



# MĀUI ME TE RĀ

Rauemi Mātauranga /  
*Education Pack*

THE  
**COURT**  
EDUCATION

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## KĀHUI KAIWHAKAARI ME NGĀ KAIAUAHA / CAST AND CREATIVES

### THE CREATIVE TEAM:

Co-Directors – Tom Eason and Vanessa Karakia-Kore Gray  
 Costume Designer – Daniella Salazar  
 Set/Props Designer – Richard Van den Berg  
 Props Manager – Julian Southgate  
 Graphic Designer – Pae Waitoa  
 Stage Manager – Scott Leighton  
 Production Manager – Tim Bain  
 Writers/Creators – Holly Chappell-Eason and Rutene Spooner  
 Original Actors/Devisers – Tainui Kuru, Kim Garrett and Susie Berry

### THE CAST:

Kaiwhakaari I Actor – TJ Snow  
 Kaiwhakaari I Actor – Taylor Rogers  
 Kaiwhakaari I Actor – Selwyn Gamble  
 Kaiwhakaari I Actor (Swing) – Kyle Aitken

### EDUCATION PACK:

Riley Harter and Rachel Tully  
 Marketing Team – Ruchika, Lauren, Sarah, Julie  
 Vanessa Karakia-Kore Gray

### Mihi nui / Acknowledgements

Special thanks to Holly Chappell-Eason, Rutene Spooner, Wairewa Marae, Te Kapa o Koukourārata, Mairehe Louise Tankersley MNZM, Kelly Barry, Mauri Tu Kaha Gray, Ana Gray, Andy Greenwood and Billy and Louis Eason.







## WHAKARĀPOPOTO WHAKAARI / SHOW SYNOPSIS

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

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 taura 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 rā, puritia, kia mau!  
Kūmea hi! Kūmea ha!





# 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 movements to express a variety of ideas, messages and Te Ao Māori identity and traditions. Kapa haka includes different types of dance and song such as haka and waiata-a-ringa (action song) as examples.

## POI

The poi 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. In traditional times poi were used to strengthen wrists and increase flexibility for combat and warfare. Poi originated with the Māori people of Aotearoa New Zealand.

## WAIATA

Waiata (song) are written and performed for many reasons. Some examples are to mark important events, to entertain and to support a kaupapa (purpose).

## MAU RĀKAU

Mau rākau, meaning Māori weaponry and/or “to wield a weapon”, is based on the traditional Māori art of warfare. It is widely used and showcased in kapa haka (Māori performing arts) and still exists as a form of combat and training in controlled spaces and special “schools of learning”.

## TĪ RĀKAU

Uses short sticks, often beautifully decorated, and made up of rhythms and actions. Tī rākau helps people practise hand-eye co-ordination at speed.

## HEI WHIRIWHIRI / TALK ABOUT:

Which of these traditional Māori performing arts were present in Māui Me Te Rā?

How were they used to help tell the story?



# THE MAKING OF MĀUI ME TE RĀ



**The Director**  
**Vanessa Karakia-Kore Gray**

**What is your favourite part of the show *Māui Me Te Rā*?**

The entire show is my favourite! I have a tendency to look at things holistically so it's really difficult to select only one part of the show. The sound, movement, Māori elements, design and performance of the cast all combine to make many cool moments. The process of making the show is definitely a highlight of mine. I'm very blessed to work with so many amazing, talented and kind people.



**The Director**  
**Tom Eason**

**What did you enjoy about working on *Māui Me Te Rā*?**

I've loved working on this show. Collaborating with Nes as co-directors was a huge highlight. Being able to bounce back and forth and share our skills and ideas while remaining on the same page about what we are trying to achieve was incredibly fulfilling.

The cast are a force of talent and charm. They have brought their all to the building and performance of this show. The magic they create is only possible because of their skill and commitment.



**Designer**  
**Richard Van den Berg**

**What is your favourite prop/set piece used in the show and why?**

My favourite prop used in the show is the Hoberman sphere used to play the sun. It is actually very rare when a perfect prop presents itself that you can buy off the shelf; all that was needed for this prop was a coat of paint.

I like it as it is the most expressive way we could give the sun a character because of the movement this piece creates.



**Co-Creator**  
**Rutene Spooner**

**Why did you want to make *Māui Me Te Rā*?**

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

# 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 audiences 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.

### HEI WHIRIWHIRI / TALK ABOUT:

The directors made a choice with Māui Me Te Rā to stage the play in traverse. How effective do you think this choice was and why?







## MAHI WHAKAARI / ACTING

In *Māui Me Te Rā* some of the actors play multiple characters. The actors play Māui's brothers, grandmother, a kākā bird, shoal of fish, tuatara and the sun.

### HEI WHIRIWHIRI / TALK ABOUT:

How did you know when they were playing different roles?

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

### HEI MAHI / 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 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 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?

### HEI MAHI / 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

# ASK AN ARTIST



## Selwyn Gamble

### What is your favourite part of the show and why?

My favourite part of the show is any time we get to perform waiata! The songs are so beautifully arranged and they really showcase this story in a clever, well written and contemporary way through the lens of Te Ao Māori.



## TJ Snow

### How do you show the different characters you play in *Māui Me Te Rā*?

I play lots of characters in *Māui me te Rā*. Because there are only three performers, I get to shift into all the people and creatures Maui meets on his journey. I transform into these different characters by changing my voice, using different musical instruments, physicality and adding different costume or prop elements. the lens of Te Ao Māori.

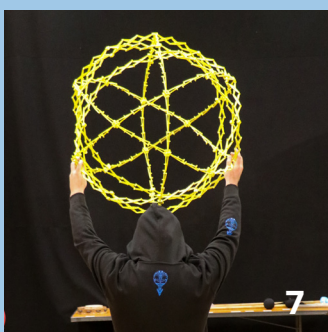
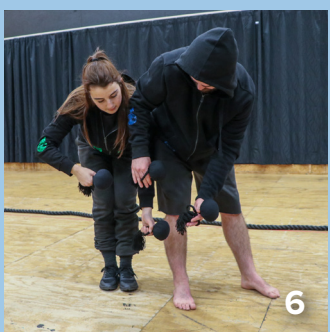


## Taylor Rogers

### What is your favourite part of the show and why?

My favourite part of *Māui Me Te Rā* is how we use many instruments to help tell the story. Not only are the instruments used to perform waiata but they are also used in different ways to depict other characters and objects. This use of Object Theatre makes the show fun for everyone involved – audience and performers! It's a show that activates your imagination for sure.





## NGĀ KIRIPUAKI / THE CHARACTERS

1

### Māui

Māui enjoys life and is cheeky and energetic.

2

### Onā Tuākana/His Brothers

Māui's brothers are hardworking and mean.

3

### Kuia/Grandmother

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

4

### Tuatara/Native Reptile

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

5

### Kākā/Parrot Bird

The Kākā bird teaches Māui how to be persistent and have patience when things are hard to learn.

6

### Ranga Ika/Shoal of Fish

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

7

### Tama Nui Te Rā

The sneaky sun that goes too fast across the sky until Māui catches it and tells it to slow down.

# TE KŌRERO / THE STORY



## Kākā/Parrot Bird

*When times are hard, and things get rough.*

*Keep going, you're strong enough.*

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



## Te Ranga Ika/The Shoal of Fish

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

*Many hands make light 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.



## 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.

### HEI WHIRIWHIRI / 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?

### HEI MAHI 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.

### HEI MAHI / HAVE A GO:

Test the teamwork 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 (māui) and which is on your right (mātau). 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.

### TIROHIA / 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.





## KARETAOTANGA / OBJECT THEATRE/PUPPETRY

In *Māui Me Te Rā* the actors use Object Theatre to bring alive many of the different characters.

Object theatre (sometimes referred to as object puppetry) uses everyday/found objects to create a story. Instead of specially designed props, objects and/or puppets, object theatre uses an everyday object. The objects could be used 'as is' or could be transformed into other things which, to be successful, requires both the skill of the performer and the imagination of the audience.

### HEI MAHI / HAVE A GO:

Find something at home or in your classroom and think how you could use it as a puppet.  
What creature might it be?

Hint: play around with the way it breathes, moves and feels. See if you can transform an everyday object into a puppet and give it a personality.

Can you remember what was used to play the different animals/characters in the show through object theatre?

- **Kākā/Parrot Bird** – This puppet was made with an egg shaker, two tī rākau and a hoodie sleeve.
- **Ranga Ika /Shoal of Fish** – These puppets were made by using poi.
- **Tuatara** – This puppet was made using hoodies, tambourines and tī rākau.
- **Waka, Hoe/Canoe, Paddle** – Māui uses an uku-lele as his hoe (paddle) and mime to show his waka (canoe).
- **Tama Nui Te Rā** – The sun is shown as a character by using a hoberman sphere.

A big part of bringing these puppets to life through object theatre is in the way the actors move and interact when they are portraying each puppet. This can give the puppet life and personality through its movement.

# PĒHEA ŌU WHAKAARO? / WHAT DID YOU THINK?

## HEI MAHI / HAVE A GO:

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



**WHAKAAE  
AGREE**

**WHAKAHĒ  
DISAGREE**

Ask a teacher to read out these sentences about the show *Māui Me Te Rā*. Decide how far you agree or disagree with their statement and then stand on that bit of the line that reflects 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

- The Grandmother in the story is funny.
- 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 scary.
- 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.



# MĀUI AND ME

## HEI MAHI / HAVE A GO:

Write your own Māui story or draw a picture of what you and Māui would do on an adventure together.

### My Adventure with Māui

## MIHI / GREETING

**Kia ora**

Be well, Greetings, Hello, Cheers, Best wishes.

**Kia ora kōrua**

Be well, Greetings to you two (two people).

**Kia ora koutou**

Be well, Greetings to you (three or more people).

**Tēnā koe**

Be well, Greetings, Hello, Cheers, Best wishes.

**Tēnā kōrua**

Be well, Greetings to you two (two people).

**Tēnā koutou**

Be well, Greetings to you (three or more people).

## TE REO MĀORI ME ĒTAHI HOU / THE MĀORI LANGUAGE AND SOUND

### In the Show

Sound is intentionally used to help create dialogue, characters, scenes and environment in the story as well as provide music and sound effects for the show. The Directors chose to honour the mita (dialect/ sound of a language) of the writer Rutene Spooner, who has connections to the East Coast of Te Ika a Māui, instead of using Kāi Tahu dialect. All the phrases and words below are in the show *Māui Me Te Rā*. Challenge your teacher and class to use these te reo Māori phrases during your school day.

**TURITURI** – BE QUIET

**KEI A KOE** – UP TO YOU

**WHAKARONGO MAI** – LISTEN TO ME

**KŌRERO** – SPEECH, STORY, STATEMENT, DISCUSSION

**KA KITE** – SEE YOU

**KO MĀUI AHAU** – I AM MĀUI

**E NOHO** – SIT

**KO MĀUI TOKU INGOA** – MY NAME IS MĀUI

**E TŪ** – STAND

**WHAI MAI I AHAU** – FOLLOW ME

**MIHARO KĒ!** – HOW ASTONISHING!

**KIA TERE** – HURRY UP

**TITIRO** – LOOK

**MĀUI** – LEFT

**PĀTAI** – QUESTION

**MĀTAU** – RIGHT



# KUPU

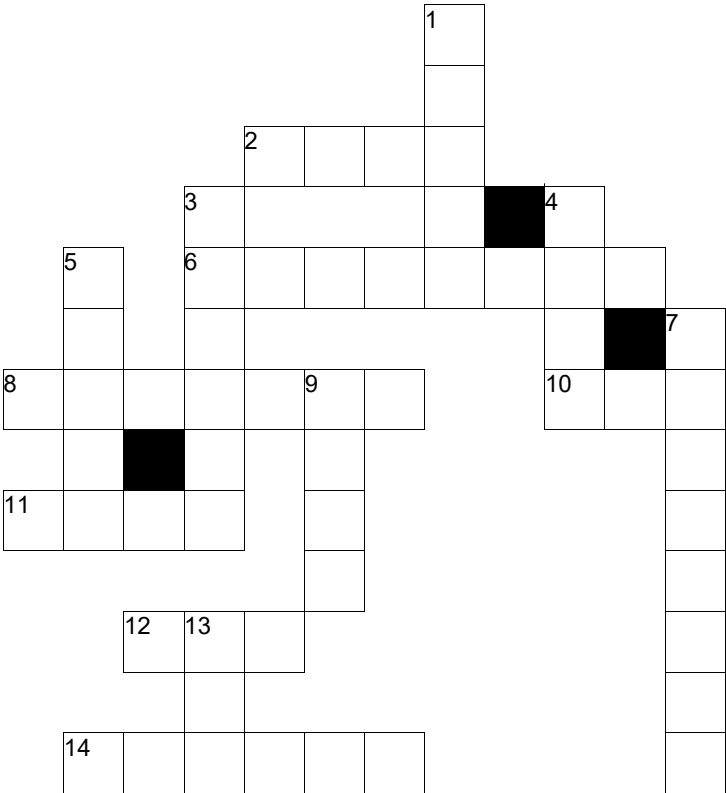
Fill in the crossword with the translations in Te Reo Māori

NAME

\_\_\_\_\_

DATE

\_\_\_\_\_



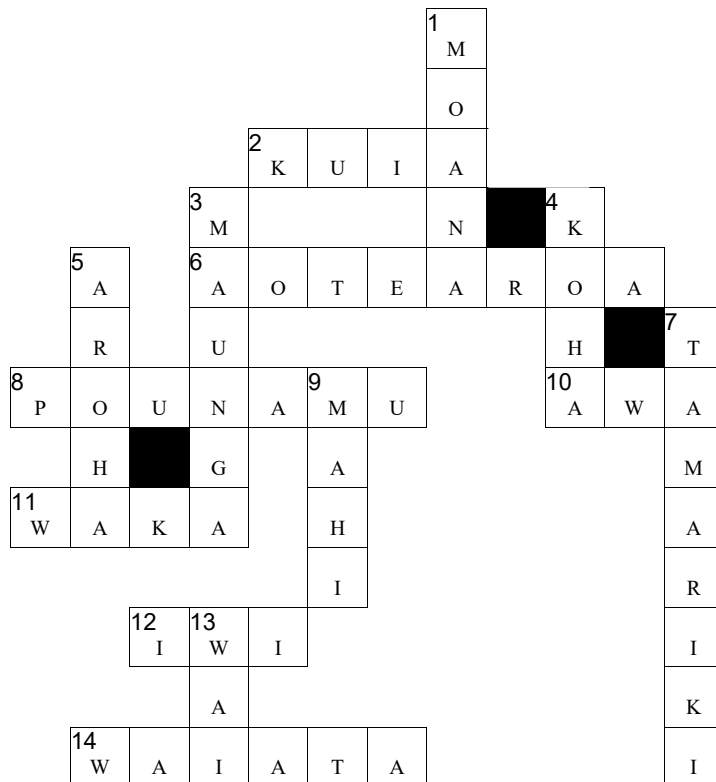
**Across**

- 2. Grandmother
- 6. New Zealand
- 8. Greenstone
- 10. River
- 11. Canoe
- 12. Tribe
- 14. Song

**Down**

- 1. Sea
- 3. Mountain
- 4. Gift
- 5. Love
- 7. Children
- 9. Work
- 13. Water

# KUPU ANSWERS



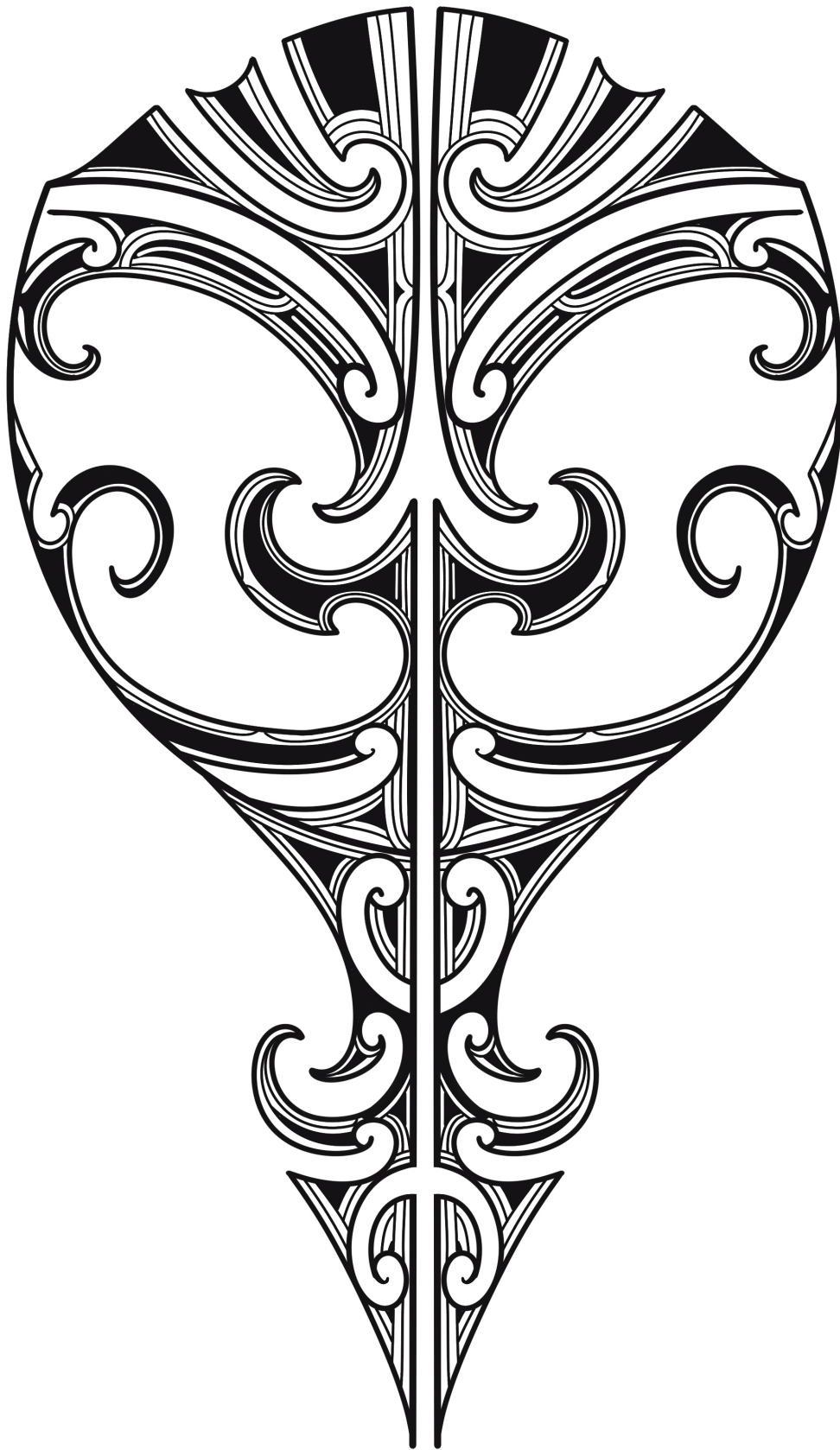
### Across

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Nā Pae Waitoa (Waitoa Ink)

