

Te Mahi Pāpāho – Hei āwhina i te pouako
Tau 9–11

HE KŌPAE
ATAATA



HEI RAUEMI
ĀPITI

Ngā Kiriata Poto



**He Poroporoaki ki a Wiha Te Raki Hawea,
nāna ngā kōrero o roto nei i whakamāori.**

*Kua takitahi ngā whetū o Matariki, kua whati te tara o te marama.
E te ringa tārai kupu kua nunumi atu ki te kāhui kahurangi,
ki te nohonga mene kei ōu mātua tīpuna.*

*Auē e Wiha, e te ringa rehe, i kōmingomingo rā te aroha
me te kore whakapono atu i te rerenga mai o te kupu,
kua ngaro whakaaitu koe.*

*E kore rawa e wareware ngā kaupapa whakarangatira i te reo
i torotoro mai ai ōu nā ringaringa kia rangatira tonu ai.
Tō kaha noa i Rākaumangamanga, i ngā Kura Reo, i Te Taura Whiri,
i Te Tāhuhu o te Mātauranga me te Ao pāpaho.*

*Ko tēnei rauemi tonu tētahi o āu nā taonga kua waiho mai e koe
hei tūāpapa pūmau e tū tangata ai a taiohi mā, ā, ka noho tonu hoki
hei whakamaumaharatanga i āu nā mahi rangatira.*

*E taku whakateitei ki ngā whenua, taku pōhoi toroa e moe rā
i raro i ngā parirau atawhai o te Runga Rawa.*

Ko ngā kōrero nā Pere Durie 2009

Nā Wiha Te Raki Hawea i whakamāori.

Nā Te Tumu Whakaari o Aotearoa ngā whakaahua 2009

Kua whakaputahia tētahi kōpaepae kiriata hei tautoko i te pukapuka nei.

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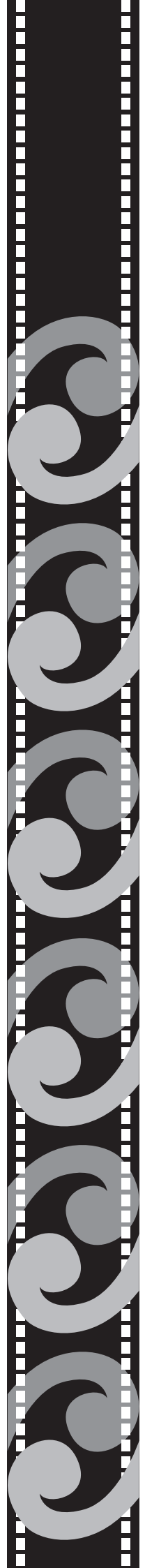
He mea whakaputa tēnei pukapuka mō Te Tāhuhu o te Mātauranga e Huia.

**Kua rāhuitia ngā motika katoa kia āta whakaaetia rā
anō e te hunga kei a ia te mana tārua.**



Te Mahi Pāpāho – Hei āwhina i te pouako
Tau 9–11

Ngā Kiriata Poto





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NGĀ KIRIATA POTO

Te Taha Ako me te Whakaako Kiriata Poto

Hei tīmatanga tēnei rauemi i te waihanga kiriata poto mō ngā ākonga tau 9–11. E ako ai ngā ākonga ki te tātari i te āhua e tuituia ai ngā *huānga huhua noa* kia hora mai he pūrākau. Atu i tēnei tūāpapa ariā ko te whakaaro ka waihanga rātou i ā rātou ake pūrākau kiriata. Ki te koeke o ngā tuākana, ka tirohia tēnei rauemi ki ngā *hangarehe* ka matapakihia i ngā Paerewa Paetae Mahi Pāpāho taumata 2 me 3. Ko ngā ākonga e ngākau nui ana ki te waihanga kiriata ka āhei ki te whai i ēnei paerewa. Ki te taumata kura tuatoru, he maha ngā akoranga *whakanao kiriata*, *atahanga* hoki i ngā whare wānanga puta noa i te motu. Nā konei e noho mai ai hei kōwhiringa whāinga mahi mā te ākonga, ā, ko te wawata mā tenei rauemi ka kaha ake te whāia.

He *rawatuku ahurei* te kiriata poto. Ko tana rerekētanga tuatahi i ērā atu rawatuku whakaari arā, i te whakanao pouaka whakaata, me ngā *kiriata hira*, ko te roa. Me kī ko te kiriata poto ko ngā kiriata kāore e roa ake i te tekau mā rima meneti. Ko ngā hōtaka pouaka whakaata kei waenga i te toru tekau ki te ono tekau meneti. Ko ngā kiriata hira kei ngā takiwā o te kotahi haora me te hāwhe ki te toru haora te roa.

He whānui, he huhua ngā kaupapa me ngā take ka tirohia e te kiriata poto. Kei ētahi pūrākau ko ngā huatau e whakaatu ana i te noho i te ao i ia rā, i ngā *puakitanga tangata rētōhuna*, me ngā *mātakinga waitara* o ngā tirohanga noho i te ao, i ngā taiao rāwaho hoki.

Tama Tū, Hawaikii me Taua

Ka whakapuaki ia kiriata poto i tētahi pūrākau, he *ahurei Māori*. Ko tā *Tama Tū* - ko Te Pakanga Tuarua o te Ao te tūāpapa, nō Te Rōpū Rua Tekau mā Waru ana kiripuaki. Ko tā *Hawaikii*, he kōtiro e tiroiro ana i te āhua o tana whakawhanaunga i a ia e tīmata ana i te kura. Ko tā *Taua*, he pēnei nō te wā i mua atu i te taenga mai o tauwiwi ki Aotearoa, e kōrero ana mō tētahi waka e mauria ana ki uta.

He rite tonu ngā kiriata ina rā, ehara ko te kōrerorero te tino kaupapa i roto i a rātou. Ka aronuitia ngā kōrero nā te iti o ngā kupu. Ko ngā pūrākau e kōrerohia ana i ēnei kiriata i takea mai i aua *wā miharo rētōhuna*. Ko *Taua*, ka whakaaria mai i te papamuri o tētahi waka taua e tōia ana, e mauria ana, engari ko tana wā nui ko te inu wai i hoatu ki te mauhere. Ko *Hawaikii*, e aro ana ki tētahi kōtiro e uaua ana ki a ia te whakaoti i tētahi kaupapa mahi. Ko *Tama Tū*, e tatari ana ētahi hōia kia tau mai te pō.

Teaching and Learning about Short Films

This resource is an introduction to short film making for students of years 9–11. It teaches students to analyse how film combines a *variety of different elements* to tell a story. It is intended that with this theoretical base students could then go on to create stories of their own on film. At a senior level, there are Media Studies Achievement Standards at levels 2 and 3 that draw on the *techniques* discussed in this resource. Students who express an interest in film making can pursue this through these standards. At a tertiary level, there are many *film* and *visual-medium production* courses at institutions throughout the country. This makes film making a viable career option for students to consider, and it is hoped this resource will foster some enthusiasm and interest in this field.

Short films are a *unique medium*. The first point of difference they have from other visual mediums such as television production and *feature films* is their duration. Short films are generally thought of as films that have a running time of no longer than fifteen minutes. Television programmes can run between thirty and sixty minutes, and feature films can vary in length anywhere between an hour and a half and three hours.

Short films deal with a wide variety of topics and issues. Some common story ideas show slices of everyday life, *subtle expressions of humanity*, and *abstract observations* and views of existence in familiar or foreign environments.

Tama Tū, Hawaikii and Taua

Each of these three short films tells a *uniquely Māori* story. *Tama Tū* is set in a specific time in history – World War Two, and its characters are members of the 28th Māori Battalion. *Hawaikii* is about a young girl working out how she fits in as she begins school. *Taua* appears to take place in pre-colonial Aotearoa and tells of a waka being carried overland.

The films are very similar in that dialogue is not a major feature in any of them. What limited dialogue does feature is highlighted simply by virtue of its presence. The stories told in these films are built around *very subtle moments*. While *Taua* is set against a backdrop of a mighty waka being dragged and carried, its key moment is of a drink of water being given to a prisoner. *Hawaikii* concerns a young girl who struggles to complete a class project. *Tama Tū* has soldiers waiting for nightfall.

Te Mahi Pāpāho mō ngā ākongā kura tuarua

Ko ngā tino pūkenga ka whanaketia i roto i tēnei rauemi ko te tātari tata i te kiriata, te hoahoa kiriata me te whakanaotanga. Ka aromatawaihia ēnei pūkenga ki ngā Paerewa Paetae taumata 2 o te Mahi Pāpāho me te whakatakoto tūāpapa hoki mō ētahi atu paerewa ki te taumata 3. Ka taea tēnei rauemi te whakamahi hei whakatau i te kiriata poto ki ngā tēina (tau 9–10), hei whakawhanake rānei i ngā pūkenga tūāpapa mō ngā ākongā tau 11 e hiahia ana ki te whai i te Mahi Pāpāho ki ngā Paerewa Paetae taumata 2.

He huarahi ēnei tohu mātauranga ki ngā tūmomo mahi o roto i te ao kiriata, te pouaka whakaata me te ao pāpāho. I roto i ia peka nei, ko ngā mahi i mua, i muri rānei i te kāmera, me ngā mahi anō hoki e pā ana ki te kāmera, ko te oro me te wāwāhi, koinei katoa ka tirohia i roto i tēnei rauemi. I te taumata kura tuatoru, he maha ngā hōtaka ka whakaako i te kiriata, te whakanao ataata me te pouaka whakaata, te mahi pāpāho me ētahi atu āhuatanga o te mahi pāpāho whakaata.

Ngā ngohe ākongā

Mā te whakamahi i tēnei pukapuka kaiako, whakaatuhia ki ō ākongā ka hono tahi ētahi *huānga* e oti ai tētahi kiriata pai, ā, ehara i te mea me whakakā noa iho te kāmera, ā, ka whakaahua tāngata. Ko ngā ngohe e whai ake nei hei āwhina i ngā ākongā ki te tūhura he pēhea te waihanga take a te kiriata me te whakapā atu ki ā rātou kaimātakitaki.

He mea nui kia mārama ngā ākongā ka āta whakaritea ngā mea katoa i roto i te kiriata kāore i poka noa, i tūpono noa rānei. Ina mārama ngā ākongā ki tērā, ka tīmata rātou ki te tūhura he aha i tāpirihia ai ia huānga. Ko te whāinga matua o te rauemi kia whakamahia taua mātauranga mā te hoahoa me te waihanga i ā rātou ake kiriata.

He huhua ngā huarahi ka taea tēnei rauemi te whakamahi ki ngā ākongā. Ko te mea māmā he mātaki, me te mātaki anō i ia kiriata, hoki atu, hoki atu. I te wā tuatahi me kaua e whakapōrearea. I ngā tirohanga whai ake, me aronui ki ngā huānga tātari rerekē, pērā i te kāmera, i te oro me te wāwāhi.

Media studies for secondary school students

The core skills developed in this resource are close film analysis, film design and production. These skills are assessed against Media Studies Achievement Standards at level 2 and also form a basis for further standards at level 3. This resource may be used to introduce short films to junior students (years 9–10), or to develop the necessary foundation skills for year 11 students who wish to work towards Media Studies Achievement Standards at level 2.

These qualifications can lead to various career opportunities in film, television and the media. Within each of these fields, there are work possibilities in front of and behind the camera, including work in the areas of camera, sound and editing, all of which are introduced in this resource. At a tertiary level, there are many programmes that teach film, video and television production, media studies and various other aspects of visual media.

Student activities

Using the teacher notes enclosed, show your students that several *elements* come together to make a good film and that it is not just a matter of turning a camera on and filming people. The activities that follow are all aimed at helping students investigate how films create meaning and connect with their audiences.

It is important for students to understand that everything in film is intentional as opposed to being random or by chance. When students understand that, they can begin to investigate why each aspect has been added. The ultimate aim of the resource is for students to then apply that knowledge by designing and creating their own films.

You can use this resource with students in a variety of ways. The simplest is to watch and re-watch each film several times. The first time should be without any interruption. In subsequent viewings, you should focus on different analysis aspects, such as camera, sound and editing.

NGĀ KIRIATA POTO

Te Tātaritanga Kiriata Poto

Ko te tikanga o te tātaritanga kiriata he titiro ki tua atu o te pūrākau e whakaatu mai ana te kiriata me te tūhura i pēhea te whakahiato a te kaihanga kiriata i ngā huānga rerekē kia hua mai ai ngā wā nui te tikanga me te karekarea o te ngākau, ki roto i te pūrākau.

He huhua ngā hangarehe i roto i ēnei kiriata poto e toru ka taea e ngā ākonga te tāutu me te tātari hei kite i pēhea te whakamahia e te kaihanga kiriata kia puta tētahi otinga. Mā te mahi i tēnei, ka mārama ake te ākonga he pēhea te waihanga wairua whai tikanga ki te kiriata me te āhei ki te whakamahi i ēnei hangarehe ki ā rātou ake *whakanaotanga kiriata*. E whakaahua ana i raro ngā āhuatanga rerekē o te whakanaotanga kiriata.

Wāwāhi

Tapahanga

He tikanga anō o te tapahanga i roto i te kiriata:

- te tīpakonga o ngā *hopu* kua kohia
- te wāhanga o ia *hopu* i whakamahia
- te āhua i topea ai e te kaiwāwāhi ia *hopu* i whakamahia
- te tīmatanga ki te mutunga o ia *hopu* i whakamahia i roto i te kiriata
- te āhua i honohonoa ai ia *hopu*
- te āhua neketanga o tētahi *hopu* ki tērā i muri.

Huiata

Koinei ngā *hopu* kua whakarōpūhia e te kaiwāwāhi mō tētahi *take tauwhāiti*. Te nuinga o te wā, ko tā te huiata he whakamira ake i ētahi mea he aronui motuhake kotahi tō rātou.

Whanowhiti

E pā ana tēnei ki te āhua i honoa ai tētahi *hopu* ki tētahi. I te nuinga o te wā e toru ngā tūmomo whanowhiti. Ko ēnei:

- *Tapahi peke* – ka peke tika atu tētahi *hopu* ki te *hopu* whai mai. I ētahi wā mā te roa o te *hopu* i whakamahia me te kaupapa e whakatau mēnā he whēkoki he māene rānei te pānga.
- *Rerehu* – ka pōturi te rerehu atu o te *hopu*, tērā pea ki tētahi mata pango.
- *Memeha* – he rite te memeha ki te rerehu, engari ka memeha te *hopu* ki roto i te *hopu* e whai mai ana.

Short Film Analysis

Film analysis means looking beyond the story that is presented on film and investigating how the film maker has compiled different elements to create moments of meaning and heighten emotions that are portrayed in the story.

There are a variety of techniques in these three short films that students can identify and analyse to see how they have been used by the film maker for an intended effect. In doing this, students will gain an understanding of how meaning is created on film and will be able to use these techniques in *film productions* of their own. The different aspects of film production that are looked at are described below.

Editing

Cut

A cut has several meanings in film:

- the selection of *shots* that are assembled
- the section of each shot that is used
- the way in which the editor has trimmed each shot that has been used
- the start to finish of each shot used in the final film
- the way in which each shot is pieced together
- the way in which one shot cuts to the next shot.

Montage

This is the series of shots grouped together by the editor for a *specific reason*. Usually, a montage highlights several subjects that share a particular focus.

Transition

This refers to the way in which one shot is joined to another. There are usually three standard transitions. These are:

- *Jump cut* – one shot jumps straight to the next shot. Often the length of the shots used and the subject can determine whether this has a jarring or smooth effect.
- *Fade* – the shot slowly fades out, usually to an empty, black screen.
- *Dissolve* – a dissolve is similar to a fade, but the shot dissolves into the shot following it.

NGĀ KIRIATA POTO

Ngā hangarehe kāmera

Ka taea e te kāmera te whakatina i te āhua e *tāparehia ai tētahi kitenga*. He aha, e hia rānei te rahi o te mea ka kitea, ā, kei te kāmera tēnā. Ka taea e te kāmera te waihanga whakaahua rerekē, mā te āhua o tana nekenekehia.

Tata-atu (C/U)

I konei, ka neke tatahia te kāmera ki te kaupapa. Mēnā he tangata te kaupapa, ka whakaatu te tata-atu i tana upoko, ringa, tētahi atu wāhanga rānei o taua tangata. Ka whakamahia te tata-atu hei whakaatu kiānga, nekehanga *tauwhāiti, aha noa* rānei.

Hopu waenga (M/S)

Ka whakaatu te hopu waenga i te taha runga o te tinana tangata, ana ringa, waewae hoki. Mēnā i te mahia tētahi mahi ka tuku tēnei hopu kia kite tātou i ētahi nekehanga.

Hopu whānui (W/S)

I tēnei hopu kei tawhiti kē atu te kāmera e tū ana i te kaupapa tēnā i te hopu waenga. Ka kite tātou i te katoa o te tangata me te taiao kei reira ia. Ka whakamahia tēnei hopu hei whakatau i te taiao e hanga mai ai te pūrākau, kia pārekatia ai rānei tētahi mea, he kaitā te horanga, te rahi rānei.

Koki teitei (H/A)

Ka teitei te whakatūhia o te kāmera ka tiro whakararo te hopu. Ka whakamahia tēnei hei whakaatu i te aronga teitei, te rahi, te uara rānei. Ko te tauaro he *koki hahaka, arā* ka hahaka te whakatūhia o te kāmera me te tiro whakarunga. I konei, ka kōmuri kē te pānga, kua rahi ake te āhua o te kaupapa, kua marutuna ake.

Whai

I konei ka āta tau te kāmera engari ka huri mai i tētahi kaupapa ki tētahi, ka whai rānei i te kaupapa i a ia ka huri.

Hopu aru

Pērā i te whai, ka uru mai te nekeneke ki tēnei hopu, engari ko te rerekē o te hopu aru ka neke ko te kāmera kāore e huri noa iho. Ko te whai me te aru ka āwhina ki te whakamira i te nekehanga me te manawataki o te kitenga.

Pana iho/aru iho/topa iho

Koinei te nekehanga ka mahia e te kāmera, ānō nei e neke whakamua atu ana ki te kaupapa. He pūrere tiro-tata tō te kāmera ataata e *neke aunoa* ai te karaehe kāmera. Ko te pana, te aru rānei ko te neke whakamua o te kāmera ki te kaupapa. Ka taea hoki te kāmera te neke whakawaho mai, ki te taha mauī, taha matau.

Oro

Oro pūtakeari

Ko te oro tēnei nō tētahi mea e kitea ai te pūtake, he mea rānei e mōhiotia ana kei te wāhi e whakaatuhia ana i te mata kiriata. Ko ētahi tauira ko te takahi waewae, te kōrerorero, ngā hoihoi motukā rānei.

Oro pūtakeari-kore

Koinei ngā oro kāore koe e whakaaro ka noho mai ki roto i te mata kiriata. Ko te pūoro me te reo kōrero o te *wahataki* hei *tauira noanoa*.

Tohutanga

Ka taea te ahanoa i roto i te pūrākau te whakamahi hei tohu. Ko te hua o tēnei ko te tau o tētahi tikanga hōhonu ki taua mea mei kore e kitea.

Camera techniques

The camera can control the way a *scene* is *framed*. What, or how much of something is seen, is determined by the camera. The camera can create different effects, depending on how it is moved.

Close-up (C/U)

Here, the camera is moved in close to a subject. If the subject is a person, a close-up could show their head, hand or another part of the person. A close-up is usually used to show an expression, *specific* movement or *object*.

Medium shot (M/S)

A medium shot would show the person's upper body, including their arms. If the person was doing an activity, this shot would allow us to see some movements.

Wide shot (W/S)

This shot has the camera positioned further away from the subject than in a medium shot. We would expect to see the whole person and the environment they are in. This shot is usually used to establish the environment in which the story is taking place or to appreciate something that is of a large scope or size.

High angle (H/A)

The camera is placed at a height and the shot looks downwards. This is often used to convey a sense of height, size or worth. The opposite is a *low angle* where the camera is placed low and looks up. In this, the effect is reversed, with the subject looking larger and imposing.

Pan

This is where the camera remains stationary but turns from one person to another or follows the person as he or she turns.

Tracking shot

Like a pan, this shot involves movement, but the difference is that with a tracking shot the camera moves instead of simply turning. Both panning and tracking help to highlight movement and pace of a scene.

Push in/track in/zoom in

This refers to a movement the camera makes, appearing to move in towards a subject. Video cameras have a zoom function where the camera lens moves in *by itself*. To push or track means moving the actual camera towards the subject. The camera can also be moved out, left and right.

Sound

Diegetic sound

This is sound where the source is visible or is something we would expect to be located somewhere in the scene on the screen. Examples of this are footsteps, dialogue or car noises.

Non-diegetic sound

This is sound that is not expected to be located within the scene. *Common examples* in film are music and the voice of a *narrator*.

Symbolism

An object in a story can be used as a symbol. This results in that object carrying a deeper meaning than is obvious.

NGĀ KIRIATA POTO

Ngā Tūranga Matua i roto i te Waihanga Kiriata Poto

He tukang tino mahi ngātahi te waihanga kiriata poto e oti ai te kiriata nā ngā heke werawera o te tokomaha ki ngā momo tūranga. E whai ake nei ētahi o ngā tūranga matua i roto i te kiriata poto.

Kaituhi

Ka waihangatia te tuhinga hei *whakaaturanga ā-mata* e te kaituhi. Ka uru mai ko ngā āhuatanga hoahoa arā, te rere o te pūrākau, ngā kiripuaki, te papatau ka hira ake i roto i te pūrākau. Ka noho te *hōtuhi* hei tuhinga tūāpapa mō te katoa o te kiriata.

Kaitohu

Ko tā te kaitohu he huri i te hōtuhi ki te pūrākau whakaari. He kaituhi hoki ētahi kaitohu. E rua o ngā kiriata e whakamahia ana ki tēnei rauemi – *Tama Tū* me *Taua* – i mahia e te kaituhi/kaitohu. Ka huria te hōtuhi e te kaitohu mai i te pūrākau ā-tuhi ki te pūrākau whakaari, whai papatau tūturu me ana kiripuaki. Mā te kaitohu e whakamāori ka pēhea te āhua o te ao me te mahi a ngā kaiwhakaari kia ora mai ai ngā kiripuaki. Ka noho te kaitohu hei pane auaha mō te kiriata me te tiaki i ētahi atu wāhanga o te whakanaotanga.

Kaihautū

Ko tā te kaihautū he whai i ngā rauemi ka hiahiatia e te kaitohu kia oti ai te kiriata. Ko te kaihautū ka whakatina i te pūtea me te tiaki kua riro mai te *tira* ka hiahiatia hei mahi i te kiriata me te whai i ngā momo rauemi ka hiahiatia.

Kaitohu tango whakaahua (DOP)

Koinei te tangata ka whakatina i te kāmera. Ka mahi tahi te kaitohu tango whakaahua rāua ko te kaitohu me te tāutu ka pēhea te āhua o ia kitenga, ā, ki hea te kāmera tū ai hei whakarākei i te pūrākau me te tiaki e kapi ana te whaiwhai i ia kitenga. Ka tohutohu hoki te kaitohu tango whakaahua me pēhea te whakamārama i ia hopu, i ia kitenga hoki me te tiaki e whakaahuatia ana ia kitenga mai i ngā koki huhua, rerekē hoki.

Kaiwāwāhi

Ka whakaemihia e te kaiwāwāhi ngā tangohanga katoa o te kiriata i hopua. Ka mahi tahi te kaiwāwāhi me te kaitohu ki te waihanga i te pūrākau mai i ngā tangohanga katoa. Kei tēnei tangata ngā pūkenga mārama ki te pūrākau me te hōtuhi o te kiriata. Ka tīpakohia e te kaiwāwāhi ngā hopu pai rawa atu i tāhopua ka tuituia ai kia rere ā-whakaari ai te pūrākau kia hāngai ki te āhua i tuhia. Ka nui ngā pūkenga hangarau o te noho hei kaiwāwāhi, engari ko te tino pūkenga kia mārama, ā, kia whārikihia te pūrākau.

Kaihoahoa oro

Ka whakamahi te kaihoahoa oro i te oro me te pūoro hei hanga, hei tautoko i te pūrākau whakaari. Kei te kaihoahoa oro he puna o ngā oro kua waihangatia me ngā pūoro ka taea te whakamahi. He tino mahi ā-ringa tētahi wāhanga o tēnei mahi – te whakauru i te oro e hiahiatia ana ki tērā e kitea ana i te mata. Ka mahi tahi hoki te kaihoahoa oro me te kaitohu kia whakamahia te oro hei hiki ake i tētahi wā, i tētahi kitenga rānei. Ko tēnei oro, ka kīia he whakatau wairua, he pūoro karengākau - i te nuinga o te wā he pūoro. Ko te rerekē i te waiata, tērā pea he tipakonga tatangi, orotahi noa hei whakatau i tētahi momo karengākau.

Key Roles in Short Film Making

Film making is a truly collaborative process that requires the efforts of many people working in different roles to complete the film. The following are some of the key roles involved in short films.

Writer

The writer creates the *screenplay*. This involves designing aspects such as the storyline, characters and settings that will feature in the story. The *script* that is written becomes the foundation document for the entire film.

Director

The director is responsible for turning the script into a visual story. Often, directors are also writers. Two of the films used in this resource – *Tama Tū* and *Taua* – have been made by writer/directors. The director turns the script from a story that exists on paper into one that is visual, with actual settings and live characters. The director interprets how the world will look and also how the actors will perform in order to give the characters life. The director is the creative head of the film and oversees other areas of production.

Producer

The producer is responsible for providing the resources the director requires to make the film. A producer controls the budget and ensures that all of the *crew* required for film production are hired and the physical resources needed are supplied.

Director of photography (DOP)/cinematographer

This is the person who controls the camera. The director of photography works in consultation with the director and identifies how each scene should look and where the camera should be placed to enhance the story and ensures that there is adequate coverage of each scene. The director of photography also advises on how each shot and each scene should be lit and ensures that each scene is filmed from a variety of different angles.

Editor

The editor assembles all of the footage that is shot for the film. The editor works with the director to create the story from all of the footage provided. This person will have a good understanding of story and also of the script for the film. The editor selects the best shots that have been captured and assembles them so that the story flows visually as it was written. There is a lot of technical skill involved in being an editor, but the key skill is the ability to understand and convey a story.

Sound designer

The sound designer uses sound and music to shape and supplement the visual story. The sound designer has a library of created sounds and music that can be used. Part of this work is very practical – fitting the required sound to what is seen on the screen. The sound designer also works with the director to use sound to heighten a moment or scene. Often, this sound – frequently called *ambience* or *mood music* – is musical. Unlike a song, though, it may just be a selection of tones or notes that suggests a certain mood.

NGĀ KIRIATA POTO

Hawaikii

KAITUHI: Tere Harrison

KAITOHU: Mike Jonathon



Te pūrākau

Ka tīmata tētahi kōtiro Māori ki tētahi kura hōu. He tamariki atu anō o tana whānau, ā, ko tana pāpā he kaimahi rerewhenua kua whakakorehia tana tūranga mahi. Ko tana Pāpā ka heri i a ia ki te kura, ā, he pāpā kaha, he tautoko, ahakoa te wahangū. He wahangū, he whakamā te kōtiro anō nei kāore i tau te noho ki te kura. He kaupapa mahi tāna mō tētahi tino momo kawenga i roto i tana whānau. E uua ana ki te kōtiro tana kaupapa mahi te whakaoti, ā, e tau ai tana wairua i ngā whakaahua o tana whānau whānui me ōna tīpuna e iri ana i te rūma whānau, ā, moe noa ia. Ka kitea tana kaupapa mahi e tana pāpā, ā, pau ana te pō, ka mahia e ia he tauira waka tere moana. Aoake, ka oho ia ka kite i te waka, kua tū māia ia, ka whakaatu nei ia i tana kaupapa mahi ki tana akomanga me tō rātou mīharo, hiahia mōhio mō te waka. Kua harikoa, kua māia te kōtiro ki te hono atu ki ana hoa kura hōu.

Oro

Oro pūtakeari

Ka whakamahi tēnei kiriata i te oro pūtakeari, pūtakeari-kore hoki. He wāhanga noa te oro pūtakeari o ia papatau. I te papatākaro kura, ko te oro pūtakeari o ērā atu tamariki e tākaro ana i muri ka whakaatu i te noho wehe a Tamāhine, me tana noho wahangū, mai i te pūtake o taua oro, hei waihanga ake i te wairua mokemoke, whakamā o taua kiripuaki.

Oro pūtakeari-kore

Ko ngā kīnakitanga pūoro e haere ana i roto i te kiriata e whakaata ana i ngā momo karengākau me ngā tino wā o roto i te pūrākau. E rua ngā oro pūtakeari-kore he ihiihi kei tēnei kiriata. Ko te mea tuatahi kei te tīmatanga rawa o te kiriata. Ka kite tātou i ngā harakeke. Kāore tātou e tino aro atu he aha ērā, nā te āhua o te hanga o te hopu, engari ko te mōhio noa he whatu harakeke Māori. Ko tā tātou ka rongō i te kitenga i tēnei ko te *oro hīrea* o ngā ngaru. Ko te pānga o tēnei he aki i ngā kaimātakitaki kia pātai i ētahi pātai. He aha tēnei, he aha i hīrea ai te oro o ngā ngaru moana? Nā tēnei te oro pūtakeari-kore, ka toko ake ngā pātai e poapoatia ai ngā kaimātakitaki ki te pūrākau mai i te tīmatanga. Ā kō ake, ko te waka ka whakaatuhia koirā te whakautu ki te pātai he aha i noho mai ai te oro moana.

Ko te tuarua o ngā oro pūtakeari-kore ka puta i te wā i oho mai te kōtiro i runga i te hōpa. Ko te waka te mea tuatahi i kite ia. I a ia, me ngā kaimātakitaki ka kite i tēnei, tērā ko te tangi, te oro o tētahi pūtōrino Māori – he momo taonga pūoro. Ko te pānga o tēnei e tuku tiwhiri ana he āhuratanga ahurea taihoa nei ka kitea. Ehara i te waka tere moana noa iho, engari he waka tere moana nā te Māori i hoahoa, te tūmomo i haere mai ki Aotearoa mai i Hawaikii. Kāore anō tēnei oro pūtakeari-kore i rangona i mua, ko tāna he tohu he mea tino motuhake tēnei – me te tika tonu. Ehara noa iho i te otinga mō te kaupapa mahi a te kōtiro engari kua mārāma te tikanga o te ingoa o te kiriata.

Hawaikii

WRITER: Tere Harrison

DIRECTOR: Mike Jonathon



Story

A young Māori girl starts at a new school. She has several siblings, and her father is a railway worker who is getting laid off. He takes her to school and is a strong and supportive, yet quiet, father. The girl is quiet and shy and does not seem to settle in. She has a project to do based on an important form of transport in her family. The girl is struggling to complete the task and finds comfort in pictures of her wider whānau and ancestors that hang in the family lounge where she falls asleep. Her father finds the task and, late into the night, makes her a model of an ocean-going waka. The next morning, she awakes to find the waka, and with new-found confidence, she presents her project to her class and they are all amazed and curious about the waka. The girl is happy and confident about engaging with her new schoolmates.

Sound

Diegetic sound

This film uses both diegetic and non-diegetic sound. The diegetic sound is typical of each of the settings. In the school grounds, the diegetic sound of other children playing in the background has the effect of removing Tamahine, who says nothing, from the source of that sound, helping create the sense of loneliness and shyness in that character.

Non-diegetic sound

The musical accompaniment within the film reflects the differing moods and moments throughout the story. There are two interesting pieces of non-diegetic sound in this film. The first occurs at the very start of the film. Viewers see the harakeke material. They cannot appreciate what it is due to the way the shot is framed, but it is clearly typical of Māori flax weaving. What they hear when they see this is the *faint sound* of waves. The effect of this is that it forces the audience to ask some questions. What is this, and why is there the faint sound of the ocean waves? So, in this case, non-diegetic sound poses questions that hook the audience into the story from the very start. Later, when the waka is revealed so is the answer to the question of why there was the ocean sound.

The second non-diegetic sound occurs when the girl wakes up on the couch. The first thing she sees is the waka. As she, and the audience, sees this, there is the distinct sound of a Māori flute instrument – a type of taonga pūoro. The effect of this is that it gives a clue that there is something culturally significant about what is about to be seen. It is not just any seagoing vessel but an ocean-going waka of Māori design, the kind that travelled to Aotearoa from Hawaikii. This non-diegetic sound has not been heard before, so its presence indicates that this is something of special significance – which it is. Not only is it the solution for the girl's class project but it also makes clear the meaning of the title of the film.

NGĀ KIRIATA POTO

Wāwāhi

Pērā i te KTW (DOP), ka nui ngā hangarehe me ngā taputapu e wātea ana ki te kaiwāwāhi hei kinaki i te pūrākau kia ahurei ai, kia ihiihi ai te whakapuaki, ki te āhua rānei i whakaae tahi ai rāua ko te kaitohu.

Huiata whakaahua i runga pakitara

I te wā ka kite te kōtiro i ngā whakaahua i te pakitara, ka neke haere ngā hopu mai i tētahi whakaahua ki tētahi. Ka whakamira tēnei i ngā kaupapa o ngā whakaahua. Katoa rātou, he tāngata tū rangatira, he *āmaru*, ā, he Māori. He wāhine te nuinga. E whakaatu mai ana tēnei he pūtake whakakaha me te whakaahuru hoki tēnei i te kōtiro.

Memeha pōturi i te kōtiro e ūkui ana i ngā whakaahua

I te kōtiro e ūkui ana i ngā whakaahua, ka kite *memeha hipa-wā* tātou. He pānga tēnei hei whakaatu kāore i wawe tana mahi i tēnei mahi. He mea nui ēnei whakaahua ki te kōtiro me te whakatau hoki i tana mauri.

Whanowhiti mai i te kāinga ki te akomanga

He *hopu tata-atu* o te waka ki tā te kōtiro i kite tuatahi ai. Ko te hopu whai mai ko te kōtiro e pupuri ana i te waka. I te kāmera e aru whakamuri ana ka kite tātou kua kore kē ia i te kāinga engari kei te whakaatu i te waka hei wāhanga o tana kaupapa mahi ki te akomanga. Mā tēnei ka mawhiti te pūrākau mai i tētahi *papatau* ki tētahi, ā, kāore he raruraru ki te *kōtuitanga*. E mārama ana koinei te take i heria ai te waka e tēnei kōtiro ki te kura. Mā ngā hopu tata-atu e rua o te waka, i ngāwari te nekehia o te pūrākau e te kaiwāwāhi mai i tētahi papatau ki tētahi atu.

Tohutanga

E rua ngā tohu o te waka i hangaia e te pāpā mā te kōtiro. E whakaatu ana he momo kawenga tēnei he mea nui, ki tō rātou whānau. Hei waka tūturu Māori, e whakaatu ana i te ahurea Māori me te whai mana mō tēnei kōtiro me tōna whānau. Nā reira, i whakamahia te tohutanga e te kaihanganga kiriata ki tēnei kiriata hei whakaatu i te momo kawenga me te ahurea Māori.

Ngā hangarehe kāmera

Ka nui te whakamahia o te kāmera hei whakaatu i te iti me te whakamā o te kōtiro. Ka mahia tēnei mā te waiho i te kāmera kia hahaka, ki te teitei o te kōtiro. Ko te pānga o tēnei ina ko rāua ko tana pāpā i roto i te kitenga kāore tātou e kite i te upoko o te pāpā i te nuinga o te wā. Ka whakaatu tēnei he tino tāroaroa te āhua o pāpā, ā, he tino iti te kōtiro. Ka tuku tikanga hōhonu ētahi hopu. Kua whakaahuatia ētahi o ēnei i raro.

Hopu waenga, pana iho

WHAKAAHUATANGA HOPU: He pana iho pōturi ki te pāpā e here ana i te hū o te kōtiro.

E whakaatu ana te tāpare o tēnei hopu ehara te whare i te whare rahi. Ka whakatau hoki i te hononga i waenganui i te pāpā me te tamāhine. Ka haere te nekehanga o tēnei hopu mai i tētahi rūma ki te pāpā me te tamāhine – e tino whakaū ana he tino kiripuaki rāua. Ka whakaatu tēnei i te kitenga o tētahi ata e takatū ana te whānau.

Tata-atu

WHAKAAHUATANGA HOPU: Ngā ringa o te pāpā e here ana i tētahi miro ki te tīmau o te hū.

Kei te whakaatu mai he autaiā a Pāpā ki te mahi ki ngā rawa tino rauangi – i konei nā he miro kotahi.

Hopu waenga, koki teitei

WHAKAAHUATANGA HOPU: Te kōtiro e titiro whakarunga ana ki te pakitara.

E toru ngā whāinga o tēnei koki. Tuatahi, he hanga i te whakaaro he mea whai mana te pakitara. Tuarua, ka whakaatu i te ihiihi me te miharo o te kōtiro ki te pakitara. Ahakoa tana iti ka whakatauritea ana ki te pakitara, kāore ia e māharahara, ā, e mārama ana ka toro atu ia ki ngā mea o taua pakitara ā kō ake nei. Tuatoru, ānō nei, ko ia tērā kei te mātakihia e tētahi. Mai i te tirohanga ā-wairua, e mātakihia ana ia e ona tīpuna nō rātou nei ngā whakaahua e tāpare ana i te pakitara.



Tirohia
Hawaikii,
00:40



Tirohia
Hawaikii,
01:10



Tirohia
Hawaikii,
09:15

Editing

Like the DOP, the editor has many techniques and tools at their disposal to complement the story and tell it in a unique and interesting manner and in the way agreed in consultation with the director.

Montage of pictures on the wall

When the girl sees the pictures on the wall, the shots move from picture to picture. These highlight the subjects of the photographs. They are all proud, *dignified* people who are clearly Māori. Many of them are female. This shows viewers that these pictures are a source of strength and comfort to the girl.

Slow dissolves as the girl cleans pictures

As the girl wipes the glass frames, the audience sees a *time-lapse dissolve* occur. This has the effect of showing that she has not performed this task quickly. This shows the importance these photographs have for the girl and the comfort they give her.

Transition from home to classroom

There is a *close-up shot* of the waka as the girl first sees it. The next shot is of the girl holding the waka. As the camera tracks backwards, viewers see that she is no longer at home but is presenting the waka as part of her project to the class. The effect of this is that the story can skip from one *setting* to the next without any complications of *continuity*. It is obvious that the girl has taken the waka to school for this purpose. By having two close-up shots of the waka, the editor has seamlessly moved the story from one setting to another.

Symbolism

The waka that the father builds for the girl is a symbol of several things. It represents a form of transport that is important to their family. As a distinctly Māori waka, it also represents the Māori culture and the value it has for this girl and her family. So, the film maker has used symbolism in this film to represent both a mode of transport and Māori culture.

Camera techniques

In this film, the camera is often used to show the girl's small stature and shyness. It does this by having the camera low, at the girl's height. The effect of this is that when she shares a scene with her father, viewers often do not even see his head. This gives the impression that, because he appears so tall, she is, by comparison, very small. Some particular shots described below convey extra meaning.

Medium shot, push in

SHOT DESCRIPTION: Slow push in to the father tying the girl's shoe

This shot shows us that it is not a big house. It also establishes the relationship between the father and daughter. The movement in this shot goes from an outer room to the father and daughter – clearly establishing them as characters of importance. It also helps to set the scene as being one of a busy morning in the household.

Close-up

SHOT DESCRIPTION: Father's hands tie a thread around the shoe buckle.

It also shows the audience that he can work with very fine materials – in this case a single thread.

Medium shot, high angle

SHOT DESCRIPTION: Girl looking up to the wall

This angle serves three purposes. First, it sets up the expectation of the wall as being something of importance. Second, it shows the girl's interest and fascination with it. Although she is small by comparison, she is not daunted by it, and it is clear that she will engage with what is on it further. Third, it is as if someone is looking at her. From a spiritual perspective, she is being watched by her ancestors whose images are framed on the wall.



See
Hawaikii,
00:40



See
Hawaikii,
01:10



See
Hawaikii,
09:50

NGĀ KIRIATA POTO

Taua

KAITUHI/KAITOHU: Te Arepa Kahi



Pūrākau

E tauī wahangū ana tētahi ope taua ki te takutai. E hāpai ana rātou i tētahi waka tere moana taumaha he mauhere kua herea ki te ihu waka. He mahi uaua, he ngākau mārō tō rātou rangatira, kāore e aro atu ana ki te ngenge me te *whakangehengehe* o ana tāngata. E rua ngā tama tāne e noho ana i roto i te waka, he hoatu ipu wai tā rāua mahi. I torohū te hoatu wai a tētahi o ngā tama ki te mauhere. Ka taka te wā ka kokotihia rātou. I te ngenge rawa ngā toa ki te whawhai. Ka whakawāteahia te mauhere, ā, ka patua e ia te rangatira ngākau mārō. Nāna te rākau a te rangatira i hoatu ki te tama nāna i hoatu wai ki a ia. Ka heke te tama i te waka ka ārahi i tana ope ki te takutai.

Oro

Oro pūtakeari

Ko te huānga ahurei o te oro pūtakeari i tēnei kiriata, ahakoa e mauria ana tētahi waka nui i te ngahere, tērā te tino hāngū kē. E haere whakatūpato ana te ope taua, ā, i āta whakatau kia hāngū. E *mau mōkā ana* te nuinga o rātou hei tiaki kia kore he reo e rangona. Ko te pānga o tēnei ko ngā oro o te waka e mauria ana – e kekē ana, e wawara ana i ngā pana o tana haere. Ka āwhina tēnei oro ki te waihanga i te haere o te waka me te ope taua mā ngā kaitmātakitaki. Ko te oro o te waka e nekeneke ana hei āwhina kia mārāma ai tātou ki tōna taumaha nā konā i pau ai te hau o ngā toa. Arā hoki, ko te wawara o ngā rau, o ngā ponga ka tukia atu ana ka whakamira i te taiao e whakawhitia ana e rātou. Ehara i te mahi ngāwari, ā, ka uaua ake i te āhua o te whenua. Ko tētahi atu wāhanga motuhake o te oro pūtakeari ko ngā tiori manu, ko tātou e whakapono ana ko ngā oro kē o ngā toa hoariri e whaiwhai ana i te ope taua. He tino hoihoi ēnei oro, ka rangona pai. Ka arahia ngā kaimātakitaki kia pātai he aha rā te tikanga o ēnei oro. Mā tēnei kua tau mai te *tūtakarerewa* me te *pohopō*.

Oro pūtakeari-kore

He mea nui ngā wāhanga oro pūtakeari-kore i whakamahia i roto i tēnei kiriata. Ko te tangi o tētahi taonga pūoro pērā i te kōauau. Ka rangona ia wā e kite ai ngā kaimātakitaki i te tewhatewha. Ka hua ake i tēnei te mōhio he kaupapa nui e haere ana e pā ana ki te taputapu nei. Ko te tangi o te kōauau e ārahi ana i te ahunga o te ope me te waka. *Māngina* noa te rangona o ēnei oro kia hoatu rā anō te mauhere i te taputapu ki te tama. I konei ka rongo tātou i ngā orotahi he roa te whakatangihia mai i te taonga pūoro. Hei tautoko tēnei i te whakaaro ko te tama te rangatira hōu (tērā he tōtika ake) o te ope taua.

Ka whakamahia ētahi atu taonga pūoro ki te kiriata. Hei whakatau wairua Māori tēnei. Ka whakakahahia hoki te rongo i te *tūtakarerewa* me te *hopohopo* i roto i ngā kitenga e toru. Tuatahi, i te waka e haere ana i tana haere pōturi; tuarua, i te tama e mea ana ki te hoatu wai ki te mauhere; tuatoru, i te ope taua e *matakana haere ana* kei tūpono he *kokotinga*.

Taua

WRITER/DIRECTOR: Te Arepa Kahi



Story

A war party retreats to the coast in silence. They carry a heavy ocean-going waka with a prisoner lashed to the prow. The task is onerous, and their leader is merciless, ignoring the exhaustion and of his men. Two young boys sit in the waka and have the duty of providing calabashes of water as required. One of the boys secretly gives water to the prisoner. Later, the party is ambushed. The men are too exhausted to fight. The prisoner is freed and defeats the merciless leader. He gives the leader's weapon to the boy who gave him water. The boy leaves the waka and leads his people to the coast.

Sound

Diegetic sound

The unique aspect of the diegetic sound in this film is that, although there is a large waka being carried through the forest, it is extremely quiet. The ope taua is being cautious, and silence is intentional. Most of the men wear a bit to ensure vocal silence. The effect of this is that there are the sounds of the waka being moved – creaking and rustling – as it is pushed through the bush. This sound helps to create the journey of the waka and the ope taua for the audience. The sound of the waka moving helps viewers understand how heavy it is and therefore the exhaustion of the men. Also, the rustling of leaves and ponga trees as they are knocked over highlights the environment the men are travelling in. Carrying the waka is not an easy task, and it is made more difficult by the terrain. Other distinct diegetic sounds are the birdcalls, which viewers imagine are actually the sounds of the enemy warriors stalking the ope taua. These sounds are quite shrill and clear. They lead the audience to ask what the significance is of these sounds. In doing so, *tension* and *suspense* are created.

Non-diegetic sound

There are significant pieces of non-diegetic sound used in this film. These are the sounds of a Māori wind instrument or flute such as a kōauau. This sound is heard whenever the audience sees the tewhatewha weapon. This creates an immediate sense of significance around the weapon. The kōauau sound helps guide the direction of the ope and the waka. These sounds are only heard *fleetingly* until the prisoner hands the boy the weapon. At this point, we hear a prolonged series of notes from the instrument. This helps to support the idea that the boy has become the next (and probably better) leader of the ope taua.

Other taonga pūoro are used in the film. This helps to create a distinctly Māori feel. They also heighten the sense of *tension* and *apprehension* in three scenes: as the waka progresses on its slow journey; as the boy endeavours to give water to the prisoner; and as the ope taua becomes wary of a potential *ambush*.

NGĀ KIRIATA POTO



Tirohia
Taua,
00:20



Tirohia
Taua,
01:20



Tirohia
Taua,
03:05



Tirohia
Taua,
10:10

Ngā hangarehe kāmera

Hopu whānui (W/S)

WHAKAAHUATANGA HOPU: Te waonui a Tāne

Ka whakaū tēnei hopu i te papatau o te pūrākau e tata nei te hora ake. Ahakoa he whānui te hopu he kaupapa mārama kei te pūtahi. He kaponga e *tuputupu ana ngā tētē, e rūhā ana te tinana*. Hei whakaū, hei whakatau tēnei i te papatau o te kiriata.

Hopu whānui – whai whakararo ki te tirohanga a te manu

WHAKAAHUATANGA HOPU: Mai i te kāuru matomato, māota o te ngahere, ki ngā toa e tukituki tumu ponga ana, me te waka e kawea ana. I te kāmera e neke ana, ko tātou hoki e neke ana i raro i te kāuru rākau kia titiro whakararo ki te papa o te ngahere. Mai i reira ka kite tātou i tētahi ara e tārake mai ana me te waka e kawea ana i te ngahere.

Tata-atu (C/U)

WHAKAAHUATANGA HOPU: Ngā ringa e toto ana, e kukume ana i te taura

E whakaatu mai ana tēnei he whakapau kaha te hāpai waka i te taiao kino te uua. He mea nui kia mārama tēnei ki ngā kaimātakitaki hei ā muri iho hoki i te kore o ngā toa i takatū ki te whawhai kua mōhio tātou he aha i pērā ai.

Hopu waenga (M/S)

WHAKAAHUATANGA HOPU: Ka puta mai he toa i te ngahere.

I tēnei hopu ko tā tātou ka kite tuatahi ko te ao ngahere. Heoi, nāwai ka huri tēnei, i a tātou ka kite i tētahi toa e mau taiaha ana e puta mai ana i te mauwha. Ka tuku te rahi o tēnei hopu kia kite tātou āe he kokotinga tēnei. E puta mai ana ngā hoariri i te ngahere.

Wāwāhi

Ngā tapahanga

I muri i te wharatanga o te koroua ka inu te rangatira. I a ia e whakahoki ake ana i te ipu ka tere te tapahia o ētahi hopu. E aro ana ēnei hopu ki ngā ringa me ngā waha e whāwhai ana ki te inu mai i te ipu. Ka waihanga tēnei wāwāhitanga i te *kiriwera* me te tino hiainu o ngā toa. Nā te tere kua rangona te kaha kino o te mate hiainu wai.

Huiata

Hei ā muri ka whakamahia he huiata o ngā hopu aru. I ēnei hopu ka kite tātou i ngā rau me ngā karamata rākau e pahuretia ana e te kāmera. Ko te pānga o tēnei he waihanga i te whakaaro e neke ana te waka, ā, e haere ana te wā. Ahakoa hei hēkona i roto i te pūrākau, e waihanga ana tēnei wāwāhinga i te whakaaro kei te pahure ētahi haora.

Tohutanga

He tohu te tewhatewha o te kaha me te mana rangatira. Kei a ia tōna ake oro pūtakeari-kore (i kōrerohia i runga ake nei) me te ahurei hoki kāore i rite ki ētahi atu taputapu i roto i te kiriata. E toru anake ngā tāngata ka pupuri i te taputapu – he rangatira te katoa. Ka whakamahia hei whakaatu kua piki te tama tāne ki te tūranga o te rangatira. Mā tana piu i te taputapu kua tau ia hei rangatira – kua tau mai ki a ia te korowai o te kaipupuri i te taputapu o mua.

Camera techniques

Wide shot

SHOT DESCRIPTION: Sprawling native forests

This shot helps establish the setting of the story that is about to unfold. While the shot is wide, there is a clear central subject – a ponga tree with *sprouting leaves* and a *worn trunk*. This shot helps to establish and locate the setting of the film.

Wide shot – pan down to a bird’s-eye view

SHOT DESCRIPTION: From lush, green tree tops to men knocking over ponga stumps and the waka being carried. As the camera moves, viewers also move from beneath the tree tops to looking down on the forest floor. From there, viewers see a path being cleared and the waka being transported through the forest.

Close-up

SHOT DESCRIPTION: Bloody hands pulling on a rope

This shows that transporting the waka through the rugged terrain is physically draining. This is important for viewers to understand because later when the men are unprepared for battle, they need to know why that is.

Medium shot

SHOT DESCRIPTION: A warrior emerges from bush.

In this shot, viewers initially see forest life. However, this soon changes as they see a warrior wielding a taiaha emerge from behind a shrub. The size of this shot allows viewers to see that this is clearly an ambush. The attackers are coming out of bush.

Editing

Cuts

After the old man is injured, the leader takes a drink. As he hands his calabash back, there is a series of shots that are cut very quickly. These shots feature hands and mouths scrambling to drink from the calabash. This editing creates a sense of *desperation* and shows the extreme thirst of the men. The speed makes the yearning for water appear frantic.

Montage

Later, a montage of tracking shots is used. In these shots, viewers see foliage and treetops being passed by the camera. The effect of this is that it creates the feeling that the waka is moving and also that time is passing. Although seconds of story are passing, this editing creates a feeling that hours are passing.

Symbolism

The tewhatewha is a symbol of strength and leadership. It has its own distinctive non-diegetic sound (as discussed previously) and it is also unique and unlike other weapons shown in the film. Only three people hold the weapon – all of whom are leaders. It is used to show that the boy ascends to a position of leadership. By wielding the weapon, he has become the leader – assuming the mantle of the previous holder of the weapon.



See
Taua,
00:20



See
Taua,
01:20



See
Taua,
03:05



See
Taua,
10:10

NGĀ KIRIATA POTO

Tama Tū

KAITUHI/KAITOHU: Taika Waititi



Pūrākau

E ono ngā hōia – nō Te Rōpū Rua Tekau mā Waru – e neke haere ana i ngā ngahorotanga a te pakanga i Itāria. Ka whakamaru rātou ki tētahi whare i pahūtia ka tatari kia tau mai te pō. E tata ana te hoariri nō reira me wahangū rātou. Nāwai, ka takeō, ā, kua tīmata ngā hōia ki te haututū tētahi ki tētahi, ahakoa te wahangū tonu. Ka rere mai he kōkako ki te whare, he tohu maumahara he pakanga tērā e nguha ana i waho. Pō ana, ka huihui rātou ka *karakia kōkihi* i mua i te hoki atu ki te mura o te ahi o te pakanga i waho.

Ngā hangarehe kāmera

Ka tīkina atu e te kiriata ētahi hangarehe kāmera hei hanga ake i te pūrākau.

Hopu aru waenga

Ko ngā hopu huaki ka aru iho, ka aru ake i te whare i pahūtia, e whai ana i ngā hōia i a rātou ka haere i tā te hōia haere i roto i te whare. Ko te rahi o tēnei hopu he whānui e kite ai tātou nō Te Rōpū Rua Tekau mā Waru ngā hōia me tō rātou *matakana* ka tūpono pea he kokotinga. Ko te nekehanga o tēnei hopu ka waihanga i te wairua hopohopo, whakatūpatō o ēnei tāngata. Ka whakaatu mai hoki ko te tūkinotanga i te whare kāore i noho ki te wāhi kotahi engari e hōrapa ana.

Hopu tūnga tiro (POV)

WHAKAAHUATANGA HOPU: Karu whātata

Ka heria ngā kaimātakitaki e tēnei hopu ki te tirohanga o te hōia e noho mataara ana. Nā te whakamahi i te karu whātata kua kite tātou i tāna e kite ana. I a ia e karapa ana i te kitenga o waho ka kite tātou i tētahi hōia Tiamana i te wā i kite hoki ia. Mā te heri i ngā kaimātakitaki ki tēnei tūnga tiro ka whakakahangia e te kaihanganga kiriata te tūtakarerewa me te *whakaweti* ka tūpono i tua atu i te rūma kua ngahorotia, e whakamaru nei rātou. Ka tuku hoki tēnei hopu kia kite tātou kāore noa iho tēnei hōia Tiamana i te tangata wetiweti.

Koki-hahaka (L/A)

WHAKAAHUATANGA HOPU: Ngā tāne e karakia ana

He koki ahurei tēnei ka tuku kia kite tātou i ngā kanohi katoa o ngā tāne i te wā kotahi. E hui ana rātou ki te karakia. He mea nui tēnei koki nā te mea e whakaatu ana i te kotahitanga o ngā tāne. Kāore he aha o ngā tūranga, ngā pakeke, ngā tuakiri i a rātou ka whakakotahi mō tēnei tikanga o te ao Māori – arā ko te āhuatanga i rite katoa ai rātou. He hahaka te koki e titiro whakarunga ana ki ngā tāne me te huri haere i a rātou katoa. E whakaatu ana tēnei i te tino arotahi o ngā tāne me tō rātou ngākau nui ki tēnei tino wā – he rerekē ki ngā haututū o mua mai. E whakaatu mai ana hoki i ngā upoko o ngā tāne e tuohu ana. Ahakoa te kore e mārama he aha e kōrerohia ana e kī mai ana tēnei koki he momo karakia i te haere.



Tirohia
Tama Tū,
02:00



Tirohia
Tama Tū,
08:25



Tirohia
Tama Tū,
14:30

Tama Tū

WRITER/DIRECTOR: Taika Waititi



Story

Six soldiers – members of the Māori Battalion – are moving through the ruins of war-torn Italy. They shelter in a bombed building and wait for the cover of darkness. The enemy are nearby, so the men must maintain silence. As time passes, boredom sets in, and the men begin to pass the time with quiet pranks and gags with each other. A crow flies into the building, a reminder of the war that is going on around them. When darkness finally sets in, the men gather for a *whispered karakia* before returning to the battlefields outside.

Camera techniques

The film uses several camera techniques that help to build the story.

Medium tracking shot

The opening shot tracks in and out of the bombed building and follows the soldiers as they move in military fashion through the building. The size of this shot is wide enough for the audience to see that they are Māori Battalion soldiers and that they are *wary* of possible ambush. The movement of this shot helps to create the sense of apprehension and caution that the men are exercising. It also shows the audience that the damage to the building is not confined to one specific area but is widespread.

Point-of-view shot (POV)

SHOT DESCRIPTION: Telescopic sights

This shot takes the audience into the perspective of the soldier who is on duty. The use of the telescopic sight allows viewers to see what he sees. As he surveys the scene outside, viewers see a German soldier at the same time he does. By taking the audience into this point of view, the film maker heightens the tension and the *perceived threat* from beyond the destroyed room they are sheltering in. This shot also allows viewers to see that this particular German soldier is not actually a threat at all.

Low-angle (L/A)

SHOT DESCRIPTION: Men saying a karakia

This is a unique angle that allows us to see all of the men's faces at once as they are gathered together for a karakia. This angle is important because it shows that the men are all together as one. The fact that they are different ranks, ages and personalities does not matter as they all come together for this aspect of their culture – one definite thing they all share. The angle is low, looking up to the men, and it moves around them all. This shows that all of the men are very focused and treat this karakia as a moment of importance – a stark contrast to the humour shown earlier. Also, it reveals to us that the men are bowing their heads. Even if viewers do not understand what is being said, this angle tells them it is a prayer of some kind.



See
Tama Tū,
02:00



See
Tama Tū,
08:25



See
Tama Tū,
14:30

NGĀ KIRIATA POTO

Oro

Oro pūtakeari

He aukaha te oro pūtakeari i tēnei kiriata. Koinei te huānga matua i whakamahia e te kaihangā kiriata hei whakatau i tētahi wairua mōrearea e karapoti ana i ngā tāne – arā i waho o atu o tō rātou whare. Ka rongo tātou i ngā pahūtanga, i ngā pū kei tawhiti. Ka rongo tātou i te tata o ngā oro o ngā reo Tiamana.

I te wā i pūhia te hōia Tiamana ka rangona te pakū o te pū. He tawhiti noa atu te rongo. Ko te pānga o tēnei e mea ana i waho atu o te whare, he tāone, he whenua kua parekuratia. I tutuki tēnei nā te oro pūtakeari o te kariri mai i *tawhiti* me te *āhua pūngengene* o te oro.

I te rerenga mai o te kōkako ki te rūma i whakapōturihia tērā. Ka rongo hoki tātou i ana parirau e pōturi ana te pakipaki. Ahakoa kāore te oro i rite ki te mea tūturu, i tino eke ki te rangi, i tino hoihoi me te *whakapehapehatia*. Hei waihanga tēnei i te whakaaro he tohu te kōkako, ā, kia mahara ki te pakanga kua tata nei tō rātou hoki atu. Ka rongo hoki tātou i te tangi a te kōkako – he whakamahara kino i te pakanga i waho, ā, he tangi tiotio hoki ki te taringa. I tēnei wā ko ngā tangi a te kōkako e whakamahia ana hei kawē i te whakaaro o te tohu kino.

Oro pūtakeari-kore

I te rerenga mai o te kōkako ki te rūma ka tino rangona he tangi hoihoi. He pūtakeari-kore rawa atu te tangi. Ko tōna pānga he noho mai hei papamuri ka whakamira i ngā oro o te manu. Ko te manu he whakamaharatanga kāore i pai o te pakanga i whakarērea e rātou mō tētahi wā poto, ā, he tikanga pōuriuri tō tēnei tangi me te whakaatu kua tino huri kē te pūrākau mai i te wairua ngahau o mua mai.

Ā, ka pō haere ka rongo tātou i tētahi tangi pūoro hōhonu nei he *hākerekere* te oro. Tērā pea ko te oro o te taonga Māori – he pūtātara pea. Ko te pānga o tēnei he tohu ake kua taka te pō koia te tohu ki ngā hōia kia hoki ki te whawhai me te pakanga i waho.

He mea nui hoki te oro pūtakeari-kore o te waiata i te whakamutunga. He *tāhopunga*, he *tāhoputanga anō* rānei o tētahi waiata Itāriana i waiatahia e ētahi o Te Rōpū Rua Tekau mā Waru. Hei whakatau tēnei i te wāhi kei reira te kiriata – ko Itāria. Hei tautoko hoki he pūrākau tēnei mō Te Rōpū Rua Tekau mā Waru. I oti mai ngā tāhopunga o ngā waiata maha i waiatahia e rātou me ngā mea Itāriana hoki i akona, i a rātou i reira.

Tere tonu te toko ake o ngā pūmahara mō Te Rōpū Rua Tekau mā Waru me ā rātou mahi i tāwāhi i te wā o te pakanga. He hāngai pai te oro pōuri o te waiata ki te wairua o te kiriata he momo whakamana i ngā tama toa i whawhai i roto i Te Rōpū Rua Tekau mā Waru i te wā o te pakanga.

Ka rerehu mai te waiata i ngā tāne e karakia ana me te kaha haere i a rātou e wehe atu ana i te whare. Nā te pēnei, kua tohua mai te whakamutunga o te kiriata me te haere tonu mō te roanga o ngā *whakamihī kati*.

Sound

Diegetic sound

The diegetic sound in this film is strong. It is the primary element the film maker has used to create the sense that there is danger around the men – particularly outside the remains of the building they are in. The audience hears distant explosions and gunfire. Nearby, there are sounds of German voices.

When the German soldier is shot, gunshot can be heard. Its sound is distant, far away. The effect of this is to suggest that outside the building is a sprawling mass of a city landscape in ruins. This is achieved by the bullet sounding *distant* and *partially muffled*.

Later, when the crow enters the room, it is in slow motion. The audience also hears the sound of its flapping wings in slow motion. The sound is not realistic as it is very heightened, very loud and *exaggerated*. This helps to create the idea that the crow is an omen and a reminder of the war they are soon to re-enter. The audience also hears the cry of the crow – another unpleasant reminder of the war outside and also a very uncomfortable sound. So, in this instance, the sound is used to convey the idea of the crow being a bad omen.

Non-diegetic sound

When the crow enters the room, a high-pitched tone can be clearly heard. The tone is definitely non-diegetic. This has the effect of being a background that highlights the sounds of the bird. The bird is an unwelcome reminder of the war the men have momentarily escaped from, so this supporting tone carries a dark meaning and also helps to show that the story has made a clear turn away from the comedic moments earlier.

Later, when darkness is falling, the audience hears a deep musical tone that sounds very *sombre*. It is possibly the sound of a Māori trumpet – a pūtātara perhaps. The effect of this is that it signals that night has fallen and the soldiers must once again return to the fighting and the war outside.

The song at the end is another important piece of non-diegetic sound. It is a *recording* or a *re-recording* of an Italian song sung by members of the Māori Battalion. This helps to further place the exact location of the film – Italy. It also helps to further make this a story of the Māori Battalion. This group was often known as the singing battalion, and there are recordings of many songs it sang, including ones in Italian that the men learnt during their time there.

The song immediately raises memories of the Māori Battalion and their efforts abroad during the war. The sad sound of the song is befitting of the nature of the film in that it is a tribute of sorts to the young men who fought in the battalion during the war.

The song fades in as the men have their karakia and grows in volume as they leave the building. In this way, it signals the end of the film, and it continues being heard during the *closing credits*.

NGĀ KIRIATA POTO

Te Wāwāhi

Ngā tapahi peke

I te wā i tau ngā tāne ki te whare i kite rātou i te rahi o ā rātou matā e toe ana. I whakamahi te kaiwāwāhi i ētahi *tapahi peke tere* e kite ai tātou i ētahi ringa e whakawhiti kariri, kiripi, makahini ana. Ko te pānga o tēnei ko tō rātou rite ki te rōpū hōia autai. He kakama, he hāngai pū te nekeneke. E whakaatu ana ngā tapahi peke i ngā nekehanga taikaha, taumauri o ngā ringa o ngā hōia, hei whakaatu atu e tino mārama ana rātou he aha tā rātou mahi.

Ngā memeha

E pō haere ana, ā, kua roroa haere ngā atarangi i te rūma ka whakamahia ētahi *memeha* e te kaiwāwāhi. I ia hopu ka kite tātou e tau mai ana te pōuritanga o ngā ātārangi i ngā pakitara, i ngā papa me ngā kākahu hōia. Ka āwhina te *whanowhiti memeha* ki te whakaatu ko te wā e hipa ana, ā, e pō haere ana, e pō haere ana.

Huiata

I tēnei kitenga anō ka kite tātou i ngā wāhanga o te rūma, ngā kākahu hōia Māori me ō rātou kanohi. I ēnei hopu ka kite tātou e pōuri haere ana, ā, e horomia ana te rama o ia hopu e ngā ātārangi. Ka whakaemihia ēnei hopu hei huiata, hei whakaatu kua ūhia ngā mea katoa e te pōuri, kei ngā wāhi katoa te pōuri o te ātārangi – kua i ētahi moka noa iho. He tino pānga o tēnei mō te pūrākau arā, i ngā kaimātakitaki ka mārama e pō haere ana kua mōhio tātou koinei tā rātou e tatari ana – ko te korowai o te pōuri – ā, me hoki atu rātou ki te pakanga.

Ngā tohutanga

E toru ngā tino tohutanga o roto i tēnei kiriata. Tuatahi ake, ko te kōkako. I ngā ahurea o Ūropi he tohu kino te kōkako, i ētahi wā he *kawainga* o te mate. Ko tana tae hoki he pango he tohu kino anō ki ngā ahurea maha. I ētahi huānga o te ahurea Māori ina hou mai he manu ki roto he tohu tērā he aituā, he mate ka pā. I roto i tēnei kiriata he tohu te manu mō ēnei mea katoa me te noho hei whakamaharatanga o te pakanga me te mate i whai wā wātea poto ai ngā tāne. Ahakoa kāore he tikanga pū o te manu engari ko te kite ake i aha ngā tāne ka tau te whakaaro ehara tērā i te tohu pai ki a rātou, engari he manuhiri kāore i paitia.

He whai tohu anō hoki ngā mea e rua i waihotia me ngā putunga para i te mutunga – he takawairore hōia me tētahi whakairo. He tohu rāua tahi o ngā hōia Māori – i tēnei wā ko ēnei tāne nei – ko ngā mema o Te Rōpū Rua Tekau mā Waru.

Editing

Jump cuts

When the men arrive in the building, they take stock of their combined ammunition. The editor uses a series of *fast jump cuts* in which we see different hands exchanging bullets, clips and magazines. The effect of this is to make the men seem like a group of professional soldiers. They move quickly and with precision. The jump cuts show strong, deliberate movements of the soldiers' hands that give the effect that the men are very clear about what they are doing.

Dissolves

When night is falling and the shadows are lengthening in the room, the editor uses a series of *dissolves*. In each shot, we see the advancing darkness of the shadows on walls, timber and uniforms. The *dissolve transition* helps to show that time is passing, and it is getting gradually darker.

Montage

During this same scene, the audience sees parts of the room, Māori soldiers' uniforms and faces. In each of these shots, the audience sees that it is getting darker and shadows are slowly engulfing the light of each shot. When these shots are assembled as a montage, it has the effect of showing that night is falling over everything, and the darkness of shadows is everywhere – not just in isolated pockets. This has important repercussions for the story because as viewers understand that night is falling, they realise that this is what the soldiers have been waiting for – the cover of darkness – and they must now venture back into the war.

Symbolism

There are three important pieces of symbolism in this film. The first is the crow. In European cultures the crow is often seen as a bad omen and sometimes even a *harbinger* of death. The fact it is black is another bad sign in many cultures. In some aspects of Māori culture when some birds come inside, this is a sign of pending doom or death. In this film, the bird is a symbol of all of these things and at the same time a reminder of the war and death that the men have had some small respite from. While no exact meaning is given to the bird, the men's reaction is enough to suggest that it is not a welcome sign for them, rather an unwanted visitor.

The two things left behind in the rubble at the end – a toy soldier and a carved piece of wood with an intricate Māori design – are also symbolic. Together, they symbolise Māori soldiers – in this case, these men – members of the 28th Māori Battalion.

Ngā Ngohe Ākonga

Hawaikii

a. I waihangatia te pākiki wawe e whai ake nei (Pākiki Ākonga *Hawaikii*) kia whakaaro ngā ākonga mō te kiriata kātahi tonu rātou i kite. Whakaatuhia te kiriata, ā, i mua i te matapakinga, tukua ngā ākonga kia mahi i tēnei pākiki. Ki ia whakautu, me toro ngā ākonga ki tētahi mea i kite, i rongu, i mātaki rātou i te kiriata. Ka taea te kiriata te whakaatu anō i a rātou e whakautu ana i te pākiki.

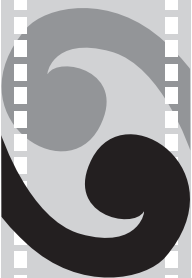
e. Mā te whakamahi i ngā tauira kua tāutua o ngā hangarehe kāmera i whakamahia ki te kiriata, *okioki* ki tētahi o ngā hopu i matapakihia. Tonoa ngā ākonga kia whakarārangi i te katoa o ngā mōhiohio ki ō rātou whakaaro e whakaatuhia ana ki taua hopu. Mahia anōtia mō ngā hopu e rua atu.

h. E arotahi ana ki te oro i whakamahia ki tēnei kiriata, mā ngā ākonga e whakaahua te pānga o te pūoro i whakamahia. I pēhea tana huri i te mutunga o te kiriata? Ki ō rātou whakaaro he aha te kaihanganga kiriata i kōwhiri ai kia pēnei?

i. Kōwhiria he raupapa hopu e toru (kaua e iti iho). Me titiro ngā ākonga ki te āhua i tapahia ai ērā e te kaiwāwāhi. I pēhea te mahia o tēnei kia kaha ake ai te pūrākau? Mā ngā ākonga e whakaatu ā rātou kitenga ki te akomanga.

k. Ko te *rārangitaki* mō tēnei kiriata ko “He pāpā me te tamāhine ko ō rāua *hipanga* tuatahi ki tētahi ao kē.” E aro noa ana ki te oro me te kāmera, me mahi e ngā ākonga he rārangi o ngā āhua katoa ka whakaatuhia tēnei rārangitaki i roto i te kiriata.

m. I roto i te kiriata, mō te kaupapa mahi a te kōtiro me kimi e ia tētahi momo kawenga he mea nui ki tōna whānau. Mā ngā ākonga e whakautu ngā pātai e whai ake nei: He aha te waka i mea nui ai ki tōna whānau? I pēhea tana āhua i te wā i whakaatuhia e ia ki tana akomanga? He pēhea te *pātahi* o tēnei ki te ingoa o te kiriata?



Suggested Student Activities

Hawaikii

- a.** The following quick quiz (Pākiki Ākonga *Hawaikii*) is designed for students to think about the film they have just seen. Screen the film, and prior to any discussion, let students take this quiz. For each answer, students *must* refer to something they have seen, heard or observed in the film. You could show them the film a second time as they answer the quiz.
- b.** Using the identified examples of camera techniques used in the film, *pause* on one of the shots discussed. Ask students to list all the information that they think is shown in that shot. Repeat for two more shots.
- c.** Focussing on the sound that is used in this film, students describe the effect of the music that is used. How does it change at the end of the film? Why do they think the film maker has chosen to do this?
- d.** Choose any sequence of three shots (at least). Students look at the way they have been cut together by the editor. How has this been done to strengthen the story? Ask students to present their findings to the class.
- e.** The *logline* for this film is “A father and daughter take their *first steps* into a foreign world.” Considering only the sound and the camera, students make a list of all the ways that this logline is shown in the film.
- f.** In the film, the girl’s project required her to find a mode of transport that is important to her family. Students answer the following questions: Why was the waka important to her family? How did she seem when she presented it to her class? How does it *relate* to the title of the film?

Ngā Ngohe Ākonga

Taua

a. I waihangatia te pākiki wawe e whai ake nei (Pākiki Ākonga *Taua*) kia whakaaro ngā ākonga mō te kiriata kātahi tonu rātou i kite. Whakaatuhia te kiriata, ā, i mua i te matapakinga, tukua ngā ākonga kia mahi i tēnei pākiki. Ki ia whakautu, *me* toro ngā ākonga ki tētahi mea i kite, i rongo, i mātaki rātou i te kiriata. Ka taea te kiriata te whakaatu anō i a rātou e whakautu ana i te pākiki.

e. Mā te whakamahi i ngā tauira kua tāutua o ngā hangarehe kāmera i whakamahia ki te kiriata, *okioki* ki tētahi o ngā hopu i matapakihia. Tonoa ngā ākonga kia whakarārangi i te katoa o ngā mōhiohio ki ō rātou whakaaro e whakaatuhia ana ki taua hopu. Mahia anōtia mō ngā hopu e rua atu.

h. E arotahi ana ki te oro i whakamahia ki te kiriata, mā ngā ākonga e whakaahua te oro ka rongo tātou ia wā e kite ai tātou i te tewhatewha. Ki ō rātou whakaaro he aha te kaihanganga kiriata i kōwhiri ai kia pēnei?

i. Kōwhiria he raupapa hopu e toru (kaua e iti iho). Mā ngā ākonga e titiro ki te āhua i tapahia ai ērā e te kaiwāwāhi. I pēhea te mahia o tēnei kia kaha ake ai te pūrākau? Mā ngā ākonga e whakaatu ā rātou otinga ki te akomanga.

k. Ko te rārangitaki mō tēnei kiriata ko “I te pakanga, hinga atu he rangatira, ara mai he rangatira.” E aro noa ana ki te oro me te kāmera, me mahi e ngā ākonga he rārangi o ngā āhua katoa ka whakaatuhia tēnei rārangitaki i roto i te kiriata.

m. I āta whakatau te tama tāne kia hoatu wai ki te mauhere ahakoa ko ia tonu pea ka raru. Mā ngā ākonga e whakautu ngā pātai e whai ake nei: He aha ia i kōwhiri ai kia pēnei? He aha tētahi atu o ngā tāne i kore ai i whakaaro ki te mahi pērā hoki? He aha ngā *ngakinga* o tēnei mahi?



Suggested Student Activities

Taua

a. The following quick quiz (Pākiki Ākonga *Taua*) is designed for students to think about the film they have just seen. Screen the film, and prior to any discussion, let students take this quiz. For each answer, students *must* refer to something they have seen, heard or observed in the film. You could show them the film a second time as they answer the quiz.

b. Using the identified examples of camera techniques used in the film, pause on one of the shots discussed. Ask students to list all the information that they think is shown in that shot. Repeat for two more shots.

c. Focussing on the sound that is used in this film, students describe the sound we hear whenever we see the tewhatewha. Why do they think the film maker has chosen to do this?

d. Choose any sequence of three shots (at least). Students look at the way they have been cut together by the editor. How has this been done to strengthen the story? Ask students to present their findings to the class.

e. The logline for this film is “In war, leaders fall and leaders rise.” Considering only the sound and the camera, students make a list of all the ways that this logline is shown in the film.

f. The boy made a determined effort to give water to the prisoner even though it could have meant problems for himself. Students consider the following questions: Why did he choose to do this? Why would any of the men not have done the same thing with the water? What were the *repercussions* of this action?

Ngā Ngohe Ākonga

Tama Tū

a. I waihangatia te pākiki wawe e whai ake nei (Pākiki Ākonga Tama Tū) kia whakaaro ngā ākonga mō te kiriata kātahi tonu rātou i kite. Whakaatuhia te kiriata, ā, i mua i te matapakinga, tukua ngā ākonga kia mahi i tēnei pākiki. Ki ia whakautu, *me* toro ngā ākonga ki tētahi mea i kite, i rongo, i mātaki rātou i te kiriata. Ka taea te kiriata te whakaatu anō i a rātou e whakautu ana i te pākiki.

e. Mā te whakamahi i ngā tauira kua tāutua o ngā hangarehe kāmera i whakamahia ki te kiriata, okioki ki tētahi o ngā hopu i matapakihia. Tonoa ngā ākonga kia whakarārangi i te katoa o ngā mōhiohio ki ō rātou whakaaro e whakaatuhia ana ki taua hopu. Mahia anōtia mō ngā hopu e rua atu.

h. E arotahi ana ki te oro i whakamahia ki te kiriata, me whakaahua ngā ākonga te pānga o te oro i whakamahia i te mutunga o te kiriata. He aha te reo? Ki ō rātou whakaaro he aha te kaihanganga kiriata i kōwhiri ai kia pēnei?

i. Kōwhiria he raupapa hopu e toru (kua e iti iho). Mā ngā ākonga e titiro ki te āhua i tapahia ai ērā e te kaiwāwāhi. I pēhea te mahia o tēnei kia kaha ake ai te pūrākau? Mā ngā ākonga e whakaatu ā rātou otinga ki te akomanga.

k. Mā ngā ākonga e mahi he rārangi o ngā āhua katoa i mahia mai ai tēnei pūrākau kia tino tūturu ā-hītori ai. He aha ki ō rātou whakaaro i whāia ai kia noho tūturu ai, kia tika ā-hītori ai.

m. I roto i ngā ngahorotanga whare i reira rātou, i paku whakatā ngā tāne mai i te ao i waho. Mā ngā ākonga e whakautu ngā pātai e whai ake nei: I pēhea tā rātou whakarere atu i te pakanga o waho mō te wā poto? He aha ngā whakamaharatanga o te pakanga? I pēhea tō rātou whai kaha kia hoki anō ai ki te pakanga?



Suggested Student Activities

Tama Tū

- a.** The following quick quiz (Pākiki Ākonga *Tama Tū*) is designed for students to think about the film they have just seen. Screen the film, and prior to any discussion, let students take this quiz. For each answer, students *must* refer to something they have seen, heard or observed in the film. You could show students the film a second time as they answer the quiz.
- b.** Using the identified examples of camera techniques used in the film, pause on one of the shots discussed. Ask students to list all the information that they think is shown in that shot. Repeat for two more shots.
- c.** Focussing on the sound that is used in this film, students describe the effect of the music that is used at the end of the film. What language is it in? Why do you think the film maker has chosen to use this?
- d.** Choose any one sequence of three shots (at least). Students look at the way they have been cut together by the editor. How has this been done to strengthen the story? Students present their findings to the class.
- e.** Students make a list of the ways in which this story has been made to be as historically realistic as possible. Why do they think such care has been taken to ensure realism and historical accuracy?
- f.** Within the ruins of the building they are in, the men find some respite from the world outside. Students consider the following questions: How do they momentarily escape from the war outside? What reminders are there of the war? How do they draw strength to return to war?

Pākiki Ākongā

Hawaikii



1. He aha te whāriki whatu ka kite tuatahi tātou?
2. He aha te pāpā i whakamau ai i te whītiki hū o te kōtiro?
3. He aha ki ōu whakaaro te mahi a tōna pāpā?
4. He aha tētahi mea kotahi e mōhio ai tātou he whānau pukumahi tō te kōtiro?
5. Ki ōu whakaaro he aha ngā kare ā-roto o te kōtiro mō tana kura?
6. He aha te pāpā i tuku karakia ai?
7. He aha i uaua ai ki te kōtiro tana noho i te kura?
8. He aha ki ōu whakaaro ngā kare ā-roto o te kōtiro mō ngā whakaahua i te pakitara?
9. Nō hea mai te waka?
10. I a ia ka whakaatu (i te waka) ki tana akomanga, i huri pēhea nei tōna āhua?

Pākiki Ākongā

Taua



1. E mauria ana te waka ki hea?
2. Nā te aha e mauria ai ki tuawhenua?
3. He aha te tūranga o ngā tama tāne e rua?
4. He aha rātou i haere wahangū ai?
5. He aha te kaumātua i whakarērea ai?
6. He aha koe i mōhio ai he kokotinga kei te haere?
7. He aha te tama tāne i hoatu wai ai ki te mauhere?
8. He aha te ope taua i kore ai i tautoko i tō rātou rangatira, ka whawhai?
9. He aha te mauhere i hoatu ai i te tewhatewha ki te tama tāne?
10. I ahatia e ia (e te tama) te tewhatewha?



Pākiki Ākongā

Tama Tū



1. Ko wai ēnei tāngata?
2. Ki ōu whakaaro, kei hea o te ao rātou?
3. He aha rātou i wahangū ai?
4. He pēhea tā rātou noho ki te wāhi kei reira rātou?
5. He aha te tūtei i kōwhiri ai kia kua te hōia Tiamana e pūhia?
6. He aha tā rātou e tatari ana?
7. He aha ō rātou whakaaro i te kitenga i te kōkako?
8. He aha rātou i whakatau ai kia wehe atu?
9. He aha ā rātou kōrero?
10. He aha ngā mea e rua i mahue ki muri?



Waihanga me te Whakamahere Kiriata Poto

Mā te whakamahi i *Hawaikii*, *Taua* me *Tama Tū* hei tauira, waihangatia, whakamaheretia tāu ake kiriata poto e ai ki tētahi o ngā kitenga e whai ake nei:

- he ākonga whakamā ka kawē i tētahi mānuka hōu
- he taiohi whakamā e tū atu ana ki te aroaro o tētahi kaiwhakaweti
- me tatari wahangū tētahi rōpū ākonga takeo kia tukuna rā anō rātou kia haere atu i te akomanga
- he wā o te hītori ao Māori.

Me whai kia:

- kua e roa ake i te tekau mā rima meneti
- hora tētahi pūrākau pakari, hōu he pūtake māmā tōna
- whakaatuhia ētahi kiripuaki ahurei, e kore e warewaretia
- whārikihia me te kore e whirinaki ki ngā kōrerorero kiripuaki
- whakamahi i ngā koki, i ngā rahi me ngā nekehanga kāmera huhua kia puta ngā pānga huhua
- whakamahi tīpakonga oro pūtakeari, pūtakeari-kore kia puta ngā pānga huhua
- whakamahia ngā tūmomo hangarehe wāwāhi huhua hei whakarākei i tō pūrākau, kia horahia ki tō kiriata.

**He Poroporoaki ki a Wiha Te Raki Hawea,
nāna ngā kōrero o roto nei i whakamāori.**

*Kua takitahi ngā whetū o Matariki, kua whati te tara o te marama.
E te ringa tārai kupu kua nunumi atu ki te kāhui kahurangi,
ki te nohonga mene kei ōu mātua tīpuna.*

*Auē e Wiha, e te ringa rehe, i kōmingomingo rā te aroha
me te kore whakapono atu i te rerenga mai o te kupu,
kua ngaro whakaaitu koe.*

*E kore rawa e wareware ngā kaupapa whakarangatira i te reo
i torotoro mai ai ōu nā ringaringa kia rangatira tonu ai.
Tō kaha noa i Rākaumangamanga, i ngā Kura Reo, i Te Taura Whiri,
i Te Tāhuhu o te Mātauranga me te Ao pāpaho.*

*Ko tēnei rauemi tonu tētahi o āu nā taonga kua waiho mai e koe
hei tūāpapa pūmau e tū tangata ai a taiohi mā, ā, ka noho tonu hoki
hei whakamaumaharatanga i āu nā mahi rangatira.*

*E taku whakateitei ki ngā whenua, taku pōhoi toroa e moe rā
i raro i ngā parirau atawhai o te Runga Rawa.*

Ko ngā kōrero nā Pere Durie 2009

Nā Wiha Te Raki Hawea i whakamāori.

Nā Te Tumu Whakaari o Aotearoa ngā whakaahua 2009

Kua whakaputahia tētahi kōpaepae kiriata hei tautoko i te pukapuka nei.

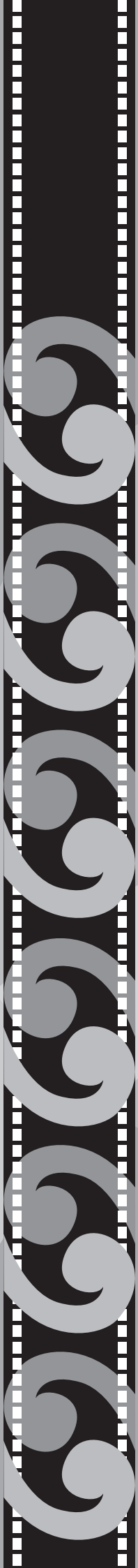
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He mea whakaputa tēnei pukapuka mō Te Tāhuhu o te Mātauranga e Huia.

**Kua rāhuitia ngā motika katoa kia āta whakaaetia rā
anō e te hunga kei a ia te mana tārua.**





TE TĀHUU O TE MĀTAURANGA
Ministry of Education

Te Kāwanatanga o Aotearoa

