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Illustrations: Joe McMenamin
Photos: Stephen A’Court
The Show

based on the book by
Gavin Bishop published
by Scholastic New Zealand

Presented by Capital E National Theatre for Children

Originally devised by Rachel House, Peter Wilson, Jamie McCaskill,
Erina Daniels, Stephen Tamarapa and Maria Walker
Directed by Jamie McCaskill
Following Capital E’s success of its original play *Hinepau* in 2005 and again in 2008, this 2016 show uses Aotearoa’s artistic talent to present a mythological tale about respecting your environment, history and cultural traditions and staying true to yourself.

The artistic team comprises of a combination of emerging talent alongside established expertise. Two of the original devisors have been invited to re-create this play - Jamie McCaskill as Director, and Erina Daniels as our Creative Consultant. Stephen Gallagher’s original composition is used, alongside a new lighting design by one of Aotearoa’s well known stage lighting designers – Jennifer Lal. The new set design by established designer Tony De Goldi is contemporary, combining taonga from previous Capital E productions alongside new designs. Performers Carrie Green, Erroll Anderson, Jean Volkerling, and Tom Knowles tell the story of *Hinepau* Humour, Māori mythology and waiata are expertly delivered by the performers to present a story of kaitiakitanga.

**Synopsis**

*Hinepau* is different from other members of the hapū. She looks different, weaves back to front and inside out and just doesn’t seem to fit in. *Hinepau* attempts to hide her uniqueness and fails. Through prejudice and fear, she is cast out.

As time moves on, the influence of the tētē ara (upcoming chief) grows, along with his arrogance. His actions lead to a violent volcanic eruption, destroying the village. With their land desolate, there is little chance of survival.

*Hinepau* respects the mauri; the life force that surrounds her. The power of her respect offers the opportunity to save the village, but only through an ultimate gift of aroha can she save the very people who rejected her.

**How the show links to the Curriculum**

*Hinepau* is a play that allows teachers and students alike to examine values as outlined in the New Zealand Curriculum (NZC). NZC values are explored in the play.

This is the third production of the play *Hinepau*. In the first adaption from the book there was an emphasis on teaching the idea of equity. The audience were guided towards insight into the nature and effects of bullying. Director Jamie McCaskill has highlighted ecological sustainability, kawa (protocol) and self-belief as what he sees as the main themes for the current production.

Some of the NZC values that are explored with this play include:

- ecological sustainability, which includes care for the environment
- community and participation for the common good
- diversity, as found in our different cultures, languages, and heritages
- integrity, which involves being honest, responsible, and accountable and acting ethically and to respect themselves, others, and human rights.

Related to each theme from the play will be an example activity for learners from a Learning Area. The example will be linked to the NZC values and Key Competencies.
NZC Value: Ecological sustainability, which includes care for the environment
Ecological sustainability and connection to the whenua (land) are some of the main themes of the play Hinepau. The play opens to a setting emphasising Maunga Riri, the ancestral mountain. We hear the rumbling warning of the mountain in the form of a haka chant that cautions the hapū (sub tribe) not to take for granted the natural world.

Maintaining a strong connection, awareness and reverence for the natural environment are some of the important qualities or taonga the character Hinepau possesses. Through her love of the birds and plants she finds out there are over 100 types of harakeke (flax). Hinepau records the knowledge she has about te ao tūroa, the natural environment, through her weaving. Weaving becomes metaphor for the interconnectedness of all living things.

Te Ahuru
(excerpt of haka in play)

He wai na Ranginui ki a Papatuanuku

Te Ahuru e te tau
O te piri tahi nei ki a koe
Toku manawa, ko tohou
E kore e wewehe
E ngana nei nga kongahu
Kia wehea ai taua
E kore koe e Porina atu
E ahau kia wehe.........
E korihi atu nei
Ki a koutou, kia waiho iho mai
Ko mua o koutou
Whakaruruha e.......  
E rere ra, nga tai, te hau
Te ao marama, kua kuhuna
Ki waenga i a taua
Hai oranga ake tomu atu e....

The warmth that I feel my beloved
As I cling dearly to you
For my heart, and yours, are one
To never be parted
Though our children strive to part us
And separate us two
I’ll not allow this to happen
We shall never be parted......
I sing, and plead...
With you all to allow us to stay together
For we are forever
Your protection from the unknown
Now apart, the tides and winds flow
And the light has entered
Between us
Now there shall be new life , forever

Na J.K.Hurihanganui copyright 2004
I live Alone (lyrics to the song Hinepau sings in the play)

I live alone
Banished from my tribe
Weaving by day
Dreaming by night

All I can do
Watchin’ the time go by

By myself
All I can do

Is I see the flax
And I hear the birds
I watch the fern fronds
Slowly unfurl
I touch the water
I climb the trees
They make me believe
That they watch over me

It’ all I can do,
What do I gotta do?

I gotta keep on movin’
I gotta help myself
S’better if I’m grooving,

Gotta believe
That what I do is good
That what I do is good
I’ll just weave,
Weave us together...

Listen to the song here:
Education for Sustainability states that:

“Structuring learning around a unifying theme such as sustainability provides opportunities for students to make connections between learning areas, competencies, and values”

“Mō tātou te taiao ko te atawhai, mō tātou te taiao ko te oranga” / “It is for us to care for and look after the environment to ensure its wellbeing, in doing so we ensure our own wellbeing and that of our future generations” (NZC 2015)

**Student Inquiries based on environmental sustainability could include:**

- After leaving the village do you think Hinepau is considerate of the environment she shares with the birds and the plants?
- How do you think her relationship with the animals and plants helped her to survive in the bush?
- Visit a local area of environmental importance.
- What makes this area important?
  - What actions are being undertaken by local people for the protection of this area?
  - What activities could we undertake to further protect and conserve this area?

*Learning Area: Science – Nature of Science*

Level 4 Achievement objectives: Use their growing science knowledge when considering issues of concern to them.

Explore various aspects of an issue and make decisions about possible actions.

**Key Competency: Participating and contributing**

- Traditional knowledge bases - inquiry into the environmental knowledge of tangata whenua. For example pā harakeke – knowledge around growth; maintenance and properties of flax; rongoā Māori – knowledge of medicinal properties of plants, migratory patterns of tuna/eels).
  - What traditional scientific knowledge is there?
  - How was this knowledge acquired?
  - What does the kaitiakitanga mean?
  - What new scientific knowledge is being discovered?

*Learning Area Science– Understanding about science*

Level 4 Achievement Objective: Appreciate that science is a way of explaining the world and that science knowledge changes over time.

**Key Competency: Thinking - Traditional sources of knowledge**

For more Education for Sustainability resources:

NZC Value: Community and participation for the common good
In the show there is to be the construction of a new wharenui. The young people are instructed by Koro (the elder) to ensure that the tohunga is present to provide the correct rites in the form of karakia for the cutting of a tōtara tree for use in the building of a new whare.

Hinepau reiterates the need for correct kawa when the group seek to fell a tōtara without having the tohunga present. The particular tree that was about to be cut was an important tree as home to the tribal kaitiaki (guardian), Ruru. By not following kawa there is a resultant catastrophic effect on all the hapū and the whole environment. The message given is that following kawa is a protective measure. Tohunga are vessels of knowledge both spiritual and scientific. Before rushing to action based on one’s own desires, it is important to respect the wisdom and needs of the wider community. Karakia guides us to slow down and be mindful. We are interconnected to all life in our environment and kawa ensures that actions are taken for the greater good, that they benefit the community.

**Student Inquiries based on community and participation for the common good could include:**

- Why do you think Rua did not take a tohunga to do a karakia?
- What kawa or protocols does your school have that protect your safety?
- Can you think of a kawa that your family shares, for example sitting together at the table to eat dinner?
- What are the benefits of this kawa?
- Sometimes kawa does not serve the greater good and needs to be changed. Prior to 1893 the kawa for elections was that only men could vote. Can you think of any other examples of kawa either in New Zealand or overseas that you think needs changing as it does not serve the greater good?
- How do people change a kawa that is not serving the whole community?

*Learning Area: Social Sciences*

Level 4 Achievement objectives: Understand that events have causes and effects; Understand how producers and consumers exercise their rights and meet their responsibilities; Understand how people participate individually and collectively in response to community challenges.

*Key Competency: Relating to others*
NZC Value: Diversity, as found in our different cultures, languages, and heritages

Hinepau is set in a thoroughly Māori environment. Tikanga, te reo and wairua Māori are woven throughout the whole play. Whakapapa is an important theme within the play, tracing back to the ancestor Riri who is represented in the maunga at whose feet the pā lies. The play seamlessly shows how ancestors stay present in the narrative of a hapū. Rua has the whakapapa to lead his tribe and Hinepau posthumously becomes the guiding ancestress and wharenui of the hapū. The play incorporates oratory practices of tauparapara and whakataukī. The tauparapara ‘ka tangi te titi’ is particularly relevant as the manu are important characters in the play with Ruru the kaitiaki of the hapū. Koro, uses whakataukī or proverbs to give the hapū something’ to reflect upon with’ (this is done comedically).

Whakataukī or proverbs are an important part of Māori culture. Proverbs are used in formal oratory and also in everyday speech to give insights or advice to others. Many of the metaphors used in whakataukī are based on observations of the natural world. Whakataukī can also refer to observations of human nature and specific historical events or individuals are sometimes referenced.
Koro (proverb in the play)

“And just before you go to sleep I will leave you with this pearl of wisdom as is my custom before you go to sleep so that you may reflect upon with... Just because... you throw a hedgehog in the water...doesn’t make it a kina. Pōmārie”

Koro (proverb in the play)

“And before we go to sleep I will part you this pearl of wisdom in which for you to look on...

One bird in the hand is better than TWO birds...in the hand...because they gather no moss...after the fat lady sings.

Pōmārie”

Student Inquiries based on diversity as found in our different cultures:

- In the play Hinepau, Koro says “Just because you throw a hedgehog in the water doesn’t make it a kina.” If you were telling this proverb to a person from another country, what words might you need to explain the meaning?
- Find a Māori whakataukī and its English translation. What lesson or message does this proverb give?
- Find a proverb from another culture and explain the message or lesson it gives.
- Design your own proverb, one that gives good advice or a life lesson for friends to follow. Think about a problem that you or your friends may have faced. What advice could you give to overcome, minimise or avoid this problem? Write two short lines as your proverb. Using simile and metaphor can make the proverb interesting.

Learning Area: NZC English

Level 4 Achievement Objectives: Show an increasing understanding of how texts are shaped for different purposes and audiences; Show an increasing understanding of ideas within, across, and beyond texts; Show an increasing understanding of how language features are used for effect within and across texts; Integrate sources of information, processes, and strategies confidently to identify, form, and express ideas; Use a range of language features appropriately, showing an increasing understanding of their effects; Organise texts, using a range of appropriate structures.

Key Competency: Using language, symbols and text
NZC Value: Integrity, which involves being honest, responsible, and accountable and acting ethically and to respect themselves, others, and human rights
Hinepau the character demonstrates strong integrity. She is honest with herself and others – daring to challenge the young warrior Rua when his actions are irresponsible. She acts with consideration of the rights and wellbeing of those around. Hinepau is able to look at her own strengths and weaknesses in a balanced way and seeks advice from Koro whom she has great respect for. Hinepau goes on to accept his directive to leave without harbouring resentment. Having a belief in her own abilities and striving to do good in the world gives Hinepau strength to handle adversities.

Although Rua has the knowledge of kawa and whakapapa, his arrogance and haste compromise his integrity. His actions of disrespecting of Hinepau, abandoning kawa to suit his own needs, and lying to Koro in the end serve no one, not even himself. Learning the hard way following the near extinction of the hapū and its environment, Rua dedicates himself to living in integrity – to follow the example of Hinepau who led from her heart. Leading with integrity using knowledge and compassion would ensure Rua will provide for ngā whakatipuranga, the future generations.

**Student Inquiries based on integrity, honesty, responsibility and accountability could include:**

Having integrity means we do the right thing for ourselves and others. It may mean we have to say ‘no’ to others. When we see others acting in ways that are harmful to each other or to the environment we need to say no. Knowing the reasons for saying ‘no’ gives us courage to take action.

In New Zealand we have had many examples of people who had strong integrity and needed to speak up about something they knew was not right. Dame Whina Cooper and many New Zealanders marched to Parliament in 1975 to tell the government that confiscating Māori land was not right. In South Africa, Nelson Mandela stood up against the apartheid system and went on to become the first black president.

- What lessons did Rua learn from Hinepau?
- Give an example of a person who has stood up against something that is not right.
- Write a poem, rap or song that takes a stand against something in society that is not right.

**Learning Area: NZC English**

*Level 4 Achievement objectives: Integrate sources of information, processes, and strategies purposefully and confidently to identify, form, and express increasingly sophisticated ideas. Show an understanding of how to shape texts for different audiences and purposes. Select, develop, and communicate purposeful ideas on a range of topics. Select and use a range of language features appropriately, showing an understanding of their effects. Organise texts, using a range of appropriate, effective structures*

*Key Competency: using language, symbols and text*
About Capital E

Capital E is New Zealand’s leading centre for creativity for young people. Its aim is to foster confident, creative, capable citizens who can be architects of their own future. Capital E engages audiences in the innovation and production of high quality, inspirational experiences in live performance, digital technology and applied creativity. It provides a creative environment in which encounters can be generated for, with, by and/or between children and young people. It also has a leadership role for the Experience Wellington (Wellington Museums Trust) and beyond – leading in and advocating for high quality provision of creative experiences relevant to children and young people.

The prime focus of Experience Wellington is to open doors to remarkable experiences that set Wellington apart and that Wellingtonians can proudly share with the world. To deliver this, Capital E generates programmes that ignite and fuel the creative spark in children and young people through creative encounters which are for, with and by young people and their communities. Our national reach and reputation in live performance for children and young people highlights Wellington as a national cultural centre.

It is a major contributor to the reputation of Wellington as a cultural centre through providing world class arts experiences for children and young people. There is no equivalent organisation to Capital E in New Zealand. Capital E believes children have an equal right to access the arts at the highest level and that the Wellington region provides the perfect culture to support this objective.

Capital E’s Live Performance programme comprises of its National Theatre for Children and its biennial National Arts Festival. Our vision for Live Performance is for every young New Zealander to have the opportunity to experience the very best in performance art, through work that speaks of Aotearoa and our place in the world.
About author Gavin Bishop

Gavin Bishop is the author of ‘Hinepau’ the story which Capital E has based the show Hinepau. The following activities look at the background and special features of Gavin Bishop’s writing and how to adapt a myth/legend to another genre – specifically the theatre.

Background information for teachers

Gavin Bishop is considered one of New Zealand’s foremost picture book authors and artists. He was born in Invercargill, New Zealand and lived there until he was 18 when he went to the Canterbury University School of Fine Arts in Christchurch to study painting.

He still lives in Christchurch where he teaches art full time, writes and illustrates books for children. He has always been an artist and his work tends to reflect his passions and interests. He has enjoyed writing about his Māori ancestors, “Katarina”, “Hinepau”, and has found great pleasure in retelling and illustrating some of the classics from European folklore, such as “Mother Hubbard”, “Chicken Licken”, “Mr Fox” and “The Three Little Pigs”.

Since 1981 he has published over 20 picture books in New Zealand and overseas. He has written two television series based on his first book “Bidibidi”; written and designed two ballets for the Royal NZ Ballet Company, has given lectures and run workshops all over New Zealand.

In 1992, he went to China to lecture in Children’s Literature at the invitation of UNESCO. In 1996, he was guest lecturer in the Illustration Department at the Rhode Island School of Design for four months and in 1997 he again ran a Children’s Literature Workshop for UNESCO in Jakarta for a week. He has won several awards for his work; the major ones being New Zealand Children’s Picture book of the Year 1982 and 1994; the Russell Clark Medal for Illustration in 1982 and the Grand Prix in the Japanese Noma Concours for Children’s Book Illustration 1984.