell

**What is your favourite part of the show Matatihi: Maia's Journey of Bravery?**

*I really like the moment when Maia sings the song to help make the Pouakai feel brave.*



CO-CREATOR  
Rutene Spooner

**What was the hardest part of the show to make?**

*It is hard to make show with music so quickly, we have to spend lots of time on the music and make sure we start really early making the songs.*

**What have you most enjoyed about making Matatihi: Maia's Journey of Bravery?**

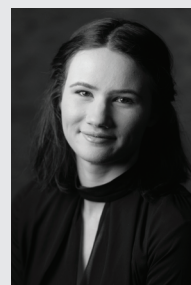
**Kim** – I've enjoyed creating something that is inspired by multiple different stories but that we have made into one narrative.



**Albany** – I've loved the process of bringing the pouakai to life using the puppet and different physicality.



**Jane** – I love the music and the playful way we have worked together to create the show.





# 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 *Matatihi: Maia's Journey of Bravery* to stage the play in traverse. How effective do you think this choice was and why?





# ACTING

In Matatihi: Maia's Journey of Bravery the actors have to play multiple different characters. At the start of the play Albany and Kim play all the different people in the village.

## TALK ABOUT:

How did you know that they were playing different roles?

## HINT:

Think about how they used their bodies, voices and faces to communicate which character they were playing.

## HAVE A GO:

1. Finding characters physically – your whole class walks around the space. As you walk experiment with leading from different parts of the body. Try leading with your feet, your knees, your hips, your chest and finally your head. Take a moment to watch other peoples leading with different parts of their body, do people look different or the same?

2. Each person chooses one body part that they enjoyed leading with. Walk around the space and explore what happens when you start exaggerating these physical traits. Imagine that you are starting at level 1, try and exaggerate your movements slowly from level one to ten. Choose a level to continue to work with, level five usually feels about right.

3. Find a partner, in a pair show each other your walk and talk about who you think would move in that way, what do they do for a job? How old are they? How do they talk?

## HAVE A GO:

Hot seating is a technique where you ask an actor to take on a character and then the rest of the group ask them questions which they answer as if they were that character. This is a good way of coming up with ideas for characters back stories or figuring how they feel about certain things. In groups have a go at hot seating one of your group members in role as Maia see what you can find out about her background and what might happen next in this story. Try the same with Nanny and the Pouakai bird.



# INSTRUMENTS & PUPPETS



One of the ideas that was explored when making this production was the idea that objects or puppets could also be instruments and that instruments could also be puppets.

## TALK ABOUT:

Did you spot this happening during the show?

## HINT:

Did you notice that the Tuna had a noise that came out of the puppet?

## HAVE A GO:

Find an instrument and see what animal or creature it could become if you forgot it was an instrument and pretended it was a puppet. See if you can find a way to make it breathe, look at things and move that makes it appear alive.





# MUSIC/TE PUORO

In the show *Matatihi: Maia's Journey of Bravery* 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.

## MUSICAL INSTRUMENTS AND SINGING

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

## TELLING A STORY

In the show the Albany performs rap to tell the audience the story of the Pouakai bird.

### HAVE A GO:

Choose a story that you love to tell and try writing a rap to share it with your classmates, think about rhythm and rhyme and see if some of your friends can help provide a beat with their voices, bodies or percussion instruments.

### EXT:

Try adding movement, can you do both at the same time?

### HAVE A GO:

Here is one of the songs from the show. Perhaps a teacher or students at your school could play the guitar and you could all sing it an assembly or hui together.

#### SING IT LOUD

C E  
There is freedom that waits for you  
F  
On a breeze in the sky  
Am  
And you may ask 'what if a fall'  
F G  
But my friend 'what if you fly'  
C E  
The things that make me different  
F  
Are the things that make me, me  
Am  
So I walk with my head held high  
F G  
For everyone to see  
C E F  
Sing out loud, Me poho kererū, be proud.  
C  
Sing out loud!  
C E F  
Sing out loud, Me poho Kererū, be proud  
Dm G  
For you are always at your best  
C/Bb C  
When you stand out from the rest





## 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 *Matatihi: Maia's Journey of Bravery* and decide how far you agree or disagree with their 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 Tuna was friendly  
 The rap was really cool  
 The Pouakai was scary  
 The Titi bird was polite  
 I have heard the story of Mount Aoraki before  
 The music was beautiful  
 Maia was brave in the story  
 I understood all the te reo  
 I've been to the top of Mount Aoraki  
 I've been to the top of a mountain.

### HAVE A GO:

If you've been to the top of a mountain write or draw a picture describing what it was like to feel so high up and what you could see from the summit.





## HAVE A GO:

In the show *Matatihi: Maia's Journey of Bravery* Maia helps the Pouakai bird to celebrate and embraces his identity and proudly fly across the sky. In the box below draw a picture or write about a time someone has helped you to feel brave enough to try something new.

## HELPING MY WHĀNAU

# USING TE REO

All the phrases and words below are in the show *Matatihi: Maia's Journey of Bravery*. Challenge your teacher and class to use these te reo phrases during your school day.

Kia ora e hoa – hello friend

Moemoeā - dream

Kau – no

Ae - yes

Haere atu – go away

Tahi, rua, toru, wha – one, two, three, four

Whai mai ahau – follow me

Kā kite ano - see you later





# LEARN MORE TE REO

FIND OUT MORE: See if you can find the te reo word for each of these things from the show *Matatihi: Maia's Journey of Bravery*.

Bird

Mountain

Journey

River

Friendship

Food

Brave

Music



# TWO LANGUAGES

Think about the scene in *Matatihi: Maia's Journey of Bravery* where Maia talks to the Pouakai. 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](mailto:Rachel.Sears@courttheatre.org.nz)

School: \_\_\_\_\_

Contact Teacher's Name: \_\_\_\_\_ Position: \_\_\_\_\_

Contact Email: \_\_\_\_\_

**Which elements of *Matatihi - Maia's Journey of Bravery* did your students find most enjoyable? Why?**

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**Which aspects of *Matatihi - Maia's Journey of Bravery* were most relevant to your students?**

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**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?** \_\_\_\_\_

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

YES / NO

Teacher's Signature: \_\_\_\_\_ Date: \_\_\_\_\_