

**Level 3 NCEA DRAMA  
91512 (3.1) Resource B  
Statement of Intention**

**Role: Hōhepa**  
**Play: Purapurawhetu**  
**Playwright: Briar Grace-Smith**

**1. Give one key phrase that sums up what you want the audience to understand from your performance.**

The key phrase to focus this idea is “so hard to forgive when love runs deeper than oceans”. I want the audience to understand that Hōhepa is extremely conflicted as he is angry about the murder of his child but also does not want to put all the blame on Matawera as he is also his son. I also want the audience to understand that Hōhepa has never really stopped grieving his lost son and he appeals to Tangaroa.

**2. What is the action line of your scene? How does this fit into the larger play?**

The action line of the character Hōhepa is his grief. It is this feeling that gets Hōhepa to this main point in his life where he comes to terms with his grief and tries to put it behind him and get along with life free of the weight of grief. This feeling fits into the rest of the play by having an effect on the other characters in the play. Hōhepa wants the audience to understand his grief as he has had it for so long.

**3. Describe your role, including physical and emotional characteristics, action, attitudes and behaviours, and how your role relates to others.**

My role is that of a man named Hōhepa. His is an older man who is weighted down by his past. Most of my actions relate to remembering the past, I do this by reaching out to nothing as if grasping at the memories. When I say that I must forget Matawera I turn my back on him and flick out my arm as to say “I’m leaving the thought of you behind”.

Physical characteristics: I use slow movements, slow speech and a hunched posture to signify advancing years.

Emotional characteristics: I use a ‘far away’ expression of looking into the distance to indicate that I am remembering the past.

Action: I use gestures to indicate cut hands and show that it is cold by wringing my hands and hugging my shoulders. I move my fingers as weaving to indicate the link between this scene and the overall theme of the play of weaving a story.

Attitudes: I use hands gestures and turning my back to show an attitude of dismissal. I use a note of desperation in my voice to show the added burden of losing the greenstone necklace.

Behaviours: I show a feeling of desperation by using a kneeling position to show I am down by the sea, and with my head bowed at the most grief stricken part of the scene.

Hōhepa relates to the other characters because they are all family. But even though they are family, everyone else thinks he is crazy.

**4. What time and place is your play set? How does the setting relate to key social/historical ideas of the time, the theatre form/period, of key ideas still relevant today?**

Purapurawhetu is set in New Zealand just after the first MMP election when a coalition between the National Party and New Zealand First Party is set up. It was a time when there was great hope among Māori of a returning to ownership and power through the formation of the Māori party and a way to legitimate a place in NZ politics. This time in politics was about reconciling the past relationships between Māori and Pakeha and hope for the future. This links with the same idea in the play which is also about reconciling past hurts and moving forward into the future. Purapurawhetu describes the on-going working and reworking of culture. **The healing Hoehpa seeks reflects the healing Māori seek through the interweaving of events over time.** The play is linked to the weaving of a panel that cannot be finished until the panel can ever be fully completed as history reworks itself. This relates to Hōhepa as his own story is still incomplete so the weave cannot be finished until the final confrontation.

**5. Describe the situation in the scene you present including key relationships and problems, and how these relate to a key theme of the play as a whole.**

Hōhepa had two sons Matawera and Bubba, Matawera drowned his baby brother Bubba. The problem for Hōhepa is how to reconcile his love for his sons with the fact that one son has murdered the other son. **The situation in my scene is Hōhepa down at the beach looking for his drowned son's body, as he has for a number of years since his son's death. He makes a spiritual contact with his baby Bubba who was drowned and regains his sense of purpose.** He goes to confront Matawera about it because he has never really talked to Matawera about Bubba's death. This links to the overall story of the play which is about a terrible tragedy that happened in the past and Hōhepa's journey to acceptance and forgiveness. Hōhepa's relationship with Aggie/Kui is that they have shared the weight of grief and have not seen each other in many years.