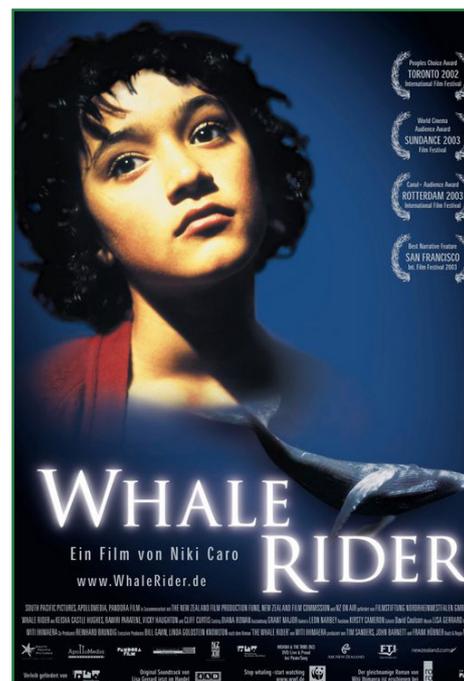
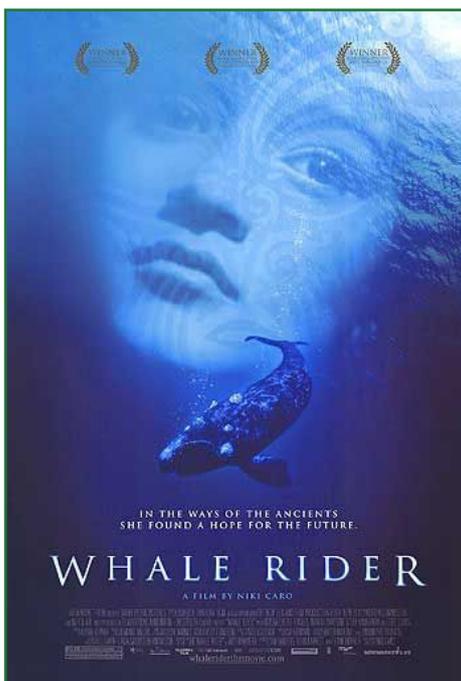
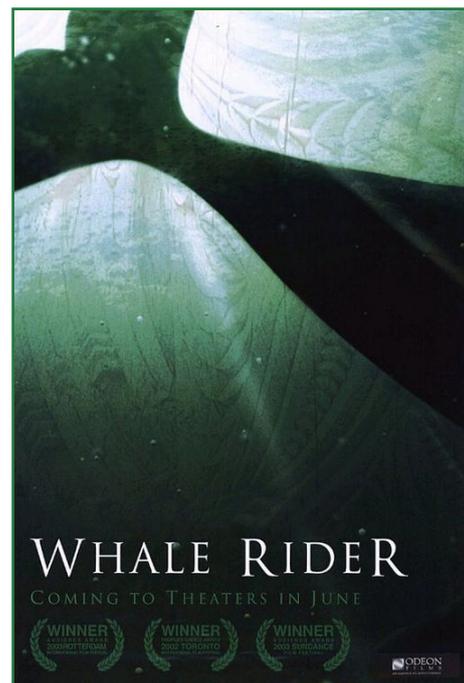
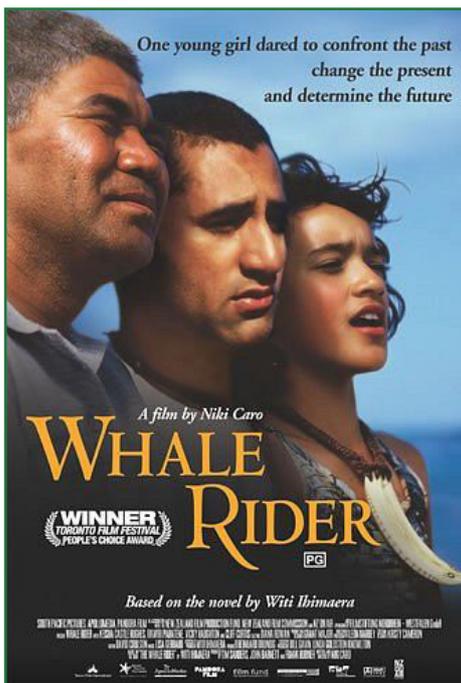


FILM POSTERS

Have a look at the film posters below.
 Speculate about the content of the film Whale Rider.
 Describe and analyse the posters and say which of the four you like most.



CHARACTER DEVELOPMENT

Choose one of the five main characters (Paieka, Koro, Nanny Flowers, Porourangi, Rawiri) and trace his/her development throughout the film.



Use the table below as a guideline for your answers.

	ACTIONS & BEHAVIOUR	INTERACTION WITH CHARACTERS	MOTIVATION
Beginning			
Middle			
End			

CHARACTER CONSTELLATION

Create a diagram in which you outline the relationship(s) between the characters and the conflicts between them (proximity, alignment, etc.).

You may want to use popplet.com to create your diagrams.



CULTURAL INFLUENCES

Where would you position each character in the diagram below?
Why?



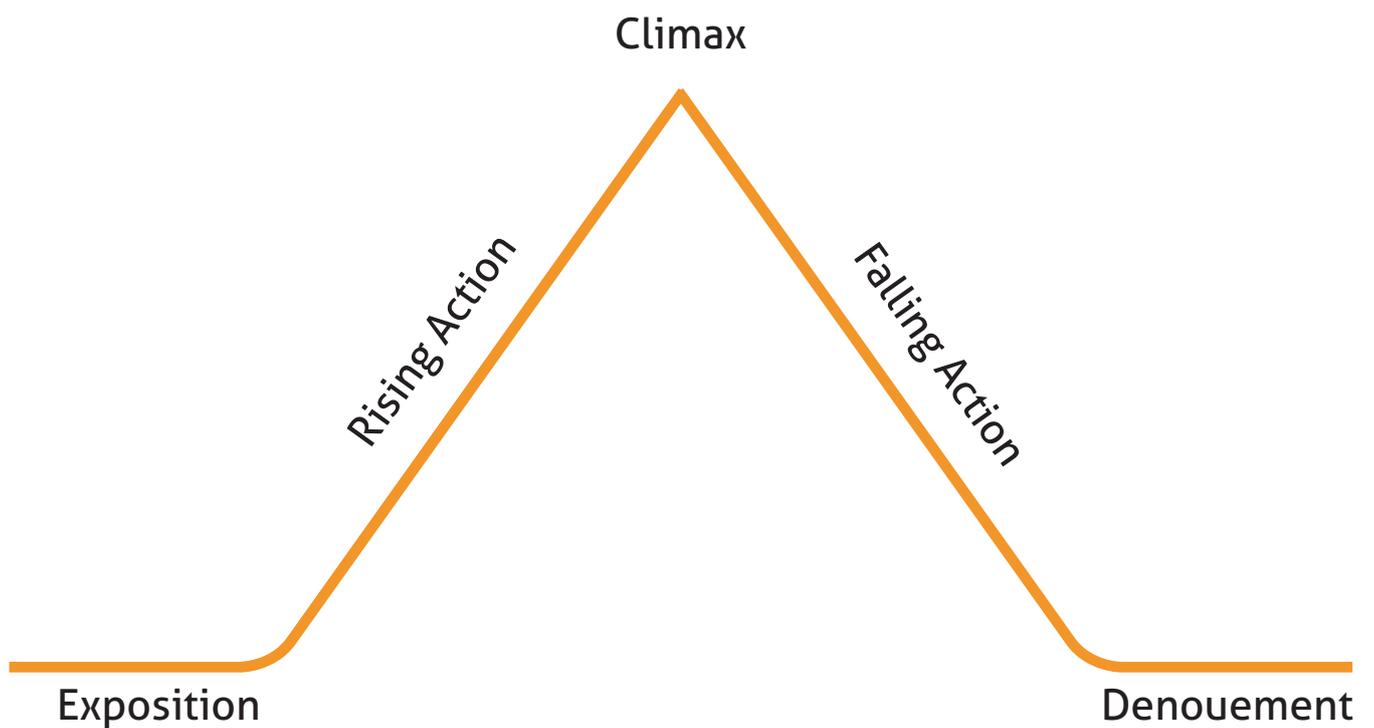
Western influences: a linear, more progressive approach to life and history

In-between cultures

Maori (indigenous) influences: a cyclical approach (a myth – the legend of Paikea)

NARRATIVE STRUCTURE

Add appropriate scenes/sequences from the film to the narrative structure (Freytag's pyramid) outlined below.

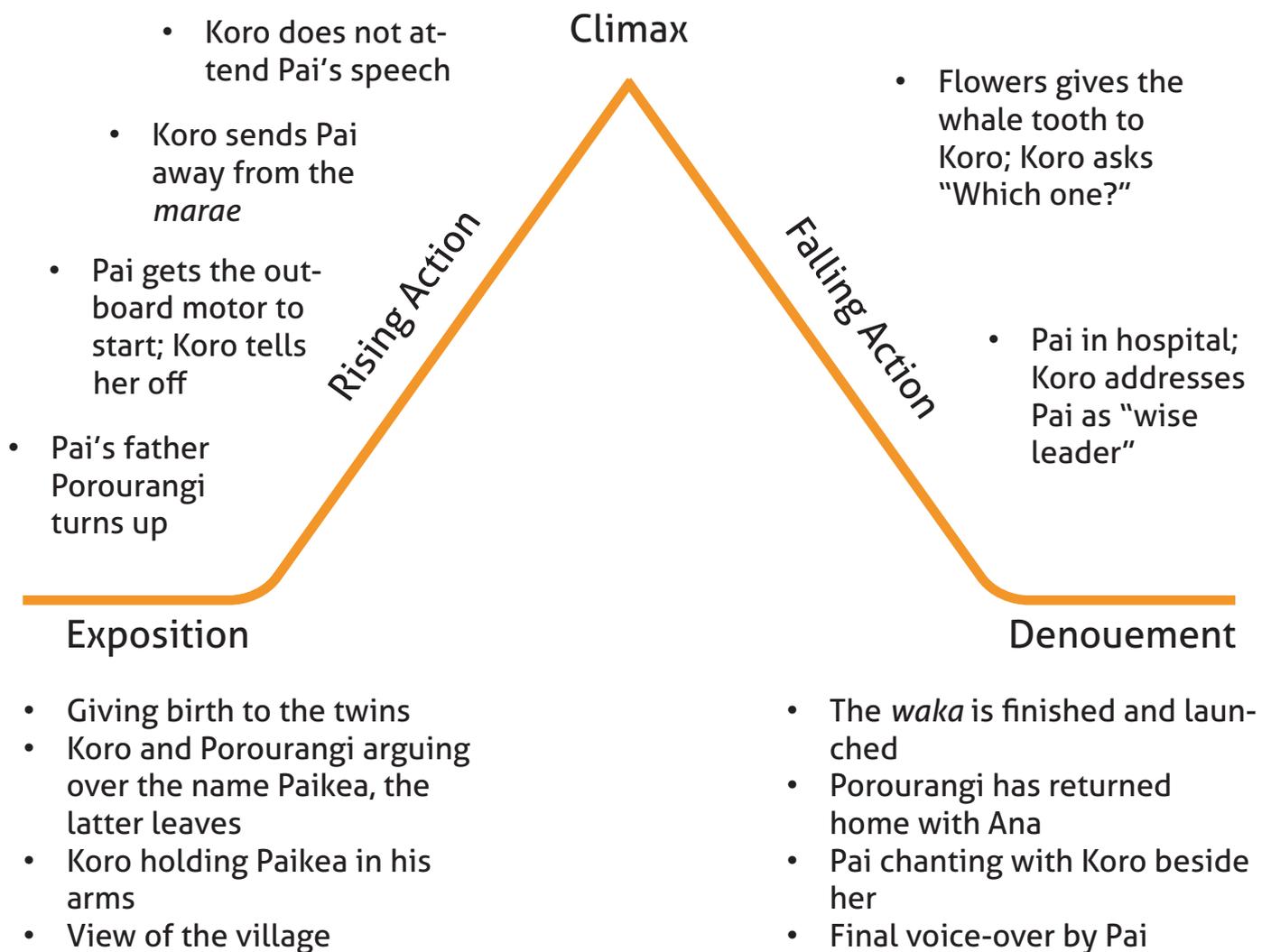


NARRATIVE STRUCTURE

Add appropriate scenes/sequences from the film to the narrative structure (Freytag's pyramid) outlined below.

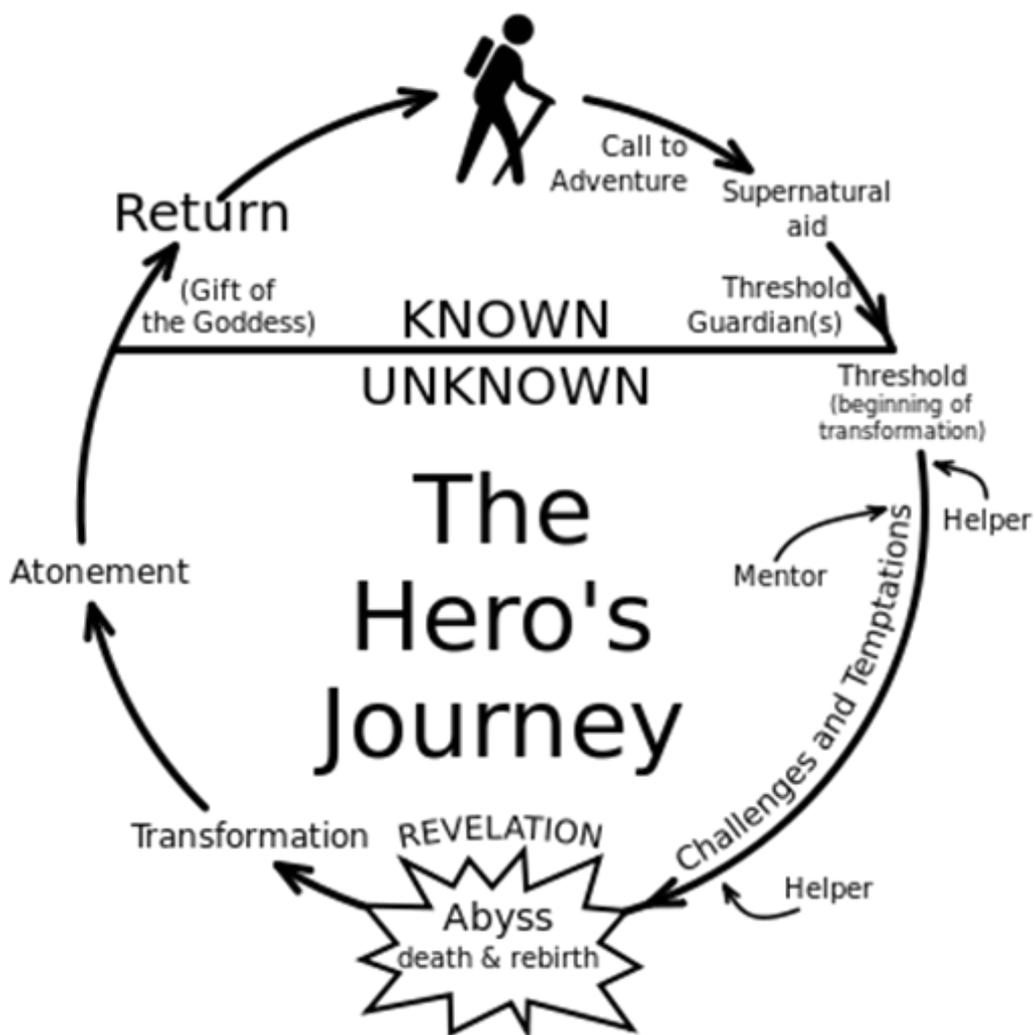


- Koro finds the whales stranded on the beach
 - The locals are unable to move the whales
- Pai climbs up on the whale and rides it out to sea



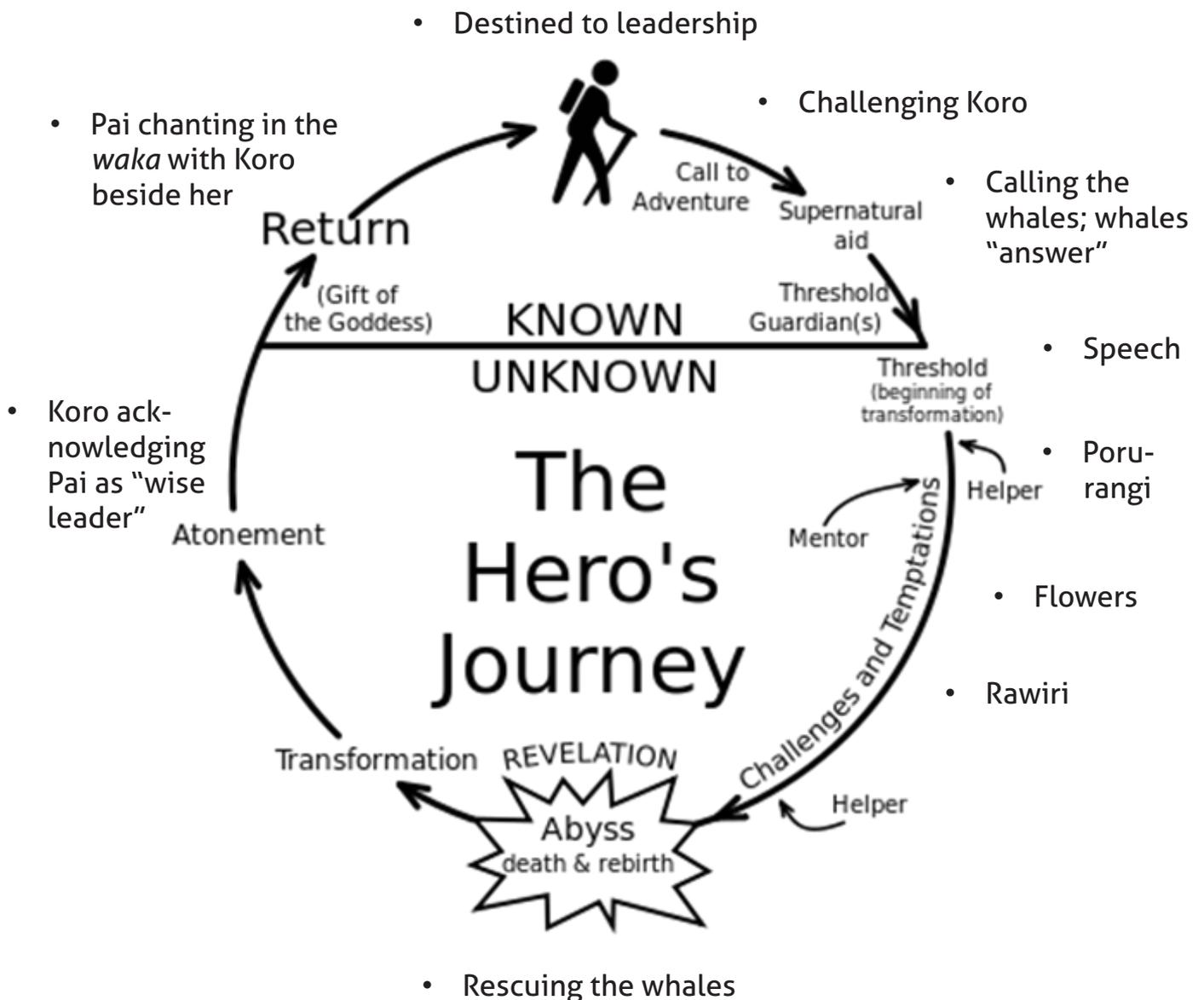
CENTRAL THEMES

Alternatively (or in addition), Whale Rider follows a cyclical narrative structure that may be likened to the hero's journey. Again, add appropriate scenes/sequences from the film to the narrative structure outlined below.



CENTRAL THEMES

Alternatively (or in addition), Whale Rider follows a cyclical narrative structure that may be likened to the hero's journey. Again, add appropriate scenes/sequences from the film to the narrative structure outlined below.



CENTRAL THEMES

In pairs or as a group, choose one of the themes below. Discuss where and how it is touched upon in the film. Then complete the creative writing task.



Leadership

Create a leadership job specification that outlines the qualities you are looking for in an excellent leader.



Gender roles

Write a letter to Koro to persuade him to change his views about women not meant to become leaders.



Achievement

Write a short speech in which Rawiri addresses the Maori community summoned at the shore to rescue the whales.



Working together

With a focus on your theme, write a new voice-over for the trailer of the film *Whale Rider*.

SYMBOLISM

Analyse and discuss the meaning of two symbols in the film – the *waka* and the rope. How do these motifs function as metaphors in the movie?



WAKA



ROPE



CINEMATIC TECHNIQUES

Describe the use of cinematic techniques in the title shots of the film (00:01:11-00:03:12).

Re-watch the scene and name the techniques used and the effect they have.



WORDBANK

slow motion

high-angle shot

Dutch angle

parallel editing

blurred lens

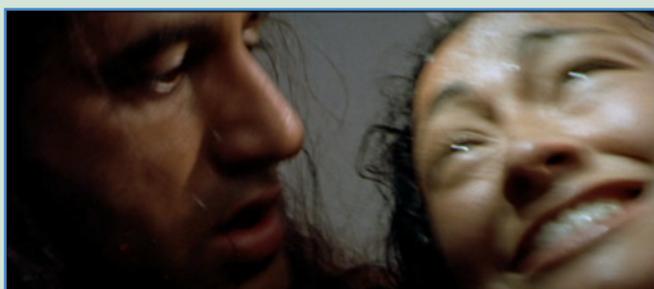
voice-over

extreme close-up

low-angle shot







CINEMATIC TECHNIQUES

Describe the use of cinematic techniques in the title shots of the film (00:01:11-00:03:12).

Re-watch the scene and name the techniques used and the effect they have.



 A close-up shot of a man's face, looking upwards, in an operating room. Several bright surgical lights are visible in the background.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
 A close-up shot of a hand holding a small, dark, textured object, possibly a piece of wood or a bone, with a focus on the texture and lighting.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
 A close-up shot of a hand holding a small, dark, textured object, similar to the previous image, showing the texture and lighting in detail.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
 A wide shot of a man lying in a hospital bed in a dimly lit room. A woman is leaning over the bed, and another person is visible in the background.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

DEFINITION: STORYBOARD

A series of frames (drawings) which depict a sequence in a movie shot by shot. Storyboards illustrate a shot/frame and include both a sketch and a technical description of the shot/frame. Storyboards are meant to give directors an idea of how the film will look like when it is finished.



STORYBOARDING

Read the following excerpt from the book *The Whale Rider*. Then, use the book excerpt and “translate” it into single frames. Create your own storyboard using the template on the next page. Before you start, have a look at the sample frame below (for the first line of the excerpt) and the sample storyboard on the next page.



Compare your storyboard with the actual sequence in the film and the director’s audio commentary (1:24:46-1:27:35). Discuss similarities and differences.

She was the whale rider. Astride the whale she felt the sting of the surf and rain upon her face. On either side the younger whales were escorting their leader through the surf. They broke through into deeper water. Her heart was pounding. She saw that now she was surrounded by the whale herd. Every now and then, one of the whales would come to rub alongside the ancient leader. Slowly, the herd made its way to the open sea. (Ihimaera 2006 [1987]: 112)



SAMPLE STORYBOARD

Title: Dr Floyd 408

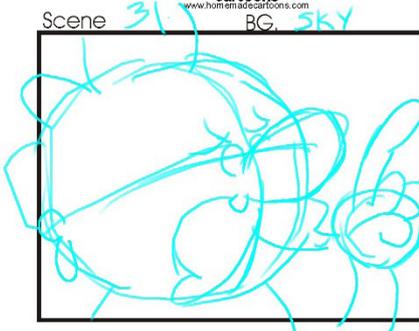


pg. 6



ACTION

DIAL. DR. FLOYD: UH...YEAH...
OR,



WE COULD POSE AS ARTISTS AND
ASK TO PAINT HIS PORTRAIT.



HEY THAT'S A GREAT IDEA TOO!



ACTION

DIAL. NOW, WHICH ONE DO YOU
THINK WE SHOULD TRY?



DR. FLOYD: WE SHOULD POSE AS
ARTISTS AND ASK TO PAINT HIS
PORTRAIT?
DR. GRANT: OH OKAY,



WE'LL DO IT
YOUR WAY THIS TIME.

STORYBOARD TEMPLATE

Title:

--

Page:

--

--

--

Action

Dialogue

--	--

Action

Dialogue

--	--

Translation

Timing

--	--

Translation

Timing

--	--

PAIKEA'S SPEECH

Which message regarding leadership does Paikea want to convey with her speech (01:08:49-01:12:29)? Elaborate. How does the shooting of the scene support its effect on the viewer?



E nga rangatira e nga iwi tena koutou, tena koutou, tena koutou katao. This speech is a token of my deep love and respect for Koro Apirana, my grandfather.

My name is Paikea Apirana. And I come from a long line of chiefs, stretching all the way back to Hawaiki, where our ancient ones are. The ones that first heard the land crying and sent a man. His name was also Pai-kea. And I am his most recent descendant.

But I was not the leader my grandfather was expecting. And by being born, I broke the line back to the ancient ones.

It wasn't anybody's fault – just happened.

But we can learn and if the knowledge is given to everyone, then we can have lots of leaders. And soon, everyone will be strong, not just the ones that have been chosen. Because sometimes, even if you are the leader and you need to be strong – you can get tired.

Like our ancestor Paikea when he was lost at sea...and he couldn't find the land, and he probably wanted to die. But he knew the ancient ones were there for him so he called out to them to lift him up and give him strength.

This is his chant. I dedicate it to my grandfather.

MAORI CULTURE

As a team, gather information on one of the following five Maori terms and the cultural background connected to them.

You may use the following websites:

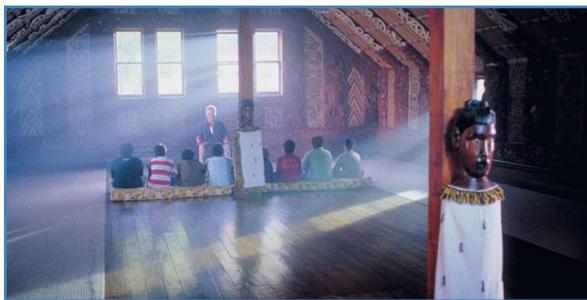
<http://www.maoridictionary.co.nz/>
https://en.wikipedia.org/wiki/Main_Page



Haka



Taiaha



Whareniui



Waka



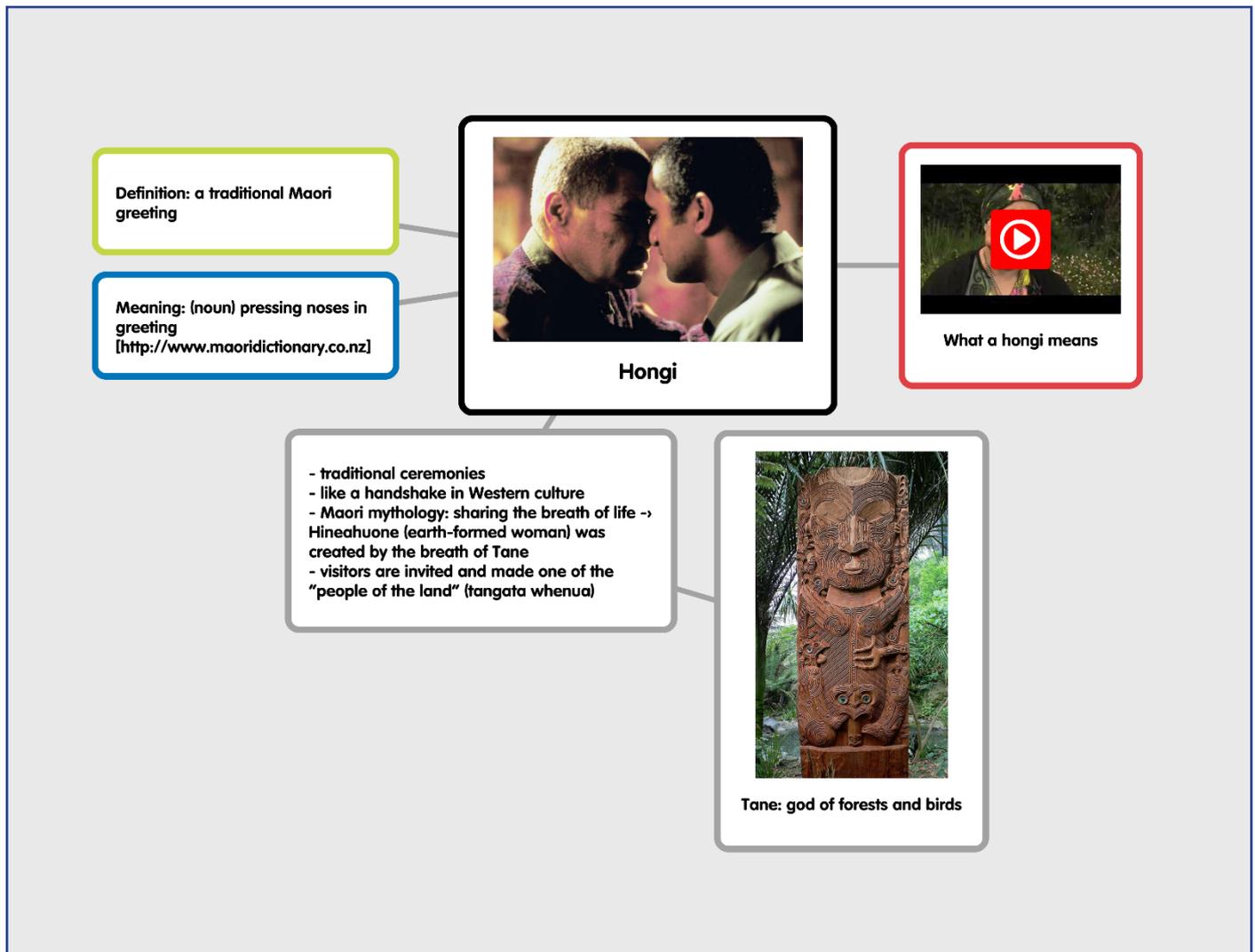
Paiea

TEAM PRESENTATIONS

Design a multimedia presentation in order to share your information with the class. You may use PowerPoint, Prezi (prezi.com), or Popplet (popplet.com, see example below).



Also include an appropriate scene from the film.



THE STORY OF PAIKEA AND RUATAPU

The film is set in Whangara, a little village on the East Coast of New Zealand's North Island where Maori inhabitants are familiar with the legend of and claim descent from Paikea. Read through the following creation myth.



There once lived in Hawaiki a chief called Uenuku, who had seventy-one sons. Seventy of these sons were chiefs, for their mothers were of noble birth. But Uenuku had one wife who was a slave, and because of this, her son Ruatapu was of no importance.

One day Uenuku decided to build a great canoe. A tall tree was felled, and for a long time his men worked at hollowing and smoothing and carving it. When it was finished it was painted red and hung with strings of feathers.

Then Uenuku brought together all his sons, so that their hair might be combed and oiled and tied into top-knots. This was so that they would look well when they sailed for the first time in the great canoe. Uenuku himself combed and oiled and tied their hair, for this was tapu, a sacred thing.

When all but Ruatapu were ready, Ruatapu said to his father, 'Are you not going to comb my hair as well?' But his father said, 'Where could I find a comb for your hair? These combs are sacred. They cannot be used on

the hair of people of no importance.' Then Ruatapu said, 'But indeed, I thought I was your son.'

His father said to him, 'Yes, you are my son. But your mother is only a slave woman, so you are not a chief like your brothers. I cannot comb your hair.'

Then Ruatapu was very ashamed, and ran away and planned to revenge himself. He ate no food that night, but went down to the canoe and cut a hole in its bottom. Then he filled the hole in again with chips of wood.

In the morning all the noble sons of Uenuku launched the canoe for the first time, and Ruatapu went with them. The canoe was a beautiful sight, with its feathers and tall carvings, and it went very fast over the waves. They paddled a long way out to sea, and Ruatapu kept his heel over the hole so it would not be seen. When they were out of sight of land, Ruatapu pushed away the chips from the hole and water rushed into the canoe.

'Where is the bailer?' his brothers shouted.

‘Quickly, bail out the water, or we are lost!’

But Ruatapu had hidden the bailer, and the canoe filled with water and sank. Then Ruatapu had his revenge, for all his noble brothers were drowned, excepting one. Ruatapu swam after his last brother, whose name was Paikea, but he could not catch him. Then Ruatapu said to Paikea, ‘Which one of us will carry back this news to land?’

‘It is I who will do so,’ Paikea said. ‘I will not drown. I am descended from Tangaroa, the god of the sea, and he will help me.’

Tangaroa heard Paikea, and sent a whale to take him to land. So Paikea escaped from Ruatapu on the back of the whale.

Then Ruatapu recited a magic incantation, and sent five great waves rolling across the ocean after Paikea. But Paikea was too far away, and he came to land just before the waves reached him. The waves hit the shore and bounced off again, and went back across the ocean. They rushed over Ruatapu, who was still in the sea, and Ruatapu was drowned through his own magic.

But Paikea was safe. It was the East Coast of the North Island to which the whale had brought him, and his children’s children live there still. The whale became an island, and you can see it there today.

(Source: Te Ao Hou:

The Maori Magazine 40, September 1962.)

THE STORY OF PAIKEA AND RUATAPU

Relate the creation myth to the statements below. Explain and discuss where, in this sacred narrative, the metaphorical and symbolic power lies. Which ideals, ethics, principles, morals etc. does it convey? Which elements of the creation myth prove it to be characteristic of the Maori living in Whangara?



Do Western cultures have similar creation myths? If so, how do they describe and/or explain creation? Discuss.

Societies have defined themselves by, committed themselves to, and even been willing to kill and be killed in support of their myths. There are, of course, fundamentalists in all religions who insist on the literal reality of their myths. But there are others who see in their sacred narratives not literal truth but metaphorical and symbolic power and significance without which their lives would become meaningless, rootless, or even intolerable. In either case, a culture's myth are true to the culture because they are embedded in its psyche, as much a part of its reality as its people and its physical landscape.

Leeming 2010: xviii

Our Polynesian ancestors lived life to the very edge by venturing far across the deep and distant waters. They succeeded in their ventures because they strove to become at one with the great animals of the deep ocean. And these ancestors are still there in front of us, calling us to follow their example, until we also achieve oneness with other creatures.

qtd. In Archer 2007: n.p., adapted

THE GREAT HAKA DEBATE

Watch the following Adidas commercials:

<https://www.youtube.com/watch?v=X01B4XAi15I>

<https://www.youtube.com/watch?v=0C434QFTjok>



Now, study the statements below thoroughly.

In a panel discussion, a team of 4 students argues in favour of using the haka in commercials, the other team of 4 students argues against. The rest of the class acts as audience and is required to ask questions.

[T]he Adidas quest to capture the authenticity of the All Blacks through the primal images and sounds embodied in the haka suggests some attempt to seize, or more accurately manufacture, one particular aspect of Māori culture. [S]tereotypes of Māori are used as part of a transnational marketing campaign that is, in effect, exploiting indigenous culture. The exploitation occurs not only through the misappropriation of a ritual but also through the attempts to nostalgically forge a particular version of New Zealand's past. As a consequence the inequalities of history are erased, or at least ignored, while Māori, as a racial/ethnic group, is repositioned into the stereotypical representations of the past.

Jackson & Hokowhitu 2005: 133-34

Leeming 2010: xviii

More than any aspect of Māori culture, this complex dance is an expression of the passion, vigour and identity of the race. Haka [...] was also a custom of high social importance in the welcoming and entertainment of visitors. Tribal reputation rose and fell on their ability to perform the haka (Hamana Mahuika). [...] The centrality of the haka within All Black rugby tradition is not a recent development. [...] Its mystique has evolved along with the fierce determination, commitment and high level skill which has been the hallmark of New Zealand's National game. The haka adds a unique component, derived from the indigenous Māori of New Zealand, and which aligns with the wider Polynesian cultures of the Pacific. The All Blacks perform the haka with precision and intensity which underpin the All Black approach.

Team All Blacks 2015: n.p.

qtd. In Archer 2007: n.p., adapted

RUNNING SCHEDULE

The following running schedule serves as a summary of the film's storyline and should help to recall details of the film.



Opening Titles – Music – Whale sounds – Images of the Whales

Giving Birth to the Twins – Close Up on faces. Family gather at the hospital – mourning the loss of the mother and baby

Koro (grandfather) and Porourangi (father) argue in the hospital corridor. Porourangi says his daughter's name will be Paikea – Koro says he can't use that name. Porourangi walks away.



Koro attempts to bless the baby boy and tells Flowers to take the girl out. She stays close and Koro gets mad. She hands him the crying baby and it calms quickly. "See, she likes you". Flowers asks her younger son, Rawiri

to look out for Pai.

Pai aged 11 close to Koro holding the Whale tooth around his neck – shot pulls out to reveal they are on a bike together.

Views of the township – establishing shots of the community

Koro gently pushes Pai off the bike. She goes inside to find Nanny Flowers and her friends playing cards. Pai tells them off for smoking and talks about the upcoming school concert.

Pai walks along road practising for the concert. "If you ask what this house is called I will tell you...it is called Whitireia."

Concert – farting whale – laughter from audience, Koro thumps stick to restore dignity.

Pai's father Porourangi turns up. Porourangi greets his family. Koro and Porourangi in the meeting house. Looking at the carvings Koro says "They've been waiting for you".

Breakfast for Porourangi – Koro has already gone to fix the septic tank. Porourangi leaves to help. Rawiri turns up to eat Porourangi's breakfast. Nanny Flowers: "Your timing is spooky, boy"

School – Koro on bike, clips Hemi around the ears. "What's that for?" "The Concert". Koro rides home with Paikea on the bike.

Paikea watches Koro fix the outboard motor. She tells him about having to make a speech about where she came from. Koro talks about the Ancestors and Hawaiki. Koro shows her the rope and asks "What do you see?", "Lots of bits of rope all twisted together". The rope breaks but Pai ties it together and starts the outboard while Koro is away. He tells her off.

Slide show of Porourangi's art exhibition. With Pai, Flowers, Rawiri and his girlfriend. Koro bursts through the screen, bringing Pai's teacher. He makes Porourangi start the show from the beginning. Porourangi accidentally shows photos of his German girlfriend Ana. When asked who it is he explains that he's been seeing her and that she is pregnant.



Paikea runs out to the waka that Porourangi stopped carving when she was born. Porourangi comes to comfort her and talk to her. He explains that "Koro needs a prophet to lead our people out of the darkness and make everything alright again". Porourangi suggests Pai returns to Germany with him.

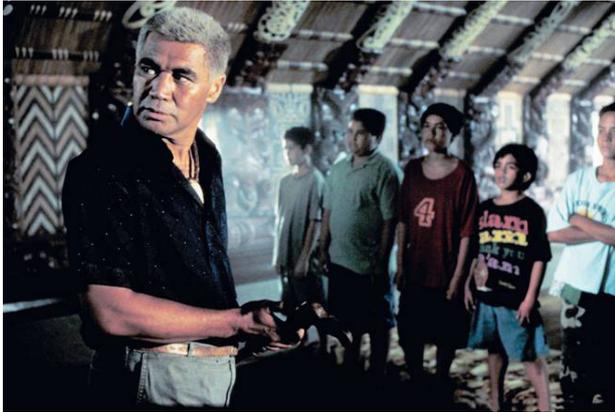
Koro and Pai on the bike going around the front lawn. Rest of the family waiting. "Are you ready to go Pai?", "One more go". Goodbyes to Porourangi and Pai. Koro returns inside without saying goodbye to Porourangi.

From the car looking out to sea. Whale Music. Pai asks to stop the car; she wants to go home.

Pai interrupts Koro's meeting to tell him "I'm back". He ignores her.

After school, Hemi tells Pai Koro won't be picking her up and about the school to teach the boys. Pai decides to wait. The boys and their families wait at the Marae. Nanny makes Koro wait until Pai joins them. Karanga between Nanny Flowers and Paikea leading the boys onto the Marae.

Paikea sits in the front row, Koro tells her to sit at the back because she is a girl – She refuses and is sent away from the Marae.



Pai watches through the window to learn what the boys are taught. During the taiaha training, Pai tries to copy the boys. Hemi hits Koro and is sent away. He gives Pai some pointers on how to hold and use the taiaha. Koro is angered by this.

Pai sitting in the waka looking out to sea. Whale music. Is joined by Nanny who tells her that Rawiri used to be good with a taiaha.

Pai takes Rawiri's golf/taiaha trophy to Rawiri and asks him to teach her. Koro on the beach with the boat – Rawiri jogging past – exchange of glances. Pai on the bike overtaking the bus.

Hemi's father turns up to the boy's school. Koro greets him and tells Hemi to perform first. Hemi's father leaves immediately after Hemi's performance with his mates. Hemi is upset and is round the back of the building crying.

Pai finds Hemi crying. He tells her to go away. They fight with taiahas.

Pai wins, Koro hears the taiahas and tells them they have broken the tapu. Pai is made to apologise to the other boys – repeatedly until she means it. The boys go out on the boat with Koro and Rawiri. Hemi is left behind. Final test and explanation of the significance of the whale tooth. Koro throws it into the sea for the boys to retrieve. They surface without it.

On their return Koro takes to his bed. Paikea is sent to stay with Rawiri. Pai hears Koro calling to the ancestors; nothing is happening so she calls too.



Pai goes out on the boat with Rawiri and his mates. Asks where Koro threw the whale tooth and dives in to get it. She is underwater for a long time. Pai reappears with a crayfish and Koro's whale tooth necklace. Rawiri gives the crayfish and whale tooth to Nanny Flowers. But she doesn't think Koro is ready for it yet. Pai gives an invitation to the concert to Koro, and tells him he's her guest of honour. The concert scene opens with teacups laid out and people bringing food. Pai requests a chair is left for Koro.

Pai is announced winner of the speech competition. Cuts between Koro getting ready to go to the concert and Pai's speech. Pai dedicates her speech to her Koro. She suggests that there should not be a single leader, but many leaders.



On leaving the house Koro hears the whales. He finds them stranded on the beach. Locals come to help save the whales. Koro notices the large whale – Paikea's whale. They try to move it, but are unsuccessful.

Pai climbs up on the whale and rides it out to sea – totally unafraid. The other whales follow. When the locals realise, Nanny Flowers calls for her mokopuna. The boys begin singing. Now Nanny gives the whale tooth to Koro. He looks puzzled and asks "Which one?" – she retorts "What do you mean which one?"

At the hospital, family and friends are waiting. Pai in a hospital bed with Koro beside her. She is wearing the whale tooth necklace. He addresses her as "Wise Leader"

The waka is finished and is being launched. Porourangi has returned

home with pregnant Ana. Close-up of Pai chanting with Koro beside her, shot pulls out to reveal that they are on the waka.



Voice Over of Pai saying "My name is Paikea Apirana ... I'm not a prophet, but I know our people will keep going forward with all of our strength".



Source: Murray, Fiona; Winfried Jackson & Brian Finch (2002). *Whale Rider – A Teacher Resource for Class Cinema Viewing*, adapted.

PRINT

Jackson, Steven J. & Brendan Hokowhitu (2005). *Sport, Tribes and Technology: The New Zealand All Blacks Haka and the Politics of Identity*. In: *Sport and Corporate Nationalism*. Eds. Michael L. Silk, David L. Andrews & Cheryl L. Cole. Oxford & New York: Berg.

Leeming, David A. *Creation Myths of the World: An Encyclopaedia*. 2nd ed. Santa Barbara: ABC-CLIO, 2010.

ONLINE

Archer, John (2007). *Paikea*. <http://folksong.org.nz/paikea/index.html>.

“The Story of Paikea and Ruatapu.” *Te Ao Hou: The Maori Magazine* 40 (September 1962): n.p.; <http://teaohou.natlib.govt.nz/journals/teaohou/issue/Mao40TeA/c5.html>.

Murray, Fiona; Winfried Jackson & Brian Finch (2002). *Whale Rider – A Teacher Resource for Class Cinema Viewing*; http://www.whaleriderthemovie.co.nz/education/wr_resource_kit.pdf.

Team All Blacks (2015). *The Haka*. <http://www.allblacks.com/Teams/Haka>.

VIDEO

What a Hongi Means: <https://www.youtube.com/watch?v=uwN3TcsLXsU>.

PICTURES

All film stills reproduced with kind permission of ApolloMedia Distribution GmbH. All other pictures licensed via Wikimedia Commons (see details below).

Film posters 1 to 4: http://www.impawards.com/2003/whale_rider.html.

Freytag's Pyramid: licensed under Public Domain via Commons; https://commons.wikimedia.org/wiki/File:Freytags_pyramid.svg#/media/File:Freytags_pyramid.svg.

The Hero's Journey: licensed under Public Domain via Commons; <https://commons.wikimedia.org/wiki/File:Heroesjourney.svg#/media/File:Heroesjourney.svg>.

Storyboard Frame: own work.

Sample Storyboard: licensed under CC BY-SA 3.0 via Commons; https://commons.wikimedia.org/wiki/File:Storyboard_for_The_Radio_Adventures_of_Dr._Floyd.jpg#/media/File:Storyboard_for_The_Radio_Adventures_of_Dr._Floyd.jpg.

Storyboard Template: licensed under CC BY-SA 3.0 via Commons; https://commons.wikimedia.org/wiki/File:Storyboard_template_example.svg#/media/File:Storyboard_template_example.svg.

Carving of Tane nui a Rangi at Auckland Zoo by Bernard Makoare, Manos Nathan & Lyonel Grant. Licensed under CC0 via Commons; https://commons.wikimedia.org/wiki/File:Carving_of_Tane_nui_a_Rangi_at_Auckland_Zoo.jpg#/media/File:Carving_of_Tane_nui_a_Rangi_at_Auckland_Zoo.jpg.

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Additional ideas, tasks and activities:

http://www.whaleriderthemovie.co.nz/education/wr_resource_kit.pdf

<http://www.filmeducation.org/pdf/film/WhaleRider.pdf>

<http://www.pearsonschoolsandfecolleges.co.uk/Secondary/EnglishAndMedia/11-14/Edges/Resources/AdditionalSupportinConjunctionWithEdges2/WhaleRider.pdf>

<http://mediaed.org.uk/film/teaching-whale-rider-to-the-10-14-age-group>