



O LE MALAGA FA'A'ATUA

THE JOURNEY OF THE GODS

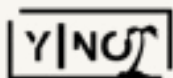
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The Creative Team

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Kaihāpai ToiVanessa Gray



The Cast

Actor/DeviserMana Tatafu
Actor/DeviserJake Arona
Actor/DeviserTalia-Rae Mavaega

Education Pack

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PASIFIKA PERFORMANCE ARTS

Sasa

In Samoa rhythm, dancing, singing, and music are integral to the culture. The Sasa is an energetic Samoan dance performed by men and women. The dancers movements reflect activities from their daily life such as paddling, cracking a coconut, making nets and rope, climbing trees, making food and others. There are many variations of Sasa.

Drumming

Drumming is widely used in Polynesian music. Samoan drums are called “wooden slit drums”, these include the Logo, Lali, Pate, talipalau, and the fa’aali’i-nafa. In Samoa log drums have traditionally been used in communicating over large distances in times of war and for signalling times of Sa, Chief and Village Meetings. Drums are also used in traditional song and dance. In Rarotonga its origins have grown into deep spiritual roots that are still found in Cook Islands drumming today. In Tahiti the people have taken a more contemporary approach where drumming, and dancing is used more for entertainment and tourism than traditional functions.

Tapa: Pacific Style - Tongan ngatu

In Tonga, tapa cloth is known as ngatu. It is highly valued and used for special occasions such as wedding and funeral ceremonies. But in the past, it was put to more practical use, in bed covers, mosquito netting, sheets, and room dividers.

Music

Polynesian music is mostly associated with twinkling guitars, grass skirts and beautiful relaxing sounds. In the 1790s, Christian missionaries arrived in Polynesia for the first time. Hymns and other forms of Christian music were introduced, and soon traditional polyphonic singing was merged with Christian styles and church singing.

Talk About:

Which of these traditional Pasifika performing arts were present in *O Le Malaga Fa'a'Atua*?
How were they used to help tell the story?

MAKING O LE MALAGA FA'A'ATUA



The Director – Greg Cooper

What is your favourite part of the show O Le Malaga Fa'a'Atua?

My favourite part of *O Le Malaga Fa'a'Atua* is when Maui has to make the choice between becoming a God or fulfilling the final request of Tuna and providing for the people forever. It's the moment when Maui finally understands that helping people is one of the most powerful things you can do and that with great power comes great responsibility.



The Actors

What is our favourite part of O Le Malaga Fa'a'Atua

When the turtle appears for the first time, it is exciting but also calming and beautiful.

What is your favourite line from the show?

Who dares tell a lie to Hikule'o, the God of the Underworld Pulotu?"

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 sit 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 *O Le Malaga Fa'a'Atua* to stage the play in traverse. How effective do you think this choice was and why?

ACTING

In O Le Malaga Fa'a'Atua the actors play lots of different characters.

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? Etc.

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 Maui see what you can find out about his background and what might happen next in this story. Try the same with Tangaloa (god of the skies) and the sea monster Tuna.

PUPPETS

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 *O Le Malaga Fa'a'Atua*?
What did you think worked or didn't work about this choice?

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.

Talk About:

Think back to *O Le Malaga Fa'a'Atua* 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?

Puppetry Rules

Keep your puppet alive – you may have noticed that the actors in *O Le Malaga Fa'a'Atua* never throw 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.

MUSIC

In the show O Le Malaga Fa'a'Atua the actors all sing pieces of song throughout the performance. Sometimes they use the boxes as drums to support them singing a song, sometimes they use the drumming to help them create the atmosphere of the scene.

Musical instruments and singing – in the show Mana creates a lot of rhythms to accompany the singing. Have a go at playing some percussion instruments to accompany your class singing.

Telling a story – in the show the cast have a piece of song they sing every time Maui travels somewhere new.

Have a go:

Choose a character that you love and try writing a piece of theme music for them to share it with your classmates, think about rhythm 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?

WHAT DID YOU THINK?



Have a go:

Draw an imaginary line on the floor or use a line on your gym or classroom floor.

Ask a teacher to read out these sentences about the show *O Le Malaga Fa'a'Atua* 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.

AGREE

DISAGREE

Statements

- The Tuna was friendly
- The singing was really cool
- The god of the skies was scary
- The goddess of war was polite
- I have heard the story of where coconuts come from before
- The music was beautiful
- Maui was brave in the story
- I understood all the Samoan and Tongan
- I've been sailing on the ocean
- I've seen a coconut tree.

Have a go:

If you've been sailing in the ocean write or draw a picture describing what it was like to be on a boat and what your favourite part of the ocean is.

DEVISING A STORY

In O Le Malaga Fa'a'Atua we meet lots of Pasifika Gods

God of the Sky – Tangaloa

Tangaloa is the god of the Sky. In Tongan culture, he climbed down from the sky and saw a beautiful woman shellfishing. Her name was 'Ilaheva also known as Va'epopua for the village where she came from. He had a son called 'Aho'eitu (day has dawned). In Samoan culture, Tangaloa is the creator of the Universe, and maker of the Samoan Islands. Eua island was created by Tangaloa the great craftsman, from the scraps he poured down to the sea from his workshop in the sky this was the first of the Tongan islands formed. Also created from the scraps was the island of Ata where the first men were formed, from a worm breed of a rotten plant that was grown from a seed that was brought by Tangaloa from heaven to the earth.

Goddess of war – Nafanua

Nafanua is the goddess of War. Her story comes from Samoa, where she was highly respected by her village, and used her skills to protect her people, free slaves, and win wars. Nafanua is known to have made many weapons from the toa tree, each of which had specific functions (one was for fighting, one was for lending, one was only used in victory, and one was an oar that she used to drive her boat).

God of the underworld – Hikule'o

Hikule'o is the god of the underworld. In Tonga the underworld is called Pulotu, and Hikule'o guards it. In Tongan cosmology the sky, the sea, and Pulotu existed from the beginning, and the gods lived there. Pulotu is as important as the land of the living, as it is a place that looks after the spirits of the dead.

Have a go:

Do some research into the stories of these gods, then in groups have a go at sharing the story by making a piece of drama.





THE STORY OF SINA AND THE TUNA

The Story of Sina and the Tuna originates from Samoan mythology. Long ago, On the island of Savai'i in Samoa, there lived a girl named Sina. Sina spent her days at the pool Mata o le Alelo, where she cared of a pet eel. Eventually, the eel fell in love with her, and Sina grew afraid (or annoyed?), and ran away. But the eel found her wherever she went. One day she went to fetch water, and saw the eel staring up at her. Sina cried "E pupula mai, ou mata o le alelo!" "You stare at me with eyes of a demon!"

Village chiefs came and killed the eel. As the eel lay dying he said to Sina:

"Sina e, ai ni ou alofa
Ou tufaaga o'u fofoga
la e toina i se pa toga
A tupu ae ola
Ai iai ni ona fua
Tai tautasi tai tau lua
Ae o ni ona lau
Tou laga ni tapaaau
Ma ni ili-tea tali toelau
E tali ai aloga pe a sau

Sina, let us part in love
When I am killed,
Ask for my head as your portion.
Take and plant it in a stone wall.
Its fruit you will drink,
And use as water carriers, single and double.
With its leaves you will plait mats and roofing,
Also a fan to fan yourself
When meditating on your love for me.
In the nuts you will see my face,
Which every time you drink will be kissed by you."

Thus, the coconut tree grew, so whenever Sina drank from the coconut, she saw the eel's face, and kissed him.

Discuss:

How did the cast of *O Le Malaga Fa'a'Atua* incorporate this traditional story into their show?
Do you think this was a good way of presenting a traditional story?

MY JOURNEY

Have a go:

In the show *O Le Malaga Fa'a'Atua* Maui has to defeat a monster to become a god but he decides to also show kindness and grant the Tuna's final wish. In the box below draw a picture or write about a time you have been really brave, or you have shown kindness to someone

Being Brave and Kind

SAMOAN AND TONGAN WORDS

In the Show

All the phrases and words below are in the show *O le Malaga Fa'a'Atua*. Challenge your teacher and class to use these Samoan or Tongan phrases during your school day.

Samoan

Talofa - Hello

Laumei – Turtle

Tasi – One

Lua - Two

Tolu - Three

Patia – clap

Pulotu – land of the dead

Tongan

Langi – Sky

Loto Tahi – Sea

Pulotu – land of the dead

LEARN MORE

Journey
Friendship
Brave
Music
Drum
Coconut
Tree
Forest
Sun
Hook



Find out more:

See if you can find the words in Tongan and Samoan for each of these things from the show *O Le Malaga Fa'a'Atua*

THREE LANGUAGES

In O Le Malaga Fa'a'Atua the actors use three 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.