



# HE KURA KŌRERO

THE GIFT OF SPEECH

THE COURT THEATRE SCHOOLS TOUR 2018

WRITTEN AND DIRECTED BY

Holly Chappell-Eason  
& Rutene Spooner

## EDUCATION PACK

THE  
**COURT**  
THEATRE



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# THE CREATIVE TEAM

- Director – Holly Chappell-Eason
- Co-Creator – Rutene Spooner
- Designer – Owen McCarthy
- Stage Manager – Mandy Perry
- Costume – Deborah Moor
- Production Manager – Flore Charbonnier
- Language Consultant – Ani-Piki Tuari
- Education Manager – Rachel Sears
- Kaihāpai Toi – Vanessa Gray

# THE CAST



Actor – Tola Newbery



Actor - Shea Kokaua



Actor - Olivia Parker

# EDUCATION PACK

- Rachel Sears
- Nick King

# 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-ā-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 times 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.

## TĪ RĀKAU

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



Girls of Pakotai School demonstrating tī rākau (Māori 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 He Kura Kōrero?**

**How were they used to help tell the story?**



# THE MAKING OF **HĒ KURA KŌRERO** THE GIFT OF SPEECH



## THE DIRECTOR

Holly Chappell-Eason

**What is your favourite part of the show *He Kura Kōrero*?**

I like the moment when the Moa appears at the end of the show.



## CO-CREATOR

Rutene Spooner

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

With this show we have had a clear purpose from the start but it has been hard to always know the best way to craft the story.

## DESIGNER

Owen McCarthy

**What moment in the show is the most magical for you?**

The way the egg appear in all the different boxes.

# 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 He Kura Kōrero to stage the play in traverse. How effective do you think this choice was and why?





# ACTING

In He Kura Kōrero the performers jump between singing, playing characters, being storytellers, playing musical instruments and operating puppets.

## 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. Get your class to walk 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 people 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 one. 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, then 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. They then 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. Perhaps ask them to tell you about an object they have that they treasure and why.





# MĀORI HEROES

In the show *He Kura Kōrero* the collectors find a box of Māori heroes.

## TALK ABOUT

How many of the heroes in the show did your class know about?

## HAVE A GO

Using the list below choose one of these amazing people and do some research into their lives and achievements. Present what you learn back to your class. You could even make a short drama telling their story.

William Wairua

Billy T James

Kiri Te Kanawa

Stan Walker

Lisa Carrington

George Nepia

Hone Tuwhare

Dame Whina Cooper

Hone Heke

Corporal Willie Apiata

Sir Āpirana Ngata

Māui



# MUSIC/TE PUORO



In the show *He Kura Kōrero* the actors 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

Tola plays a guitar and Shea plays a keyboard to accompany the singing. Have a go at playing some percussion instruments to accompany your class singing.

## 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 at an assembly or hui together.

## MĀUI, THE MĀORI SUPERMAN

Music and Lyrics by  
Rutene Spooner  
With Holly Chappell-Eason,  
Shea Kokoua, Olivia Parker and  
Tola Newbery

A  
E Māui e, E Māui e...

### Verse 1

A  
He was raised by Tangaroa,  
B  
And gifted to the sea  
E  
A warrior, a demigod  
A  
Unlike you and me.

### Verse 2

A  
When days too short and nights too long  
B  
never time for fun  
There's no job too tough for Maui,  
A  
like when he slowed down the sun.

### Chorus

C A  
Māui, he tipua, he tāngata hīanga  
C B E  
Māui, Māui-tikitiki, te pōtiki, a-Taranga

### Verse 3

A  
This land we know as Aotearoa  
B  
He pulled up from the sea  
E  
Using nothing but his magic hook,  
A  
And a touch of bravery

### Verse 4

A  
Māui of a thousand tricks,  
B  
A flame he did desire.  
E  
Here goes the legend  
A  
Of how Māui found fire!

### Chorus

C A  
Māui, he tipua, he tāngata hīanga  
C B E  
Māui, Māui-tikitiki, te pōtiki, a-Taranga

(payout)

A  
E Māui e, E Māui e...  
E Māui e, E Māui e...



# 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 *He Kura Kōrero* 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 your class is positioned on the line you can ask each other questions or discuss why each person is standing in their spot.

## STATEMENTS

- I knew all the Māori heroes.
- The singing was cool.
- Mahuika was gentle.
- I have heard the story of How Māui bought fire to the world before.
- The music was beautiful.
- The collectors were brave in the story.
- I understood all the te reo.
- The moa was scary.
- I think the egg represented something in the story.
- I understood why some of the collectors were nervous of the egg.
- I collect treasures too.

# STORYTELLING

The cast of He Kura Kōrero 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 full 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!” villagers said to one another.
4. The people of the village were very frightened. They asked Taranga, who was Māui’s mother, 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. 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.”

**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 Māhoe 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.

# TREASURES/TAONGA

## HAVE A GO

In the show *He Kura Kōrero* the collectors job is to care for and share the stories of all the objects in their collection. In the box below draw a picture or write the story of an object that you treasure.

# VISIT A COLLECTION OF TREASURES / KAITIAKI

In the show *He Kura Kōrero* the moa egg is used to represent the Māori language and the care we must take to preserve and use the language so that it doesn't become extinct like the moa.

FIND OUT MORE: Here in Waitaha we can learn more about the moa egg by visiting **Canterbury Museum**. At the museum there are four moa eggs on display. Visit the museum and see if you can find all the moa eggs and learn more about what they were used for in the past.

How many other things from the show can you find at **Canterbury Museum**? Look for the taonga hidden in the draws, the kōauau (flutes) and the fire sticks.

If your school would like to follow up with a group visit to **Canterbury Museum** please send a booking enquiry and the museum will ensure that the Māori Galleries are free for you to explore when you wish to visit. You can book a free educator led session at **Canterbury Museum** by emailing [education@canterburymuseum.com](mailto:education@canterburymuseum.com)





# USING TE REO

All the phrases and words below are in the show He Kura Kōrero.

Challenge your teacher and class to use these te reo phrases during your school day.

## WORDS

Kura Huna - Secret.

Tinei - To extinguish.

Maikuku - Nail (finger or toe).

Mahuika - Keeper/Goddess of Fire.

Tangata hānga - Mischief person.

## PHRASES

Kia Māui te tū - Be like Māui.

Kia hoki atu anō tātou - Let's get back to what we were talking about.

Nōku ēnei taonga - These are my treasures.

Wekeneru - Used to mean awesome, wicked or to convey a sense of wonder.

Me aha tātou? - What shall we do?

Māna - or/I could be wrong, unless.

Te tino taonga o ngā taonga - The treasure of all treasures.

E mārama ana - I understand, I get it.



# TWO LANGUAGES

Think about watching the show *He Kura Kōrero*, the actors use te reo Māori and English.

## 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.

