

# *SchoolTime Study Guide*



## Nā Lei Hulu Wēkiu

Friday, March 27, 2009 at 11 a.m.

Zellerbach Hall, University of California, Berkeley

# Welcome to *SchoolTime*!

On **Friday, March 27** at **11am**, your class will attend a *SchoolTime* performance of **Nā Lei Hulu Wēkiu**.

This San Francisco-based dance company thrills audiences with its blend of traditional and contemporary Hawaiian dance, honoring the ancient art form of hula while bringing it into modern culture with a wonderful variety of hula dances, live music and opportunities for audience participation.

## Using This Study Guide

Prior to the performance, we encourage you to engage your students and enrich their field trip with these prepared materials:

- Copy the student resource sheet on **page 2 & 3** and hand it out to your students several days before the show.
- Discuss the information on **pages 4-6** about the performance and the artists with your students.
- Read to your students from the About the Art Form on **page 7**.
- Engage your students in two or more of the activities on **pages 12-15**.
- Reflect with your students by asking them guiding questions from **pages 2, 4 & 7**.
- Immerse students into the art form by using the resource sections and glossary on **pages 15-16**.

## At the performance:

Your students can actively participate during the performance by:

- **LISTENING** to the songs and instruments that accompany the dances
- **OBSERVING** how the dancers move their bodies to tell a story
- **THINKING ABOUT** the culture, history and ideas expressed through the music
- **REFLECTING** on the sounds, sights, and performance skills experienced at the theater

We look forward to seeing you at *SchoolTime*!



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# 1 Theater Etiquette

**Be prepared and arrive early.** Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

**Be aware and remain quiet.** The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

**Show appreciation by applauding.** Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

**Participate by responding to the action onstage.** Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

**Concentrate to help the performers.** These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

**Please note:** *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



# 2 Student Resource Sheet

Nā Lei Hulu Wēkiu

## Questions to Think About During the Performance

- What was the function of hula in traditional Hawaiian culture?
- Why did hula have to go “underground” at one time?
- Which cultures have shaped Hawaiian culture?

## What You’ll See

Your class will attend a performance of **Nā Lei Hulu I Ka Wēkiu** in Zellerbach Hall. This San Francisco based hula company will perform *O’ahu: Confessions of an Island*, honoring special Hawaiian places often missed by tourists.

Na Lei Hulu I Ka Wēkiu’s unique style is called **hula mua** (hula for the future). They blend traditional movements with non-Hawaiian music. The performers use “talk-story” to tell the story behind each dance. Two musicians accompany the dance—Kellen Paik on guitar and Lihau Hannahs on bass.

## About Na Lei Hulu I Ka Wēkiu

The name Nā Lei Hulu I Ka Wēkiu means “the many-feathered wreaths at the summit, held in high esteem.” The Kumu Hula (leader) Patrick Makuakane started the group in 1985 to preserve and teach Hawaiian culture. The ensemble has won awards, critical acclaim and great popularity with Bay Area audiences.

## About Hula

Hawaiians have performed hula for hundreds of years. Traditional hula dances are performed with chants or mele (meh-lay) —chanter poems, songs and stories that pass along history and culture. With its expressive movements and gestures, the dances enhanced the stories told in the chants. Many of these stories honor the beauty of the land, the bounty of the sea. Some chants tell of ancient Hawaiian gods and chiefs, while others describe human emotions like love, joy and sadness.



Hula was also accompanied by percussive instruments like the ipu (ee-pu) a gourd, and the pahu (pah-hu) a sharkskin-covered drum. Dancers would use a variety of hand held instruments such as split bamboo rattlers and feathered gourds, to mark the rhythm of each dance. Some hulas even involved puppets that the dancers held.

Body positions varied for each dance – there were sitting, kneeling and standing dances as well as dances performed while lying on the floor or from a low squatting position.

## Costumes

Contrary to popular belief, the traditional hula costume is not a grass skirt, but a kapa (kah-pah) made from mulberry tree bark, which is pounded into a thin material. The kapa is worn by both male and female dancers, wrapped around their hips like a skirt and tied together with twine. Dancers also wear leis made of leaves, flowers, seeds and shells around their necks, wrists and ankles.

## History of Hula

Hula has traditionally played a large community role because dance is part of many religious and cultural events. However, hula was practiced in secret in the 1820s, when American Protestant missionaries pressured Hawaiian royals to ban it because they considered it pagan. Dancers performed “underground” until King David Kalakaua came to power in 1870. Kalakaua supported hula schools and encouraged public performances to keep Hawaiian culture, language and art alive.

Hawaii became a favorite tourist destination in the 20th century, and hula became a popular form of entertainment. To appeal to Western audiences, hula artists created tuneful melodies sung with English lyrics instead of chants. They included harmonies and accompanied themselves on stringed instruments like the ukulele and guitar. Hula movements became softer and more fluid and dancers often wore western costumes.

Known as Hula ‘Auana (OW-won-uh), the westernized hula style received worldwide attention. However, it also fostered distorted stereotypes about Hawaiians in the media and in Hollywood movies. The word auana means to “wander” or “drift,” reflecting that this new hula had wandered from hula’s rightful place at the center of sacred rituals and ceremonies.

A revival in the 1970s restored the traditional hula, called Hula Kahiko (Kah-hee-koh) back into mainstream Hawaiian culture. In Hawaii today hula is danced by young and old people from a variety of cultural backgrounds and can be seen everywhere from concert halls and street fairs to grade schools and backyards.

## About Hawaii

There are six major islands in Hawaii: Kauai, Oahu, Molokai, Lanai, Maui, and the largest island called Hawaii, or the Big Island. All of the Hawaiian islands were formed by volcanoes erupting from the sea floor.

## Hawaii’s History

1500 years ago Polynesians from the Marquesas Islands arrived in Hawaii, sailing over 2000 miles in canoes.

1000 years ago settlers from Tahiti came with their beliefs in gods and demi-gods and their tradition of a kapu (or taboo) system, which focused on social codes of behavior.

In 1778, Captain James Cook landed on the island of Kauai bringing Hawaii to the attention of the Western world. Hawaii became a port for seamen, traders, and whalers. Diseases brought by the travelers took a heavy toll on the native Hawaiian population.

By 1820, the first missionaries came and converted many Hawaiians to Christianity. American colonists took control of Hawaii’s economy and by 1898, they had overthrown the Hawaii Kingdom and made Hawaii a territory of the United States.

The sugar and pineapple plantations that fueled Hawaii’s economy attracted a wave of Japanese, Chinese, Filipino, and Portuguese immigrant workers in the 20th century.

On December 7, 1941, a Japanese attack on the U.S. Army base at Pearl Harbor, Oahu, brought America into World War II.

In 1959, Hawaii became the 50th state of the United States of America.

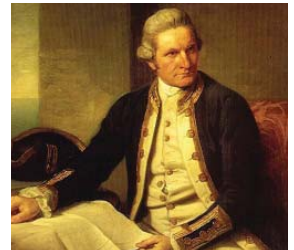
Today “The Aloha State” is one of the world’s most popular tourist destinations.



Polynesian Man



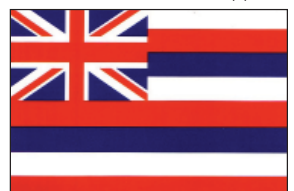
Goddess Pele



Captain Cook



Pineapple



Hawaiian flag



Hawaiian beach

# 3 About the Performance & Artists

Nā Lei Hulu Wēkiu

## Guiding Questions:

- ♦ What elements are unique to Na Lei Hulu I Ka Wekiu's hula style?
- ♦ Who is the company's "Kumu Hula" and what is he known for?
- ♦ What is the subject of the group's *SchoolTime* program?



## About the Performance

The 40-member troupe will perform *O'ahu: Confessions of an Island*, a program that pays tribute to the many stunning vistas of the island of O'ahu often missed by tourists. With audience participation encouraged at specific times, dancers will teach students some of the movements from traditional hulas and how to use some important hula implements (props). The musical duo Kūpaoa will accompany the dancers, with Kellen Paik on guitar and Lihau Hannahs on upright bass.

## SchoolTime Program Highlights

### **O'AHU: CONFESSIONS OF AN ISLAND**

***Welina O'ahu (Greetings O'ahu)*** - A song of the many varieties of flowers found on the island of O'ahu.

***Nā Kanaka Holo Lio (Horsemen of Hawai'i)***- Celebrating the men who raced horses in Waikiki during the late 1800's.

***Ka Ulu Lā'au O Kai (The forest trees of the sea)*** - A hula noho, or seated hula, expressing the beauty of the old sailing ships in Honolulu Harbor.



***Henehene Kou 'Aka (Your teasing laughter)***- A hula pu'ili, or dance accompanied by split bamboo sticks.

**Hula implement lesson:** The audience will learn how to use several hula implements (props) including:

- Pu'ili – split bamboo sticks
- 'Ili'ili – large pebbles used as castanets
- 'uli'uli – feathered gourd rattlers

**A trio of dances in honor of Waikiki's first disco:**

- Hualālai
- Pāpālina Lahilahi Disco Megamix
- History Repeating

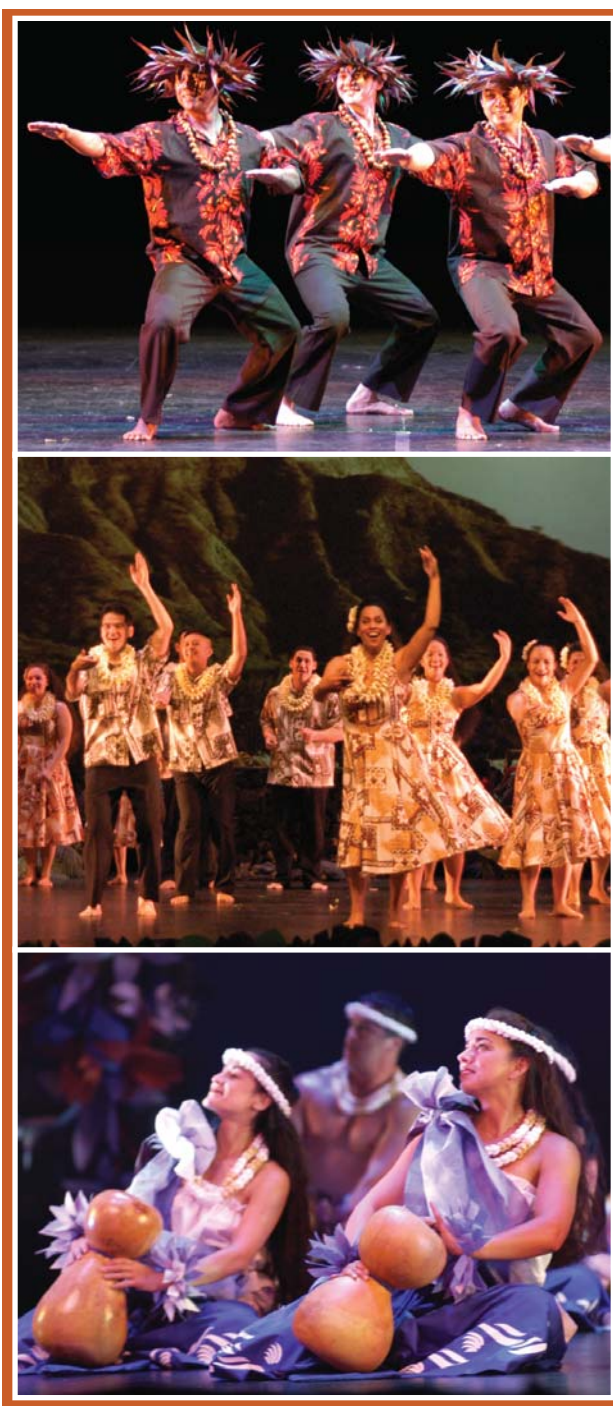
***Hula Pa'i Umauma (Chest slapping dance)***- Students will learn a traditional chest slapping dance.

***Lele Ana O Ka'ena (Ka'ena point flies like a bird)***- A traditional dance using the ipu heke (double gourd) that tells of Ka'ena Pt, a sacred area at the western tip of Oahu where recently departed souls journey into the spirit world.

***He'e Nalu Mua (Surf's up)***- A hula mua, or modern hula dance, celebrating the ancient sport of surfing.

**Follow along surf hula-** Students will learn a hula about surfing.

***Nani Ka'ala (Beautiful Mt. Ka'ala)***-Finale praising many beautiful districts on the island of Oahu and what makes each place unique and special.





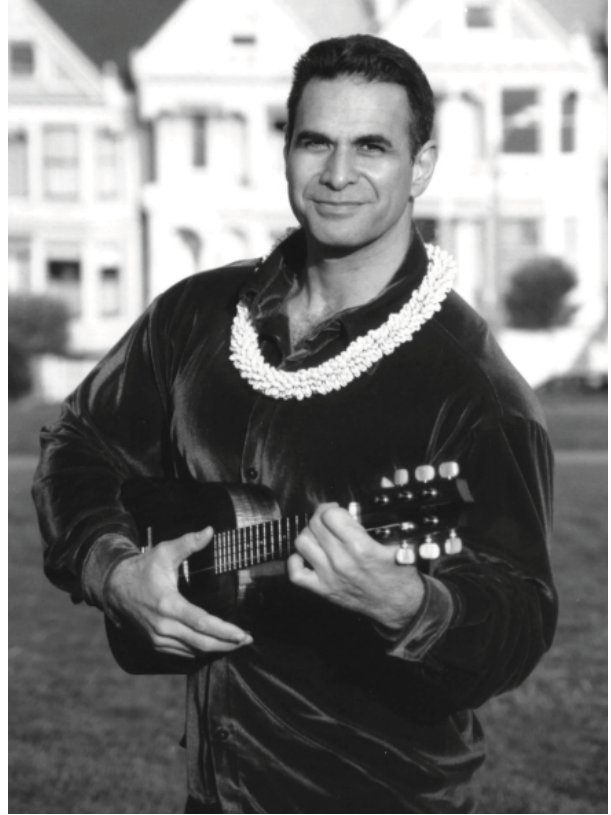
## About the Artists

Founded in 1985, Nā Lei Hulu I Ka Wēkiu (meaning “the many-feathered wreaths at the summit, held in high esteem”) is a dynamic Hawaiian dance company based in San Francisco. It is committed to teaching and preserving Hawaiian culture through hula. The company’s unique style, called “hula mua” (hula for the future) modernizes hula by blending traditional movements with non-Hawaiian music. Using a “talk-story” format, dancers combine narrative and dance, demonstrating that hula is a rich and evolving art form.

Patrick Makuakane, the company’s **Kumu Hula** (director) is known for his innovative choreography. He has led the company to tremendous popularity with Bay Area audiences, and critical acclaim for its theatrical hula shows.

Mr. Makuakane was born and raised in Honolulu, Hawaii, and began dancing hula at age 13. He was a principal dancer with Na Kamalei and danced professionally throughout Hawaii and the nation. Mr. Makuakane has received accolades for his work including KGO-TV’s Profiles In Excellence Award, the Isadora Duncan Dance Award, the “Local Hero of the Year” from KQED-TV, and the “Kulia I Ka Nu’u” Award from the Hawaii Chamber of Commerce of Northern California for his leadership in the Hawaiian community.

His “trademark mix of story and dance makes... [the company] so engrossing and so authentically Hawaiian” (*San Francisco Magazine*).



# 4 About the Art Form

Hula—by Patrick Makuakane

## Guiding Questions:

- ♦ What are mele, and what is their purpose?
- ♦ What costumes were traditionally worn by hula dancers?
- ♦ What is the difference between Hula 'Auana and Hula Kahiko?



Hawaiians have performed hula for thousands of years. In traditional hula, all dances are accompanied by chants or mele (meh-lay), which are stories, poems or songs. The hula is the movement that accompanies the chant and helps to embellish or enhance the story or song. Dancers make expressive pictorial hand and arm gestures while their lower body moves in specified rhythmic patterns. There are many chants that can be performed without dancing, but in original hula, all dances were accompanied by chants.

Traditional chants and dances tell creation myths as well as legends of ancient Hawaiian Gods and chiefs. As Hawaiians feel a special kinship with their

land many chants and dances honor their homeland and tell of the incredible beauty of each island. A variety of chants and dances praise the sea as it provides food and other important resources. Human emotions are also the subject of countless chants and dances in hula, with love being the most popular.

In traditional Hawaiian society, hula was usually accompanied by a percussive instrument like the ipu (ee-pu) or gourd and the pahu (pah-hu) or sharkskin-covered drum. The dancers chanted while keeping the rhythm of each dance with a variety of hand held instruments such as feathered gourd rattlers, split bamboo rattlers and small rocks.





Traditional hula accessories



Goddess Pele



King David

Dances are performed in a variety of positions; there are sitting dances, kneeling dances, standing dances, dances with puppets, dances with a variety of instruments, dances done in a squatting position close to the ground, dances with the body in a half-prone position, and dances performed lying on the floor.

### Costumes

Contrary to popular belief, the grass skirt is not a traditional Hawaiian costume but was introduced to Hawaii by laborers from the Gilbert Islands in the mid-1800s. In traditional hula, dancers wear kapa (kah-pah), which is made from the bark of the mulberry tree. Thin folds of material are produced by repeatedly pounding the bark, which is then pressed together to form larger folds. Both male and female dancers wrap the kapa around their hips like a skirt and tie it on with rope or twine. Dancers also adorn themselves with a wide variety of greenery (ferns, leaves etc.) and natural elements such as seeds and shells that they weave into leis and wear around their heads, necks, wrists and ankles.

### A Brief History of Hula

*By Dr. Amy Ku 'uleialoha Stillman*

*Used by permission of PBS/Point of View*

The tradition of hula emerged as part of a comprehensive cultural system presided over by hula's patron goddess, Laka. Prayers, offerings and religious rituals dedicated to Laka were central to the training of hula dancers. The plants used on the hula altar were also the basis for the lei adornments worn by dancers in performance.

Since much of the traditional hula repertoire was dedicated to gods and ruling chiefs (who, in traditional Hawaiian society, were regarded as descendants of the gods on earth) hula tradition carried an aura of sacredness. Yet from its beginnings in mythic antiquity, the hula has also always been a form of entertainment. One of the earliest recorded accounts of hula is in the epic myth of the volcano goddess Pele. In it, her younger sister Hi'iaka learns a dance from her friend, and performs it, much to Pele's delight.

After American Protestant missionaries converted Hawaiians to Christianity in the 1820s, the rituals of



hula were maintained only in secret and by the few performers dedicated to keeping their cultural traditions alive, even if they had to practice them underground. However, in the 1870s, King David Kalakaua encouraged a revival of hula, and public performances flourished throughout the 1880s and 1890s.

### **Hula ‘Auana and Hula Kahiko**

Hula Kahiko (kahiko means ancient) were the traditional, indigenous dances performed with unison, monotone chanting and accompanied by percussive instruments like gourds and drums. These were practiced until the early 1900s when a new form of hula, called Hula ‘Auana emerged in response to the rise in Hawaii’s tourism.

Hula ‘Auana appealed to the tastes of Western audiences by offering softer, more fluid and languid dances than the vigorous movement of the traditional hula. Performers wore western-style costumes and instead of chanting in their native language, they sang English lyrics to tuneful, harmonic melodies and accompanied themselves on stringed instruments like the ukulele and guitar. “Auana” means to wander or drift, as it was thought that the lighter and more carefree attitude and messages of Hula ‘Auana had wandered away from the sacred, religious intent of the original, highly stylized ritual and ceremony of Hula Kahiko. Accessible and yet still exotic to tourists, Hula ‘Auana circulated widely, and eventually was subjected to distorted stereotypes in media and Hollywood movies that continue today.

In the 1970s, a roots-inspired revival of hula returned the ancient form of Hula Kahiko into the culture. In Hawaii today, people from a wide variety of cultural backgrounds, including very young children to senior members of the community, dance hula. Hula performances take place everywhere from concert halls to street fairs; grade schools to universities; and shopping centers to a backyard birthday parties. Hula sets no size limitations—dancers need the desire to dance and the willingness to respect and appreciate Hawaiian culture. To become a professional hula dancer, dancers also need a lot of hard work, grace and skill.

### **KING DAVID KALAKAUA (Kah-la-cow-wuh)**

King David Kalakaua ruled Hawaii from 1874 to 1891. He loved everything Hawaiian: language, culture, philosophy, ideals and art. During his reign he struggled to keep Hawaiian culture alive even as his people assimilated into a new Western culture, which seemed to devalue traditional ways. After 50 years of suppression, Kalakaua was adamant that hula should take its rightful place in Hawaiian culture and he worked hard to ensure that the hula flourished, becoming once again a prominent, respected and appreciated art form.

Today, many hula schools have a chants and dances dedicated to King Kalakaua because of his commitment to bring hula back to the people. Presently, there are hundreds of schools all over Hawaii, the continental United States and in other countries, where the art of hula is practiced.

# 5 About Hawaii

From GoHawaii.com

## Guiding Questions:

- ◆ Which cultures have shaped Hawaii's culture?
- ◆ What are some interesting features about the Hawaiian islands?
- ◆ What significant US events have happened in Hawaii??

## The Hawaiian Islands

The Hawaiian islands are located in the central Pacific Ocean southwest of the continental United States. There are six major islands: Kauai, Oahu, Molokai, Lanai, Maui, and the largest island called Hawaii, or the Big Island. These islands were formed by volcanoes erupting from the sea floor. Hawaii's tallest mountain, Mauna Kea is a dormant volcano that last erupted approximately 4000 years ago. Located in the central Big Island, Mauna Kea stands 13,796 feet above sea level. Measured from the bottom of the ocean floor it is the tallest sea mountain in the world at 33,000 feet.

Hawaii has a tropical climate, although temperatures and humidity tend to be a bit less extreme than other tropical locales due to the constant trade winds blowing from the east.



## First Hawaiian Settlers

More than 1500 years ago, Polynesians from the Marquesas Islands first set foot on the Big Island. With only the stars to guide them, they sailed over 2000 miles in canoes to migrate to the Hawaiian islands.

500 years later, settlers from Tahiti arrived, bringing their beliefs in gods and demi-gods and instituting a strict social hierarchy based on a kapu (taboo) system. Hawaiian culture flourished over the centuries, but land division conflicts between ruling chieftains were common.

## Western Influence on Hawaii

In 1778, Captain James Cook, landed on the island of Kauai at Waimea Bay. Naming the archipelago the “Sandwich Islands” in honor of the Earl of Sandwich, Cook opened the doors to the west. Cook was killed only a year later in Kealahou Bay on Hawaii’s Big Island.

In 1791, a chief called Kamehameha united the warring factions of the Big Island and went on to unify all of the Hawaiian Islands into one royal kingdom in 1810. In 1819, less than a year after King Kamehameha’s death, his son, Liholiho, abolished the ancient kapu system.

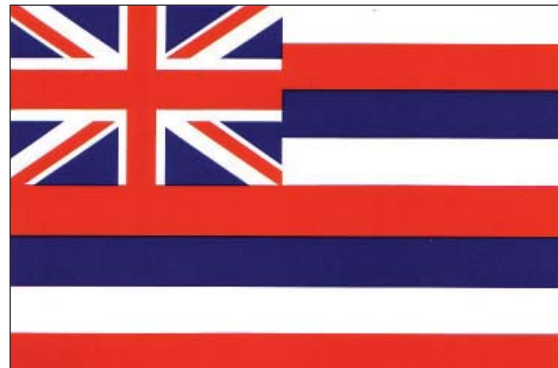
In 1820, the first Protestant missionaries arrived on the Big Island, filling the void left after the end of the kapu system. Hawaii became a port for seamen, traders, and whalers. Throughout these years of growth, western disease took a heavy toll on the native Hawaiian population.

Western influence continued to grow and in 1893, American colonists who controlled much of Hawaii’s economy overthrew the Hawaiian Kingdom in a peaceful, yet still controversial coup. In 1898, Hawaii became a territory of the United States.

## Hawaii in the 20th Century

In the 20th century, sugar and pineapple plantations fueled Hawaii’s economy bringing an influx of Japanese, Chinese, Filipino, and Portuguese immigrants. On December 7, 1941, the Japanese launched a surprise attack on Pearl Harbor on the island of Oahu. Four years later, on September 2, 1945, Japan signed its unconditional surrender on the USS Battleship Missouri, which still rests in Pearl Harbor.

In 1959, the United States made Hawaii its 50th state, and today “The Aloha State” is one of the world’s most popular tourist destinations.



### Hawaii Quick Facts:

- Kauai’s incredible Waimea Canyon is 10 miles long, and one mile wide.
- Duke Kahanamoku, the “Father of Modern Surfing,” grew up in Waikiki on Oahu.
- The tallest sea cliffs in the world can be found on Molokai’s north side.
- A hulking ship is still trapped in the waters of Shipwreck Beach on Lanai.
- The crater of Haleakala on Maui is roughly the size of the island of Manhattan.
- Kilauea Volcano in Hawaii Volcanoes National Park on Hawaii’s Big Island is the world’s most active volcano.



# 6 Learning Activities

## Pre-performance Activities

Guiding students through these standards-based activities before they come to the theater is an effective way to engage them in the performance and connect their experience to core subject areas such as literacy, social studies, and the arts.

## English Language Arts & Social Studies (Grades 2-12)

### *Hawaii Mind Map*

Books and movies have perpetuated stereotypes about the Hawaiian people and their traditions.

- Ask your students to think about their ideas about Hawaiian culture and the hula.
- In groups, or as a class, ask them to write or draw what comes to mind when they think of the Hawaiian islands, Hawaiian culture and the hula. Have the class examine the mind map and discuss the words and images they see.
- On a large piece of butcher paper, create a “Hawaii Mind Map” with your students.

*After the performance, post the mind map and have them look at it again.*

- Then put a new sheet next to the first and ask students to write or draw what they learned about Hawaii and the hula since viewing the performance.
- Give everyone a chance to look at the new mind map and use it as a springboard for discussion.
- You might take this opportunity to discuss the concepts of preconception and stereotype.



## **Social Studies & English Language Arts (Grades 1-8)**

### ***“Hula” The Game Show***

After sharing the information about Na Lei Hulu I Ka Wekiu with your students, ask questions in a game show style format. This can be a fun way to check for understanding and helps prepare students for what they will experience at the theater. Tip: Little prizes can add to the fun of this activity. You can use the questions below, make up your own, or have students create the questions after reading the student resource sheet.

Questions:

1. What does Na Lei Hulu I Ka Wekiu’s name mean?
2. Name 3 differences between Hula Kahiko and Hula ‘Auana.
3. What does ‘Auana mean?
4. What is the name of the hula goddess?
5. Who brought hula back to the center of Hawaiian culture?
6. What might a hula dancer wear?
7. Who is the director of the group?
8. What is a Kumu Hula and what is this artist’s role?

Answers: 1. The many-feathered wreaths at the summit, held in high esteem. 2. Page 8 has this information. 3. To wander or drift. 4. Laka. 5. King David Kalakaua 6. A kapa: skirt made from the bark of a mulberry tree, and leis made from leaves, flowers, seeds and shells. 7. Patrick Makuakane 8. A master hula teacher who teaches the art of hulu and promotes Hawaiian cultural traditions.

## **Dance & English Language Arts (Grades K-12)**

### ***Hawaiian legend hula***

Hula chants and dances often tell of Hawaii’s myths and legends. In this exercise, students will create their own dance based on a Hawaiian legend. Read aloud a book listed in the resource section (page 13), or use the folktale on page 14. Students can also bring in a Hawaiian legend or folktale of their own choosing.

- Select a section of the story for your dance (or use a very short tale)
- Read the section to your students again and ask them to find moments where the characters are engaged in actions, or where active verbs are used.
- Ask students to come up with a movement or gesture suggestion for each of the actions, then have them repeat each movement a couple of times.
- Play some Hawaiian music and read the story again. This time, ask the students to stand and try to use their whole bodies when they add their movements.

### **Option for grades 3 & up:**

- Divide the class into groups and give each group a section of the story.
- After they create movements for the actions in their text, ask them to choose a narrator to read their section of the story as they practice their dance.
- Have the groups perform their section in the same order as the original story.

## Post Performance Activities

Reflecting on the performance allows students to use their critical thinking skills as they analyze and evaluate what they've observed during the performance. Student reflection also helps teachers assess what students are taking in, and what they aren't noticing.

## English Language Arts (Grades 3-8)

### *Performance Summary*

Ask each student to write a summary of the performance with the following questions in mind:

#### Costumes

- What colors, materials and natural elements were used for the dancers' costumes?
- What do you think these colors, materials and natural elements represent?
- How did the costumes add to the overall performance?

#### Dances and Movement

- Did the men and women move differently?
- Pick a dance you enjoyed, describe how the dancers moved and explain what you thought the dance was about.
- How did the dancers' movement help to tell the story?

#### Music and Instruments

- Did you recognize any instruments? If so which ones?
- Describe the music for the different dances. Did the music give the dance a certain quality or emotion?

Have students share the observations they made in their summaries. Ask students to show gestures and movements they saw the dancers perform and have everyone repeat the movement.

## Additional Resources

### Na Lei Hulu I Ka Wekiu

<http://www.naleihulu.org/index.htm>

Costumes and adornments: [http://www.worldhula.com/costumes\\_&\\_adornments.htm](http://www.worldhula.com/costumes_&_adornments.htm)

Hula implements: <http://www.hulapreservation.org/implements.asp>

Greenery for the hula altar: <http://www.geocities.com/~olelo/o-h-greenery.html>

Cultivating hula plants: <http://starbulletin.com/2003/04/11/features/story2.html#jump>

The lost art of lei making: <http://www.angelfire.com/hi/crafthold/lost.html>

Making a lei: <http://www.hawaii-luaus.com/leimaking.htm>

### Video

Point of View /PBS film: American Aloha: Hula Beyond Hawai'i

<http://www.CustomFlix.com/205033>

Phone: 1-888-232-0439

### Books

-Punia and the King of Sharks: A Hawaiian Folktale, Lee Wardlaw & Felipe Davalos, Dial Books for Young Readers New York, 1997

-The Shark God, Rafe Martin & David Shannon, Scholastic Press, 2001



## Hawaiian Folk Tale: The Gourds of Poi— a tale of generosity and kindness

*Pele, the Volcano Goddess, disguises herself as an old woman and visits two families. She is not welcomed at the first home, but is generously received at the second. "There are rewards for being nice to everyone" is the moral of the story. (Adapted from <http://learningtogive.org/resources/folktales/Calabash.asp>)*

Pele, the volcano goddess, liked to disguise herself as an old woman and test the kindness of people she met. One day at sunset she came in disguise to two houses under the gentle slopes of the Mauna Loa.

The first house, or *hale*, was big with a garden full of coconut palms, taro and banana plants. Pele took in the large house and abundant crop, then hobbled to the front door.

"Aloha," she said to the chief sitting in the doorway.

"Aloha," he replied, without smiling or looking up.

Pele waited for an invitation to enter and refresh herself, but none came.

"I have walked many miles," she said finally, in a small voice. "I am very hungry. Perhaps you can give me a gourd of poi?"

"I am very sorry, but I have no poi," said the Hawaiian chief, whose house it was.

"Then, perhaps, a small piece of salted fish?" she asked.

"No, I have no fish," he said shortly. "So go on your way."

Pele felt angry at the man's rudeness but she bowed low and then walked down the road to a small hut with only a tiny garden in

the back. A man and woman sat in front of their house as many children played around them.

"Ah, I see you've finished your evening meal," sighed Pele. "I am sorry for I am both tired and hungry, and had hoped for a little refreshment after a day's walk down the steep mountain."

"We don't have much," said the poor fisherman, "but you are most welcome to what we have."

He invited Pele to sit near them on the mat while his wife went inside and brought back a large gourd filled with poi. Pele gulped down the poi and then said, "I am still hungry. Would it be too much to ask for another gourd of poi?"

Again the woman rose and placed before Pele a second gourd, smaller than the first but still filled to the brim.

Again Pele emptied the gourd with great relish. Then, testing the couple's patience and generosity she gestured to the empty gourd.

This time a third gourd – smaller than the second, but quite full – was placed before her.

After finishing this, Pele rose and said to the man:

"When you plant taro at night, you may pull it in the morning. Your cane and bananas will ripen in one day's sunshine. But, because of his rudeness to me, your neighbor's taro will wither on its stem, his bananas will stay unripe as green fingers, and his coconuts shall fall upon his favorite pig!"

Saying these words, Pele then disappeared in a cloud of flame.



# 7 Glossary

**aloha**- traditional Hawaiian greeting or farewell

**hula** – a Hawaiian dance with arm movements that tell a story in pantomime, usually danced to rhythmic drumming and accompanied by chanting.

**(hula)'auana**- a newer hula style with soft movement, harmonic melodies and stringed instrument accompaniment. 'Auana, means to drift or wander as it was thought these dances had wandered from the traditional hula

**(hula) mua** – Mua means forward. The term describes the forward-looking hula style developed by Patrick Makuakane that blends traditional and contemporary forms of hula.

**(hulu) kahiko** – meaning ancient, refers to the traditional hula dances accompanied by chanting and percussion instruments.

**ipu**-gourd used as an instrument

**kapa (kah-pah)**-skirt made from mulberry bark

**King David Kalakaua**- an important patron of the hula in the late 1800s

**Kumu Hula** – Master hula teacher

**Laka**- Goddess of hula

**lei**-a garland of flowers or leaves usually worn around the head or neck

**mele (meh-lay)** – poem, song and story chants often featuring Hawaiian myths and legends

**Na Lei Hulu I Ka Wekiu** – the name of the dance company, which means the “many-feathered wreaths at the summit, held in high esteem.”

**pahu (pah-hu)** –sharkskin- covered drum

**poi**- Hawaiian dish made of the root of the taro baked, pounded, moistened, and fermented.

**taro** - a tropical plant with a large, edible tuber

# 8 California State Standards

## Dance Grades K-12

### 1.0 Artistic Perception

Processing, analyzing, and responding to sensory information through the language and skills unique to dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

### 2.0 Creative Expression

Creating, performing and participating in dance  
Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

### 3.0 Historical and Cultural Context

Understanding the historical contributions and cultural dimensions of dance  
Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

### 4.0 Aesthetic Valuing

Responding to, analyzing, and making judgments about works of dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

## Music Grades K-12

### 3.0 Historical and Cultural Context

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

### Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

### Diversity of Music

3.2 Identify different or similar uses of musical elements in music from diverse cultures.  
3.4 Describe the influence of various cultures and historical events on musical forms and styles.

### 4.0 Aesthetic Valuing

Responding to, analyzing and making judgments about works of music students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human response.





## About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.



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