HA‘I MO‘OLELO A ME HANA KEAKA:
RE-IMAGINING ARTS EDUCATIONAL STANDARDS AS CULTURALLY DRIVEN
STORYTELLING AND DRAMA FOR HAWAI‘I’S CHILDREN

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Hoʻoiaʻio ʻAna  
(ACKNOWLEDGEMENTS)

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ABSTRACT

While fair weather is still far away, make your fishhooks. Be prepared.

Through a Kanaka Maoli perspective, this study gives indication of how culturally based drama-driven storytelling can enhance student understanding of cultural values and practices associated with a Hawaiian kuana 'ike (perspective). With storytelling being the traditional form of Hawaiian learning and curriculum serving as a powerful educational tool to preserve and perpetuate a culture, this study analyzes three sets of educational “Arts” standards using a Kanaka Maoli cultural lens model (‘Ikena). Discourse analysis tools of James Gee (2010) are adapted to critique current standards and develop new “Arts” standards (Ho ‘omau) for Hawai‘i. There is an increased need for policy makers and curriculum developers to consider incorporating drama and culture in order to advance children’s opportunities to gain a deeper awareness, understanding, knowledge, and connection to their cultural identity and heritage.

Keywords: indigenous culture, cultural model, culture-based, discourse analysis, “Arts” standards, drama and storytelling, Kanaka Maoli perspective
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‘Olelo Ho’akaka
(INTRODUCTION)

I ulu no ka lala, i ke kumu.
Without our ancestry we would not be here.

Ancient Hawaiian thought was considered very symbolic or figurative. For instance, mana’o ino focused on “stormy thoughts”, ho’upu’upu centered upon the power of suggestion, and ha’upu referred to thoughts that came to mind. Often times as Hawaiians, when we speak of history or the kahua (foundation) of our “thoughts”, we speak of mo’olelo. Mo’olelo is often expressed through cultivation. Kanu means to plant, to cultivate, and it is a Hawaiian belief that from this planting came ulu (growth). “I ulu no ka lala, i ke kumu” captures this essence and the reason I pursued this study. Our cultural heritage has persevered because of the mana’o (thought), knowledge and wisdom of our kupuna (elders). Today, western thought has meshed with much of Hawaiian mana’o, but the cultural practices of our ancestors continue to live and thrive in us. As a seventh-generation descendant from Keʻei fishing village on Hawaiʻi Island, my kupuna cultivated in me a nineteenth-century cultural mindset. In the same way, our kamali’i (children) have a rich, cultural heritage “planted” through the mindset of their kupuna and displayed through their leo (voice) and hana (actions). Thus, the ‘uhane (spirit) of my study is the importance of implementing drama-driven storytelling curricula and instruction in education as a way to continue the passing of knowledge through oral traditions and kanu a cultural mindset in our kamali’i.

In chapter one, I discuss the purpose of the study and I provide a short description of the methodology and conceptual framework. I then state the research questions and how they connect to the purpose of the study in terms of culturally based storytelling and drama pedagogy. Following the research questions, I state the rationale of the study. I then discuss how drama
education assists with student learning and development. After the rationale, I discuss the significance of the study and how it contributes to the field of education. Lastly, I share the role of storytelling in my life and wiliwili (weave) its connection to the overarching theme of the study.

In chapter two, I provide a review of the literature pertaining to the notion of culturally responsive and culturally appropriate drama-driven storytelling curriculum. I begin the chapter discussing the history of literacy and language in Hawai‘i and also provide an overview of the standards movement in America, which gives the context for the discourse analysis of standards shared in chapter three. I further discuss the Hawaiian term of kauwahi, meaning, “place” and cultural teachings.

In chapter three, I provide a description of my methodology and conceptual framework. I also discuss the design of the study, data sources, and discourse analysis. I define the cultural model (‘Ikena) I have created in this study and how I used it to conduct my analysis.

In chapter four, I describe the Arts standards and discourse analysis tools used to collect and analyze the data of this study. I also state the findings from a Kanaka Maoli cultural perspective. I further provide an overview of drama-driven storytelling curricula and assessment I developed and implemented in early education in Hawai‘i.

In chapter five, I discuss the implications of my study with regards to policy, practice, and research. I also provide details about the set of “Arts” standards I created from this study called, “Ho‘omau: Cultural Learning through Drama and Storytelling”. I further discuss the building of an assessment model for those standards.
Definition of Terms

Aloha ‘Aina

Literally meaning, “love the land”, educates kamali‘i on the ‘aina by which they currently reside with an emphasis on Hawaiian values and learning from Hawaiian traditional knowledge. Aloha ‘Aina can assist kamali‘i to ho‘oa‘a (be “rooted”) in the ‘aina of their kauwahi.

Culturally responsive

The use of cultural knowledge, prior experiences, and performance styles of diverse students to make learning more appropriate and effective.

Culture-based education

Education infused with cultural teachings and exposure through various learning techniques, primarily storytelling curricula. It assists kamali‘i in their educational process to form connections between their learning, as well as their kauwahi and mo'okuauhau.

Drama Education

A set of practices where play is a significant learning medium.

Drama pedagogy

The method and practice of teaching drama as an academic subject and concept.

Indigenous methodology

A body of indigenous and theoretical approaches and methods that benefit indigenous research in the study of indigenous peoples. The goal of indigenous methodologies is to ensure that research on indigenous issues would be expressed in a more respectful and ethical manner, as seen from the point of view of indigenous peoples.

Place-based education

The process of using the local community and environment to teach concepts across the curriculum, which fosters student achievement through experiential learning, forming stronger connections and appreciation for their community, and becoming active, contributing citizens.

Process Drama

Method of teaching and learning drama where both the students and teacher are working in and out of role.

Storytelling

An oral tradition common to all cultures resembling the passing of knowledge and historical accounts in the form of words and images.

Theatre Education

The interactiveness of theatre practices in the educational process of students.
Definition of Hawaiian Terms

A
Aʻo – pedagogy, the art of teaching
Aʻo aku, aʻo mai – “teaching given, learning received”
Ahupuaʻa – land division extending from mountain to sea
ʻAi – food
ʻAina – land
Aloha – love
Aloha kakahiaka – good morning

E
ʻEhu kai – the clashing of the wave on land creating a spray

H
Haʻi moʻolelo – storytelling
Haʻupu – “thoughts that came to mind”
Hana – actions
Hana keaka – drama
Hana keaka kuʻono – “inside drama corner”
Hoʻailona – omen or sign
Hoʻoaʻa – to be “rooted”
Hoʻolohe – to listen
Hoʻolohe ka pepeiao – “listen with the ears”
Hoʻokuʻi – to connect
Hoʻomana – to worship
Hoʻupuʻupu – “the power of suggestion”
Honua – world

I
ʻIke – knowledge
ʻIkena – “seeing and knowing”
Inoa – name
Ipu heke ʻole – hollowed gourd

K
Kahauloa – “the great hau tree”. Both Keʻei and Kealakekua are located within this ahupuaʻa.
Kahuna – priest
Kamaliʻi – children
Kanaka Maoli – descendants of the Hawaiian people prior to the arrival of Captain Cook in 1778
Kanu – to plant, to cultivate
Kahua – foundation
Kahunahuna – the sprinkling of paʻakai (salt) on the ʻai (food) or on the ʻaina (land)
Kiʻi pohaku – petroglyphs
Kiʻina hana – method
Kuana‘ike – perspective, position (of) sight or knowledge
Kulaiwi – homeland
Kauwahi – place
Koa – warrior
Kuleana – responsibility
Kupuna – elders or ancestors both past and present
Kupuna makua – grandparents

L
Lahui – nation
Lauhala – pandanus tree
Lawai’a – fisherman
Leo – voice
Lo‘i kalo – taro patch
Lokahi – unity, harmony
Loko ‘ia – fishpond
Lua – Hawaiian “martial arts training”. The word “lua” portrays the discipline it requires. It could mean “pit”, as “to pit in battle”, or “two”, expressing balance.

M
Mahi‘ai – farmer
Maka‘u – fear
Makani – wind
Makawalu – “eight eyes”
Makua – parent
Malama – care
Mana – power
Mana‘o – thought
Mana‘o ino – “stormy thoughts”
Mano – shark
Mauli – “cultural heart and spirit”
Mele – song
Mo‘okuauhau – genealogy
Mo‘olelo – stories
Moku – island

N
Na waiho‘olu‘u mele – Colors song
Nana i ke kumu – “look to the source”
Nana ka maka – “observe with the eyes”
Noi‘i – to research

O
‘Ohana – family
‘Olelo Hawai‘i – Hawaiian language
‘Olelo makuahine – “mother tongue”
‘Olelo no’eau – proverb, wise saying
‘Oli – chant

**P**
Pa‘a ka waha – “shut the mouth”
Pa‘akai – salt
Pahoehoe – smooth, unbroken type of lava
Panina – conclusion
Papa – higher ground of land
Papaku – foundation (as of the earth)
Polynesia – “many islands”
Pono keia – “this is right”
Pu‘uwai – heart

**U**
Ulu – growth
‘Uhane – spirit
‘Umeke ka‘eo – “well-filled mind”

**W**
Wai – water
Waiwai – “double water”, abundance of water, wealth
Wehewehe‘ano – analysis
Wiliwili – weave
Definition of ‘Olelo No’eau

I kahi ‘e ka malia, hana i ka makau.
While fair weather is still far away, make your fishhooks. Be prepared.

I ulu no ka lala, i ke kumu.
Without our ancestry we would not be here.

A‘o aku, a‘o mai. E ‘imi kakou i ka ulu mau e.
We teach and we learn. We seek continuous growth.

Ho‘omoe wai kahi ke kao‘o.
Let’s all travel together like water flowing in one direction.

I ha‘aheo no ka lawai‘a i ka lako i ka ‘upena.
The fishermen may well be proud when well supplied with nets.
(Good tools help the worker succeed.)

E na‘i wale no `oukou i ko‘u pono, `a‘ole e pau.
You can seek out all the benefits I have produced and find them without number.
- Said by Kamehameha I when he was dying.

E kaupe aku no i ka hoe a ko mai.
Put forward the paddle and draw it back.
(Go on with the task that has started and finish it.)
In this chapter, I present the purpose of the study and a short description of the methodology and conceptual framework. I then state the research questions and how they connect to the purpose of the study in terms of culturally based storytelling and drama pedagogy. Following the research questions, I communicate the rationale of the study where I clearly discuss how drama education assists with student learning and student development. After stating the rationale, I then discuss the significance of my study and how it contributes to the field of education. Lastly, I share the role of storytelling in my life and wiliwili (weave) its connection to the overarching theme of my study.

Purpose of the Study

The purpose of this study is to conduct a discourse analysis on the following educational standards: (1) Hawai‘i Content and Performance Standards III (Grades K-5), (2) Theatre standards (K-12) of Christian institution serving children of Hawaiian ancestry, and (3) Na Honua Mauli Ola: Hawai‘i Guidelines for Culturally Healthy and Responsive Learning Environments. The aim is to analyze these standards from a Kanaka Maoli cultural perspective, providing a description and interpretation of each in enhancing the instruction of culturally based storytelling and drama pedagogy for students in Hawai‘i.

Drama is a developmentally appropriate practice that promotes young children’s optimal learning and development. In this study, conducting a discourse analysis will assist in the development of “Arts” standards that focus on advancing Kanaka Maoli kamali‘i understanding and expression of cultural values and practices associated with a Hawaiian kuana‘ike. As a
discourse analyst, I will not only be analyzing the texts of these standards, but also interpreting the systems of thought that were used in its development. I am interested in the structures of knowledge that are represented by the standards, which become a discourse in their relation to each other and broader ideology. Discourse analysis is concerned with the analysis of texts, which can be generally defined as “any form that can be given an interpretive gloss” (Parker 1992, as cited in Zimmermann, 2012, p. 217). My focus is to analyze the manner in which the current standards support culturally responsive student learning through drama, as a step in developing new standards that are culturally appropriate for students in Hawai‘i.

**Research Questions**

There are two research questions that guided this study:

1. What can be learned through a discourse analysis of current American Arts standards to support a cultural model of kauwahi (place) in drama education with students in Hawai‘i?

2. What key components are necessary when constructing Drama standards that could facilitate and sustain Kanaka Maoli kuana‘ike (perspective) for kamali‘i in Hawai‘i?

*Kahunahuna* is “the sprinkling of pa‘akai (salt) on the ‘ai (food) or on the ‘aina (land)” as a way of cleansing and purifying the area. In my experience as a drama educator in early childhood education, the cultural teachings and ‘Olelo Hawai‘i (Hawaiian language) used in the classrooms were “sprinkled” (kahunahuna) through simple verbal and visual practices, such as “Aloha Kakahiaka” and Na Waiho ‘olu‘u mele (Colors song). Through various conversations with administrators, teachers, and parents, they expressed a need to advance these basic cultural teachings for students. By conducting a discourse analysis of educational Arts standards with a
focus on culturally based storytelling and drama pedagogy, it is my hope that this study promotes more than a sprinkling, but a deeper understanding of ‘ike (knowledge) in cultural teachings by creating classrooms to be kahua for kamali‘i to build and form connections with their kauwahi.

**Rationale for the Approach to the Problem**

Young children, as Fowler (1984) notes, respond to gestures and movement before they react to the spoken word. They understand and explore sound before they learn to speak. They draw pictures before they form letters. They dance and act out stories before they learn to read. Language and literacy development are one of the key elements to achieving academic and personal success. Literacy incorporates both word-level understandings about how print represents speech and broader understandings about written and spoken language as systems for communicating meaning (Ravid & Tolchinsky, 2002). Conventional educational components, such as communication, reading comprehension, problem solving, and critical thinking are also important skills of growth and development in the education of kamali‘i. Previous research suggests that an educational learning tool that aids in building these areas is drama.

Drama provides a way to perceive, study, and understand our lives and the world in which we live (Kerry-Moran & Meyer, 2009). We understand literacy to be the ability to create and interpret symbolic, abstract ideas and texts, using multimodal approaches. Drama is a literacy that moves beyond communication through reading, writing, speaking, and listening to include visual images and the senses of taste, touch, and feeling through which we understand the world. It is through multiple modes of exploration and expression that children develop literacy, both in the traditional sense of reading and writing, and in the expansive sense of communicating with others and making sense of life. Young children’s dramatic expression
encourages literacy while developing creativity and imagination. Imagination is not only a hallmark of childhood; it is a foundation of learning and teaching.

**Need and Significance of the Study**

This study will contribute to the field of education in several ways. It will deepen understanding of awareness and knowledge of cultural heritage and identity for students in Hawai‘i. These types of analyses contribute to the development of culturally responsive standards for twenty-first century *Kanaka Maoli kamali‘i*. The study will also assist the development of educators’ understanding of Hawaiian culture and the use of drama and storytelling for children of Hawai‘i. It could potentially guide school policies and arts-based curriculum development through school administration, community, and governmental agencies. Finally, the study will contribute to the field of research on culturally based storytelling, drama pedagogy, and Hawaiian cultural heritage. With my *kupuna* dating back to the 1700’s and descending from a line of high chiefs from my *kauwahi*, I know that I have a strong *mana* (power) of authority and support for my study and that my *kupuna* would say, “Pono keia” (this is right).

Storytelling is an oral tradition common to all cultures. It is a form of expression and dramatic connection, which Entz and Galarza (1999) described as the act of portraying a story through actions and dialogue; a way to transmit the knowledge of shared experiences and history of a culture or cultural group from one generation to another. I believe it is stories that help express who we are. This study is a discourse analysis of educational “Arts” standards from a cultural perspective with a focus on fostering culturally responsive, drama-driven storytelling for students in Hawai‘i. I address the question of “What can be learned through a discourse analysis
of current American Arts standards to support a cultural model of *kauwahi* (place) in drama
education with students in Hawai‘i?”

*Ha‘i Mo‘olelo* (storytelling) has always played an important part in my life. This
indigenous way of knowing is the *kahua* of my research methodology. Linda Smith (1999)
emphasizes that indigenous research is understanding our own predicaments, answering
questions, helping us as communities to solve problems and develop ourselves, and finding a
voice, or a way of voicing. As an indigenous researcher, I feel my approach to drama-driven
storytelling reflects this point of view by Linda Smith. It is important that we build foundations
and form connections between our cultural identity and heritage, as well as our *kauwahi*. From
an indigenous standpoint, to connect is to be whole, establishing good relationships with both
people and the environment (Smith, 1999). The social and economic well being of any cultural
group is its connectedness (Maaka, 2004) and through this process of *ho‘oku‘i* (to connect),
*kamali‘i* build their own *kahua*. Though I am using my *kauwahi* as a proposed model for
curriculum learning through storytelling, it is important to note the value of embracing and being
inclusive of each child’s *kauwahi* and *mo‘olelo*.

In this chapter I have discussed the purpose, research questions, rationale, and
significance of my study. Following, chapter two will provide an overview of literature
beginning with the history of literacy and language in Hawai‘i and concluding with the value of
drama-driven storytelling.
In this chapter I provide a review of the vast literature pertaining to the notion of culturally responsive, culturally relevant, and culturally appropriate drama-driven storytelling curriculum. I begin the chapter discussing the history of literacy and language in Hawai‘i, I then provide an overview of the standards movement in America. I further discuss the Hawaiian term of kauwahi and cultural teachings. I conclude chapter two by providing literature focused on the value of drama-driven storytelling.

For many generations, there was a common theme of education throughout Polynesia (meaning “many islands”). This would be the familiar sight of a kupuna sitting, perhaps under a shaded tree with young children at his or her feet. At this gathering place, the village children would listen to the stories of their heritage, historical accounts, and cultural connections of ages past. In these days, Polynesia was an “oral tradition culture”; all culturally rich information was passed from generation to generation in the oral tradition. Long before the arrival of the alphabet and written language from the Western world, our ancestors spoke and it was the kuleana (responsibility) of the “listener” to ho‘olohe (listen). By doing so, the children would receive all knowledge in their hearts and minds and continue the “cycle” of this cultural tradition by passing this rich heritage to the next generation through these oral teachings. For thousands of years, this legacy of “listening and sharing” would prosper and enrich future generations with a cultural heritage that continues to thrive today. All that we know today as Kanaka Maoli, or descendants of the Hawaiian people prior to the arrival of Captain Cook in 1778, comes through the passing
of knowledge and wisdom from our kupuna. Thus, the traditional form of Hawaiian learning is rich in oral traditions and storytelling.

Chun (2011) reflects on the ancient form of “education” and oral traditions with the Kanaka Maoli concept of a‘o, which means, “pedagogy or the art of teaching”. Just like the vision of kupuna increasing ‘ike (knowledge) in kamali‘i through oral storytelling, Chun (2011) emphasizes that “when a learning system is not based upon literacy, other learning senses such as memorization, careful observation, and practice must be enhanced” (p. 90). Pukui (1983) and Chun (2011) reflect the concept of a‘o through ‘olelo no‘eau (proverb) accentuating the kuleana of kamali‘i to “nana ka maka” (“observe with the eyes”), “ho‘olohe ka pepeiao” (“listen with the ears”), and “pa‘a ka waha” (“shut the mouth”). As indigenous people, we continue this learning process today and reflect on the teachings by our kupuna to “a‘o aku, a‘o mai” (“Teaching given, learning received”).

In 1820, missionaries arrived in Hawai‘i bringing the written word. The Hawaiian language was given a written form and schools were established throughout the state. Upon arrival of the printed word through the printing press, great emphasis was placed on promoting literacy amongst the people of Hawai‘i. From the first page printed in Hawai‘i in 1822 to the conclusion of the missionary operations in 1863, seventy-five percent of the Hawaiian population was able to read and write in their Native Hawaiian language (Vowell, 2011). With the United States having a literacy rate of about forty percent and Western Europe estimating at sixty-five percent, Hawai‘i became one of the most literate nations in the world (Vowell 2011). The missionaries’ success in helping to create a literate society in an “oral tradition culture” suggested a promising future for the Hawaiian people (Osorio, 2002).
Public schools in Hawai‘i provided instruction in Hawaiian and English until 1896, three years after the illegal overthrow of the Hawaiian monarchy, when Hawaiian was banned as an official language of instruction (Ball, 2007). Walter Kahumoku’s (2000) dissertation suggests between the 1850s and 1890s English was being increasingly used in commerce which increased its use as a medium of instruction in some public schools. Government sponsored (i.e., public) schools began during the 1840s, resulting from an 1840 mandate on compulsory school attendance. Prior to the 1850s, policy was generally against teaching in English. However, by the mid-1850s this policy was beginning to change. Part of this was related to the wider economic and political communities. This pressure for English language instruction picked up in the 1860s. Competition between the two languages grew both in the commerce and educational communities from the 1850s to 1890s such that the policy in 1896 made “official” in all ways the transfer of power from Hawaiian to “American” ways, by privileging English and other American cultural practices (Act of June 8, 18961).

In 1893 a makani (wind) of change “blew” across Hawai‘i. The sovereign monarch of Hawai‘i, Queen Lili‘uokalani, was overthrown by Territorialists, those who claimed ownership over the lands of Hawai‘i, and men of the business community, primarily made up of non-Hawaiians. This historical event impacted the Hawaiian people and created an atmosphere of maka‘u (fear). With the transfer of American or colonialist political and cultural domination, the Hawaiian language was banned in public use three years after the governmental overthrow. This

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1 Act of June 8, 1896, ch. 57, sec. 30 (codified in 1897 Haw. Comp. Laws at sec. 123). The 1896 law of the newly created Republic of Hawai‘i provided, “The English language shall be the medium and basis of instruction in all public and private schools, provided that where it is desired that another language shall be taught in addition to the English language, such instruction may be authorized by the Department, either by its rules, the curriculum of the schools, or by direct order in any particular instance. Any school that shall not conform to the provisions of this section shall not be recognized by the Department.” (As cited in Lucas, 2000, p. 8)
was part of American Expansionism and Manifest Destiny, in which America was colonizing other places to increase their political power and influence in the United States. This, in turn, assimilated immigrants and native people who spoke various languages into an American “melting pot” by stripping them of their cultures and languages. Importantly, however, the Hawaiian language was still promoted in the Hawaiian homes, but with caution.

In 1895, the first biennial report of the Bureau of Public Instruction of the Republic of Hawai‘i, established by a small group of businessman who were appointed by King Kalakaua, overthrew the Hawaiian monarchy read, “The gradual extinction of a Polynesian dialect may be regretted for sentimental reasons, but it is certainly for the interest of the Hawaiians themselves” (cited in Wilson and Kamana, 2006). The law officially confirmed English as the medium of instruction for education, government, and commerce throughout the islands, rendering Hawaiian the status of a foreign language. However, Wilson and Kamana (2006) argued, “the first generation of Hawaiian adults experiencing the ban on Hawaiian in the schools did not simply acquiesce to loss of the language” (p. 3). Considerable efforts were made to maintain the Hawaiian language and one such effort is accounted in a January 26, 1917 editorial in the newspaper Ka Pu‘uhonua:

*I keia la, ke hepa mai nei ka oleloia ana o ka kakou olelo makuahine. Aole keiki o ka 15 makahiki e hiki ke kamailio pololei I ka olelo makuahine o keia aina. A no keaha ke kumu I hiki ole ai? No ka mea, aole a‘o ia I ka olelo pololei. A I ka hala ana o na la pokole wale no o ka pau no ia…*

This translates as follows:

*We now find that our mother tongue is being spoken in a broken manner. There are no children under the age of 15 who can speak the mother tongue of this land properly. And*
why is this the case? Because, the proper use of the language is not taught (in the schools). And in a very short period we will find that the language is gone. (p. 3).

Our ancestors had the knowledge that when language is used as a medium of education, it survives, but when language is banned or partially used, it disappears (Wilson & Kamana, 2006). Attempts by parents to perpetuate the language in the home met with harsh resistance by authorities. Children were punished in school and parents were reprimanded for speaking Hawaiian to their children. As parents and grandparents reluctantly chose not to pass on their ‘olelo makuahine (mother tongue) to later generations, an extreme decline in the number of Kanaka Maoli speakers resulted. As English was recognized by the people of Hawai‘i to be the source for social and economic advancement, often kupuna would speak Hawaiian amongst themselves, but speak English to their kamali‘i. During the Republic and Territory periods, Hawaiian language newspapers continued to be published until 1948 and Mary Kawena Pukui and Samuel Elbert produced a new Hawaiian dictionary in 1957. It also seemed that Hawaiian continued to be taught at the University of Hawai‘i.

Even though the Hawaiian language was reinstated by the state government in 1986, the two generations of Kanaka Maoli who were not able to speak their Native language resulted in much maka‘u and cultural disconnect that had to be overcome. This generation of Kanaka Maoli had been raised in an era where our Queen was imprisoned, Kanaka Maoli insurgency witnessed, Hawaiian cultural practices suppressed, and Native language banned and prohibited in schools. Although there was still a sense of maka‘u in kupuna to speak ‘Olelo Hawai‘i, Kanaka Maoli were able to reconnect with their ‘olelo makuahine.

During the past fifty years, there has been resurgence in diverse Kanaka Maoli cultural practices throughout the state of Hawai‘i. It is often called the Hawaiian Renaissance, with an
increase in emphasizing culture, such as Hawaiian cultural identity, learning traditional beliefs and values, and the return of cultural immersion programs in the public schools. Public Hawaiian-language immersion preschools called ‘Aha Punana Leo, meaning “Language nest,” were established in 1983 by a small group of Hawaiian language teachers, which included Ilei Beniamina, Hōkūlani Cleeland, Kauanoe Kamanā, Larry Kimura, No‘eau Warner, Koki Williams, and Pila Wilson; reestablishing Hawaiian language medium education and saving our ‘Olelo Hawai‘i from extinction. Papahana Kaiapuni Hawai‘i, a Hawai‘i Department of Education (DOE) Hawaiian Language Immersion Program, began in 1987 by various leaders in the Hawaiian community. Both Punana Leo and Papahana Kaiapuni Hawai‘i were established to continue the perpetuity of the Hawaiian language. They were also inspired to continue the revitalization of the Hawaiian language through education by the parallel realities and successful efforts of Maori educational leaders, Dr. Timoti Karetu and Dr. Tamati Reedy, and other educators and families throughout Aotearoa (New Zealand) who had begun Te Kohanga Reo and Kura Kaupapa Maori-medium education programs in the early 1980’s (Kawai‘ae‘a, Housman, & Alencastre, 2007). Kohanga Reo are “language nest” centers where elders interact all day with Maori children ages birth through five using Maori language.

Hawaiian immersion charter schools continue to provide its students with an education based on knowledge of Hawaiian language and culture. Hawaiian-focused public charter schools throughout Hawai‘i share a common focus, where instruction and learning are grounded in the values, norms, knowledge, beliefs, practices, and language that are the foundation of Native Hawaiian culture. The ‘Ahahui ‘Olelo Hawai‘i, a non-profit organization dedicated to the perpetuation of the Hawaiian language, was incorporated in 1977 by Ms. Dorothy Kahananui and provided such services as, Hawaiian language resource persons, and Hawaiian language
classes for adults. That same year, a similar organization called Hui Ho‘oulu ‘Olelo Hawai‘i was founded in Hilo by Ms. Edith Kanaka‘ole who was a leader in the revitalization of traditional Hawaiian hula. The island of Ni‘ihau still thrives as the only island of Hawai‘i where Hawaiian is spoken as the language of daily life, and English is a foreign language. The University of Hawai‘i school system presently offers undergraduate and graduate courses, programs, and degrees taught, spoken, and written in Hawaiian.

**Education and Literacy in Hawai‘i**

If we’re to understand where we are today as a people and why drama-driven storytelling curricula is an important effort to keeping our culture alive, then I feel we need to revisit our past. In our culture, the term “curriculum” referred to a specifically “learned-lifestyle” that was passed from one generation to another within the Hawaiian family. *Kamali‘i* underwent professional training centered on their role in Hawaiian society and were “educated to become experts” (Chun, 2011, p. 88). For example, if you were a *mahi‘ai* (farmer) or *lawai‘a* (fisherman), you were taught everything you needed to know about such skills by a *makua* (parent) or *kupuna*, of which may have included, the intricate, personal and “secretive” methodology that resulted towards a successful outcome. This methodology was a form of curriculum already existent in the Hawaiian community. Hundreds of years later, upon the arrival of the missionaries, the addition of literacy through a written language expanded the knowledge of Hawaiians to a global perspective, but did not claim to be the “inaugural” state of “curriculum” for Hawaiians. This was already in place and the inclusion of the missionary influence only added to Hawaiian learning.

Vowell (2011) and Osorio (2002) both examine the connection between the people of Hawai‘i and literacy through the impact of the New England missionaries. In his book,
“Unfamiliar Fishes”, Vowell (2011) speaks of the ability of the Hawaiian people to read and write in their ‘olelo makuahine within a span of approximately forty years. Though Vowell (2011) and Osorio (2002) provide a positive perspective on the impact of literacy, I suggest the success of the missionaries can also be credited to the timing of their arrival and the four Hawaiian boys (Thomas Hopu, William Kanui, J. Honoli‘i, and George Kaumuali‘i) who “groomed” the missionaries on the caste system of Hawaiian society. Several decades would pass until 1896 when ‘Olelo Hawai‘i is banned and English becomes the language of public school instruction. Ball (2007) and Kahumoku (2000) speak of such a time, in addition to Wilson and Kamana (2006) who speak of the efforts made by Kanaka Maoli to maintain ‘Olelo Hawai‘i in schools. It would be in the late-twentieth century when a cultural resurgence and language revitalization begin to be strongly advocated in Hawai‘i, as we witness such successes in Aotearoa, New Zealand through Maori educational leaders and Maori-medium education programs, as reflected by Kawai‘ae‘a, Housman, & Alencastre (2007). Though the full span of Hawai‘i’s history, in terms of education and literacy is outside the scope of this study, I have highlighted some key points in its timeline leading up to the impact of literacy on our kamali‘i today in post-colonial times and how oral traditions can continue to be a vital part in education through drama-driven storytelling curricula.

**The Standards Movement in America**

In the late twentieth century, the low achievement of students became a national issue in America’s education system. During 1975, the College Board pointed out the decline of SAT scores and in 1983, “A Nation at Risk” prepared by the National Commission on Excellence in Education criticized the mediocrity and complacency of American education. It called for higher standards for teachers and students, a core curriculum, higher standards for high school
graduation and college entrance, a longer school day and year, and higher salaries for teachers (Lee, nd). Since 1986, the National Assessment of Educational Progress (NAEP) administered the achievement tests and by 1989 through 1990, President George Bush initialized the national goals of education. When the Bush Administration set the national goals of education, a few factors provided momentum to the development of the National Standards and the National Assessments. Such aspects were American students’ completion and demonstration of competency in subject areas like English, Math, and Science; advancing their learning; acquiring knowledge and preparation to become good and industrious citizens in their communities; attaining productive employment in the economy at both national and international levels; and ranking higher in academic education in comparison to international students. Thus, since the 1970s, the goal has always been excellence in education. “A Nation At Risk” (1983) defined the excellence of a learner as performing on the boundary of individual ability in ways that test personal limits, and the excellence of an educational institution as characterized by its high expectations and goals set for learners.

*Kanaka Maoli kamali‘i* are displaying elevated educational disparities in the Hawai‘i public school sector. Though there have been many signs of progress in cognitive well being over the last decade, *Kanaka Maoli kamali‘i* continue to lag behind their non-Hawaiian peers in key areas of cognitive well being, including reading and mathematics achievement, special education, high schools graduate, and postsecondary outcomes (Kamehameha Schools, 2014). In fact, during the academic school year of 2007-08 to 2011-12, reading proficiency rates amongst *Kanaka Maoli kamali‘i* were lower than those of other major ethnic groups in Hawai‘i (Filipino, Chinese, Japanese, and White) ranging from 53.4 percent to 58.6 percent, with mathematics proficiency rates ranging from 23.4 percent (Grade 10) to 49.1 percent (Grade 3).
(Kamehameha Schools, 2014). At the college level, *Kanaka Maoli* made up 16.8 percent of the undergraduate college population in Hawai‘i (age 18-24) and 12.8 percent among graduate students (Kamehameha Schools, 2014). These educational disparities, along with rates higher than state average in unemployment, suicide (younger than 44 years), incarceration, single-parent homes, and substance abuse, resemble the effects of a history of colonization and racism against *Kanaka Maoli*. Though it is important that we don’t view ourselves as victims, a cultural disconnect exists and thus, a need to connect with a sense of who we are and how we feel about ourselves as *Kanaka Maoli* is important. I believe drama can be a way in which *Kanaka Maoli kamali‘i* connect with their culture and develop a sense of cultural identity. There are a lot of agencies today that can assist *Kanaka Maoli* and this study could aid to eliminate disparities in educational outcomes for *Kanaka Maoli kamali‘i* and promote school success.

I believe there is a need for our Nation’s people and its institutions to commit to achieving excellence in all these senses, especially assisting students to reach their goals. From the perspective of American educational history, the National Standards developed as a way to stimulate high quality education in diverse forms of education.

During the American Standards movement in the 1980s and 1990s, educators were faced with the task of identifying the essential knowledge and skills that should be included in each discipline’s curricular content at each grade level. Many states launched standards creation initiatives that resulted in the production of idiosyncratic sets of standards across the country. As a result, the National Governor’s Association and the Council of Chief State School Officers created the Common Core State Standards (CCSS) for Language Arts and Math, with consistent, strong, and clear benchmarks. The implementation of such standards is to assist in developing positive student outcomes, enabling students to advance with momentum from one grade level to
the next equipped and prepared to enter the world as college or career ready. The CCSS are consistent across states and have been developed so that student achievement and student success can be accomplished regardless of language, race, and place.

The Hawai‘i Department of Education began its implementation of the CCSS during the 2012-13 academic school year with grade levels kindergarten, first, second, eleventh and twelfth; transitioning to full implementation in all grade levels in 2013-14 (Common Core, 2013).

The CCSS have met with critique from educators. In places like Hawai‘i, the CCSS have been aligned with prescribed curriculum that has been questioned by local teachers as not meeting the unique cultural and social needs of Hawai‘i’s kamali‘i. The prescribe curricula attached to standardized assessments has also met with critique from educational scholars regarding the value of such reform in meeting the needs of diverse cultures and students and the associated punitive affects on whole communities.

Educators argue that the study of culture can assist to increase student engagement and understanding through multidisciplinary, experiential, and intergenerational learning that is culturally relevant (Gruenewald, 2003). Current educational discourses seek to standardize the experience of students from diverse cultural backgrounds, such as Polynesian ancestry, so that they may compete in the global economy. However, such a goal essentially dismisses the idea of culture as a primary educational context, which, unfortunately, applies to present day reform efforts in schools, as CCSS exemplifies focus on standardization.

Reflecting on Diane Ravitch’s (2010) work on the notion of standards based curriculum being “hijacked” by high stakes testing, I am reminded that educational reformers both in the states and federal government, through the No Child Left Behind Act, determined that the strategy for American Education would be testing and accountability. Ravitch (2010) argues that
the standards are not the problem, but they are being used for testing and accountability purposes, where the goal was higher test scores and not students’ acquired knowledge of subject areas. Whereas *A Nation at Risk* encouraged demands for voluntary national standards, *No Child Left Behind* sidestepped the need for any standards (Ravitch, 2010).

Since the purpose and practice of learning is to create a place in education for the cultural dynamics of students’ rich cultural heritage, curricular models, such as CCSS, might be deemed as inappropriate (Smith, 2002). As an educator, I believe enhancing the CCSS with a culturally relevant curriculum will provide students with points of reference that promotes deeper cultural connections to their education.

Since January 2013, forty-six states in the country, the District of Columbia, and two territories have adopted the CCSS in an effort to provide uniform curricular content in all classrooms for Language Arts and Math, but now these states are requiring that these standards be addressed in Arts education programs as well. As an educator and artist, I believe the “Arts” should not be justified in terms of how it contributes to learning in other disciplines, but instead be valued as a stand-alone discipline. With the “Arts” magnified in a culturally relevant curriculum, drama-driven storytelling in educational settings, I argue this study could foster overall student achievement and student success for Hawai‘i’s kamali‘i.

**Theatre Arts Standards**

Since their publication in 1994, the National Standards for the Arts have provided a broad framework for the development of “Arts” curricula (Consortium for National Arts Education Associations 1994). As a result, state departments of education published their own unique, individualized versions of these standards, which took into account state and local educational needs in the “Arts” (Sabol, 2012). Variation among these state standards abounded (Sabol,
but they reflected the discipline-based Art education model for learning. Standard thinking about the purposes and goals of “Arts” education has made significant development in expanding the scope of content such standards address, rendering the current standards less reflective of the current need for comprehensive education in the “Arts”. As new standards become introduced expanding the understanding of the modern-day goals and purposes of an education in the “Arts”, a “wave of reform” is likely to occur (Sabol, 2012, p. 41). The current economic climate has forced school leaders to limit support for professional development of all educators, in which such restrictions has had the effect of these teachers lose ground in keeping up with the waves of reform and educational upheavals the United States is experiencing. This, in turn, diminishes capacities of educators and thus their students’ academic achievement. The field of “Arts” education can be expected to experience levels of change and require major revisions in state and local curriculum standards, as “Arts” educators at every instructional level will need to review and restructure their curricula to reflect the nature and content of new standards (Sabol, 2012).

The United States federal government defined “Arts” education as a core-learning subject. Educational scholars have argued that the “Arts” introduce, develop, and refine skills in learners that cannot be developed in other disciplinary areas, which include, but are not limited to, the ability to develop craft; envision, express, and discover personal vision; reflect; and explore (Sabol, 2013). Scholars in the field of “Arts” education have written about cognition and its role in “Arts” education and creativity (Aoki, 1993; Eisner, 2002; Green, 1995). Some suggest there has been little effort to develop and nurture creativity in America’s schools, even though other world countries have made creativity development a national priority. Though, idea generation and problem-based learning approaches have been adopted to foster creativity
development in students (Sabol 2012). The “Arts” are rooted in cognition and representation and deeply involved in how education expands and deepens the kinds of meaning people have in their lives. Dorn (1999), Efland (2002), and Eisner (2002) suggest that higher-order thinking and problem-solving activity function in the act of creative formation. Pink (2006), on the other hand, suggests story, play, and meaning are “senses” that will guide our lives and shape our world in the future. “Arts” education classrooms and programs are the venues to encourage the development of these “senses” and their manner of expression.

As an educator and artist, creativity can be an inspirational tool for learning. Education is the environment to develop creative individuals. In fact, Sawyer (2006 & 2007) argues that creativity is collaborative, drives innovation, expands creative capabilities, and empowers creative problem solving in the fields of business, politics, science, and education. On that same note, Florida (2005) suggests the world is actively searching for highly creative individuals and that many foreign businesses and governments for the purpose of being employed in their nations to increase their competitive edge in the world economy and support the development of their nations. In Florida’s (2005) view, positive economic growth and development and solutions to global problems, have an increased rate of success through the combination of creativity, technology, talent, and tolerance in an individual. Zimmerman (2009) argues “researchers and practitioners need to conceive of creativity as multidimensional with consideration of how cognitive complexity, affective intensity, technical skills, and interest and motivation play major roles” in world economy (p. 394). As reflected by Florida (2005) and Zimmerman (2009), the ability to formulate creative responses to artistic problems has always been a consistent expectation of “Arts” learning. I suggest that notions of curriculum and “Arts” education constitute the mind and spirit of our culture and literary heritage, enhancing imagination and
ethical understanding, and how it relates to the customs, ideas, and values of society’s multicultural and multilingual context.

The educational reform movement of the 1980s and 1990s precipitated the creation of broad-based curricular standards and assessments, which focused on educators, their preparation, and their continued demonstrations of competency and professional development. Parsad and Spiegelman (2012) identified downward shifts in access to “Arts” education programs over the past decade and that Art educators have professional development needs that must be addressed. “Arts” educators are eager to learn how to create assessments, implement assessments, and use assessment results appropriately in their programs (Sabol, 2009); however, the field needs guidance and assistance in implementing high-quality assessment practices (Herpin, Washington, & Li 2012). In addition, “Arts” educators struggle to evaluate areas of student learning that are elusive and difficult to characterize in rubrics and work samples, such as personal expression, creativity, and the evolution of ideas and concepts expressed in students’ works of art.

Sabol (2006) reports “Arts” educators identify the need for receiving information and training about No Child Left Behind (NCLB) as one of their principal professional development needs. When mandated in 2001, NCLB aimed to close the achievement gap and bring all students up to proficiency in Math and English, but NCLB has had a positive, yet also a negative effect, on all schools and communities in all disciplines and at all instructional levels. The professional development needs of “Arts” educators (i.e. assessments, data reporting) will continue to be present and increasing, as well as to be well equipped to foster student growth, student development, student achievement, and student success. As MetLife (2012) indicates, educators are being asked to do more with less and challenged to be more creative and innovative in their approaches to maintaining quality education. It further emphasizes that
education must always be about providing knowledge and skills to all children in order to allow
them to pursue the futures they create for themselves and our country. Without question, a
quality “Arts” education is central to this vision.

When the first National Standards for Arts Education were incorporated in 1994, theatre
professionals aligned their programs to each new change of the standards in theatre and in other
curricular areas. Presently, the CCSS provides hope that the “Arts” will take its place “amongst
curricular power-players as English and Math, aiding to demonstrate the impact of theatre
education” (Special Report, 2013, p. 2). In my opinion, CCSS hold a promising alignment with
the “Arts” integrated with focus on literacy, the study of text, and the mastery of speaking,
listening and language. The National Coalition for Core Arts Standards’ Conceptual Framework
for Arts Learning also show potential for supporting culturally based drama-driven storytelling in
that it outlines such principles as Arts Literacy, the role of the creative process, and contextual
awareness.

**Kauwahi and Cultural Teachings**

*Lahui* addresses Hawai‘i as a nation, whereas kulaiwi, meaning “homeland”, represents
the moku (island) one is from. *Kauwahi* refers to a specific place, where one’s cultural teachings
resemble a “lens to the past”. *Kanaka Maoli* scholars, such as Pualani Kanahele, Manulani
Meyer, Walter Kahumoku III, and Noelani Goodyear-Ka‘opua, have defined such a “lens” with
terms they feel captures the mana of what they wanted to accomplish. I feel such terminology
as, “culture-based education”, “place-based education”, and “papaku makawalu”, emanates the
cultural model “lens” (*‘Ikena*) I’m describing in this study, yet each is its own entity. I have
termed my “lens to the past” as “*‘Ikena*”, which is the Hawaiian word meaning, “seeing and
knowing”. I discuss the cultural model “lens” of “*‘Ikena*” later in this section.
Culture-based education, as defined by Kana‘iaupuni (2007), is “the grounding of instruction and student learning in shared ways of being, knowing, and doing, including the values, norms, knowledge, beliefs, practices, experiences, and language that are the foundation of [an indigenous] culture” (p. 1). It is further emphasized that the aim of culture-based educational strategies is to reduce “educational disparities between indigenous students and their peers and in promoting positive and successful outcomes among indigenous students” (p. 1).

Culture-based education summarizes for me the importance of kamali‘i being increasingly exposed to their culture and what that means, as well as what that might look like. In this study, my goal is to align drama standards that enable cultural exposure for students through storytelling curricula. It is my hope that through culturally responsive drama standards, educational goals will facilitate each keiki to be able to connect their learning to their kauwahi, their mo‘okuauhau, and the teachings that surround both.

Place-based education is fronted on theories and concepts that create a framework for transformative curriculum development, teaching, and pedagogy. Gruenewald (2003) provides the notion that a relationship exists between critical pedagogy and place studies, and that the ideas of decolonization and re-inhabitation aim to propose a theoretical framework for place-based education. Ledward (2013) states that the ‘aina is a “theater for learning” (p. 35), a “repository of life” (p. 35), and “the lens through which the instruction occurs” (p. 37). Hawaiian scholars who have created terminologies and contributed a unique perspective on place-based education have expanded these theories and concepts. Place-based education is the process of using the local community and environment to teach concepts across the curriculum (Sobel, 2004). Sobel emphasizes that this approach fosters student achievement through experiential learning, forming stronger connections and appreciation for their community, and
becoming active, contributing citizens. I feel that place-based education is a vital form of cultural teachings for our kamali‘i, in that it utilizes the community resources of where they currently reside and implement it into curriculum and instruction.

“Aloha ‘Aina” is an example of a place-based curriculum (grades 3-12) that is currently active in Hawai‘i. The program focuses on educating kamali‘i on the different parts of ahupua‘a (land division extending from mountain to sea) and their relationship with the ‘aina “with an emphasis on Hawaiian values and learning from Hawaiian traditional knowledge” (Pacific American Foundation, 2014, p. 1). I feel the “Aloha ‘Aina” curriculum truly reflects the concept of its literal meaning to “love the land”. My form of “aloha ‘aina” in this study is helping kamali‘i ho‘oa‘a (be “rooted”) in the ‘aina of their kauwahi. Place-based education is a positive strategic plan, but when I speak about “place”, using the term kauwahi, I am referring to the specific “place” where the ‘ohana (family) of our kamali‘i derives from, where their mo‘okuauhau lies. For example, kamali‘i may be living in Waimanalo, O‘ahu, but their “roots” and mo‘okuauhau come from Mana‘e, Moloka‘i. In this study, it is important for kamali‘i to embrace the teachings of both.

Papaku Makawalu is another indigenous methodological approach that has been used by Kanaka Maoli scholars, such as Aunty Pualani Kanahele, as a pedagogy for teaching a Hawaiian kuana‘ike. It represents a methodology for knowing, studying, and understanding the Hawaiian universe. Papaku is the Hawaiian word meaning, “foundation (as of the earth)”, while makawalu means “numerous or many”, though its literal translation is “eight eyes” (Kanahele, 2009). The process involves beginning with a papaku and deconstructing that papaku so its components makawalu, or come out from it, becoming a papaku in itself. If hana keaka (drama), for example, was a papaku, such components to makawalu could be stage designing and theatre
artists. As each becomes a papaku, the variations in style and skill set could represent makawalu. In this study, I believe my papaku is my story and the components to makawalu are drama, culture, and storytelling. Similar to Papaku Makawalu, which examines ways Kanaka Maoli can apply our history from ancient times to the present, this study focuses on integrating cultural identity and heritage into the education of our kamali‘i today through drama-driven storytelling curricula and instruction.

As I mentioned earlier, the term I use to describe the cultural model “lens” in this study is ‘Ikena’. ‘Ikena means, “seeing and knowing” and the concept resembles for me a type of kauwahi-based education” that encompasses “culture-based education”, “place-based education”, and “papaku makawalu”. The Kanaka Maoli concept of ‘ikena is important because one of the things that can never be removed is the Hawaiian way of thought. Our kupuna had a unique view of the world, where they recognized their primary connection to the universe, nature, land and sea, as well as all living things. ‘Ikena plays an important role in the process of daily living because it is a primary connection that comes from a deep spiritual (as well as genealogical) belief system. For a Hawaiian, nature and ‘ohana is where it all begins.

In this study, I am using “culture-based education” as I utilize drama to aid kamali‘i in connecting to their culture through storytelling curricula. I am building upon the concept of “place-based education” to include the importance of kamali‘i forming and maintaining strong connections with the cultural teachings that derive from both their current “place”, as well as their kauwahi. With this study, I am extending the methodological approach of “papaku makawalu” by examining ways kamali‘i today can apply our history from ancient times to the present through the integration of cultural identity and heritage into their education. As it was in Old Hawai‘i and continues to exist today, ‘ikena was taught by practice and observance lessons
from the “keepers” of Hawai‘i’s wisdom and knowledge, our kupuna. With the cultural model “lens” of “‘Ikena”, I will guide kamali‘i to build a “pathway of life” and “nana i ke kumu” (look to the source) as they receive their teachings through drama and storytelling curricula.

The Value of Drama-Driven Storytelling

Wright (2007) emphasizes that storytelling and dramatization can enhance educational institutions in many different ways for children to develop literacy skills, social skills, and creativity. Storytelling and drama in school create possibilities for strong home-school connections as teachers gain insight into the thinking of their students. These benefits all result from a process that is mostly child-centered, where children engage freely in the activity and are able to direct most of the process. Storytelling carried out in this way provides a good example of curriculum that is play-based, child-centered, and highly beneficial.

As Booth (2008) indicates, we know that play is vital to the development of children. We watch as they grow and learn spontaneously in their playtime - talking, developing their imaginations, ordering and making sense of their experiences through their own observations and impressions. Many kindergarten and grade one classrooms have facilities that encourage dramatic play, ranging from a "drama center" to a well-equipped room or area. Materials such as boxes, cloaks, hats, tools and models can often stimulate undirected play. Some teachers assign groups to certain areas, such as a cooking center, in order to encourage role-playing; others allow dramatic play as a response to a story, a discussion, or a particular theme. As Courtney (1991) points out, much dramatic play takes place outside the control of the instructor.

Young children regularly slip into other roles to “try them on for fit.” In fact, so respected is the role of play in early childhood education that dramatic play centers are recognized as necessary components of quality preschool classrooms (Bredekamp & Coppel,
O’Neill (1990) argued that there is real value in learners “taking on roles.” It allows them “to transcend their everyday selves, and get a glimpse of their own potential…but the result is not merely that the participants’ role repertoire is expanded…. Students may come to recognize, and….modify their habitual orientation to the world” (p. 293).

Moran (2006) indicates that like children’s play, imagination drives drama. The world of the theater is a world of suspending our disbelief and pretending that we are in a place and time removed from reality. Imagination is also one of the hallmarks of childhood and it is this skill that drives the fantasies of young children. Drama holds both power and potential in education programs because of its ability to harness a child’s well-honed imagination and use it to enhance learning. In a story, the children’s sociodramatic play requires them to use problem solving and motor skills. For example, in building block houses, children develop understandings of story structure in reenacting parts of the tale and are provided opportunities to enter, retell and recreate the tale’s drama.

Dramatizing stories is particularly valuable for children (Wright, 2007). The play-like action of dramatizing stories is highly motivating for young children, and it allows children to think in more sophisticated ways. Vygotsky (1978) argued that play provides a medium in which children can easily remember, imagine, and recreate images and ideas from their previous experiences, even though these same mental operations might be too difficult if the same children were to simply try to think about or discuss them. Dramatization of children’s stories mimics this function of play. In dramatizations, children are required to conceptualize the ideas represented in the stories of their peers and translate those conceptualizations into action. A process that is abstract and difficult for young children to accomplish in isolation becomes possible within the context of playacting a story. Paley (1990) and Cooper (1993) have
documented additional benefits of storytelling and story dramatizations, such as (1) introducing children to the process and purposes of writing, (2) allowing for the creative expression of ideas and feelings, (3) providing opportunities to build social skills, and (4) allowing children to work through ideas and experiences.

When drama and movement are integrated within the daily curriculum, engaging and numerous learning experiences transpire for young learners (Chauhan, 2004; Royka 2002, as cited by Rieg and Paquette, 2009). Besides being “fun” for most children, kinesthetic activities can help young learners develop decoding skills, fluency, vocabulary, syntactic knowledge, discourse knowledge, and metacognitive thinking (Sun, 2003). Teaching language skills through drama and movement gives children a context for listening and meaningful language production provides opportunities for reading and writing development (Chauhan, 2004). Young children are often more receptive to any kind of drama activity since they are closer to the exploration stage of development (Royka, 2002); thus, teachers often use games, play, and drama activities in their daily classroom instruction. Peregoy and Boyle (2008) suggested that acting out stories and events is a highly motivating approach for students to process and to share information. Wright and her colleagues (2007) added that dramatizing stories is not only motivational but allows students to think in more sophisticated ways. Other benefits of story dramatization include introducing children to the process of writing, allowing for creative expression of ideas and feelings, providing opportunities to develop social skills, and allowing young children to work through ideas and experiences (Cooper, 1993; Paley, 1990).

Drama also requires many of the same language abilities and thinking skills that are fundamental to reading comprehension (Adomat, 2012). A child who uses drama to understand stories must be able to express the important details of plot and character, word meanings, the
sequence of the story, and relationships of cause and effect. This requires the ability to interpret, to draw inferences, and to apply one’s knowledge and experiences to the story. In order to dramatize stories, students must understand them deeply (Wilhelm, 2002).

Engaging children in retelling a story reflect a holistic concept of reading comprehension (Kim, 1999). Retelling requires the reader or listener to integrate information by relating parts of the story to one another and to personalize information by relating it to one's own background of experience. As an activity, it contrasts with the piece-meal approach of traditional teacher posed questions, which require students to respond with specific bits of information about the text (Morrow, 1986). During storytelling and pretend play, children recall and deal with unpleasant experiences by pretending the event happened to other characters such as picture-like animals or doll-like animals (Kim, 1999). As Farver and Frosch (1996, p. 20) note, "Pretend play and story narratives also provide children with the opportunities to reverse the roles they play in reality.” According to Farver and Frosch, during storytelling and pretend play children use metaphors to help distance themselves from the characters and the context being portrayed, which affords a feeling of safety and allows them to enact upsetting events more easily. Thus, children's pretend play and narratives are basic developmental factors for understanding children's views of the world and their experiences. Furthermore, children tend to construct play scenarios and talk about what they learn or have experienced.

Another important aspect of drama and storytelling experiences is that vocabulary development is promoted (Rieg & Paquette, 2009). To reinforce and extend literature comprehension, teachers can read and write stories that contain new vocabulary words and have students act out the meanings of the words (Sun, 2003). Alber and Foil (2003) recommended creating a memorable event for children when introducing new vocabulary. Effective teachers
provide engaging opportunities for children to physically move as they think about and comprehend new terminology.

Harvey and Goudvis (2000) valued “visualizing” as a strategy for bringing reading to life. They explain it as “inferring, but with mental images rather than words and thoughts” (p. 96). Drama moves beyond visualizing to naturally transport readers inside the story in a way unparalleled by other strategies we know. Rather than visualizing story events and their impact on characters, readers step into the story and the characters’ minds to experience story events. In the process, they seem able to make personal connections to and inferences about the characters and the worlds in which they live. “To push beyond the literal text, to make it personal and three-dimensional, to weave it into our own stories – that is to infer”, argued Keene and Zimmerman (1997, p. 152). “When we read, we stretch the limits of the literal text by folding our experience and belief into the literal meanings in the text, reading a new interpretation, an inference…the crux of the new meaning” (p. 147-148). For Harvey and Goudvis, inferring is “the bedrock of comprehension” (2000, p. 105). Thus, drama-driven storytelling provides the child with a different perspective by being a character in the story.

There are numerous definitions of drama and theater, and most are helpful in understanding the art form within particular contexts. Booth (2003) links theatre and drama closely:

The field of Theatre encompasses such variety: children playing in a sand box, students in the school musical, young people who have entered a university drama program, students exploring a script in the classroom…Drama is an ubiquitous force in our present world, an everyday and everywhere occurrence, as evidenced by the dramatic performances we view and listen to….Drama has become our principal means of
expressing and interpreting the world as we explore and communicate ideas and information, social behaviors, values, feelings, and attitudes…(p. 18)

Many artists and non-artists use the terms drama and theatre interchangeably, but the distinction between the two is important for understanding drama’s role and its potential as a pedagogical approach for learning and teaching. In discussing the work of Dorothy Heathcote, one of the early pioneers in the field, Wagner (1976, 1999) describes drama in education approach as follows:

The goal is to learn through drama – for example, to…see what other walks of life feel like. Drama in education enables participants, either during the drama itself or after the drama in a discussion, to look at reality through fantasy, to see below the surface of actions to their meaning. (p. 1)

Experiences in drama promote a literacy that is three-dimensional (Miller & Saxton, 2004). Drama makes it possible for students to represent their understandings in a variety of ways that are not available through more conventional direct instruction teaching methodologies. In educational environments, when students sit down to read, write, or draw, they bring those internalized drama experiences to the little marks on the page. They hear the different voices; they sense the different moods; they place themselves in different roles; they experience the landscape in which they find themselves; they feel the dryness of the earth and the sharpness of rocks. They know for themselves and in themselves, through their bodies, the expressions and gestures that authors can only describe in words (Miller & Saxton, 2004). At the same time, they are also observers, bringing their own values, attitudes, and perspectives into play. That is to say, when someone is working in a role, they are able to hold both the fictional world and the real world in the mind at the same time. Booth and Barton (2000) explain that when students use
drama to explore the themes and issues of a story, “they begin to draw upon their own experiences and to see story incidents from the viewpoint of themselves and others” (p. 81). In a number of structures, students are required to change roles and this shift in perspective provides opportunities for them to evaluate their own actions and words from a different point of view.

Creative people are innovators, problem solvers, alternative testers, critical thinkers, and adventurers. These creative skills are being heralded as critical for the future in order for young people to be able to participate in the world through new literacies and multimodal texts, which are literacy practices through new media. Drama provides a nurturing environment in which students can cultivate these creative traits. The process of creating drama teaches students to respect creative thinking, collaborative work, and the varied artistic expressions of others. It is important for students to know that their imaginations and original ideas have intrinsic worth. Providing opportunities for children to develop confidence in their own sense of creativity is important for their cognitive development and intellectual growth. The subjective nature of drama enables children to succeed in their own unique ways. With drama we can present issues and ideas, teach or persuade, entertain, design, plan, and beautify as we see in Hawai‘i’s own curriculum. In the book *Dramatic Literacy* (Smith & Herring, 2001) the authors argue that drama “can provide a process to learn, by living through or experiencing” (p. 3). Heller (1995) also adds that “Drama activities help transform school from a place where we tell students what to think to a place where we help them experience thinking” (p. 13).

Drama is a fundamental way of knowing and thinking. It contributes to a child’s development and fosters the skills of communication, creativity, and cognition. Drama benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and skillfulness into unique forms of expression.
and communication. Drama is also a community requiring teamwork and cooperation. It requires that students listen to each other, take turns, observe, and respect others. Through the artistic collaboration necessary for theatre, students develop interpersonal skills and problem-solving capabilities essential to community living (Hawai‘i Content & Performance Standards, n. d.).

Drama connects people across time and cultures. It is universal and culturally specific, as well as a powerful means of increasing international and intercultural awareness. Through drama, students gain a greater understanding of their own culture, themselves, and their place in the world (Hawai‘i Content & Performance Standards, n. d.). Drama enables students to frame the world from an aesthetic perspective, allowing them to see that there are many ways in which the world can be viewed. Drama activities include imagination building, sensory awareness, movement, characterization, improvisation, role playing, puppetry, storytelling, scripting, and electronic media, as well as the formal presentation of plays (Hawai‘i Content & Performance Standards, n. d.).

Though drama has been recognized as one “way of knowing” (Heller, 1995; Pappas, Kiefer, and Levstik, 1999), Nicouloupulou, et al. (2009) in recent years have shown how the role of play in education in the United States has been distinctly diminished. Part of the reason is that teachers feel increasing pressure to focus exclusively on teaching specific academic skills through direct instruction (Zigler & Shop-Josef, 2004). At the same time, the potential value of play for promoting children’s learning and development is often underappreciated and poorly understood by researchers as well as practitioners. The result is an excessively one-sided enthusiasm for narrowly didactic/academic approaches to education, paralleled by the diminishing of more child-centered, constructivist, and, above all, play-oriented approaches.
The approach I take emerges from informal drama that has an educational or pedagogical purpose. These types of drama are known by many names including, educational drama, creative drama, process drama, and story drama. Some educators and artists have used these terms interchangeably yet there are distinctions between them, which is beyond the scope of this study. Despite these differences, all can be used effectively in the classroom settings. I will consider them collectively as “drama-driven storytelling”.

Literacy incorporates both word-level understandings about how print represents speech and broader understandings about written and spoken language as systems for communicating meaning (Ravid & Tolchinsky, 2002). Previous research suggests that an educational learning tool that aids in building these areas is drama. Drama provides a way to perceive, study, and understand our lives and the world in which we live (Kerry-Moran & Meyer, 2009).

In chapter two, I provided a review of the literature of the various areas of my study, including the history of literacy and language in Hawai‘i, the standards movement in America, kauwahi and cultural teachings, and the value of drama-driven storytelling. With chapter three, I discuss my methodology and conceptual framework.
In this chapter, I provide an overview of the conceptual framework, design of the study, data sources, and discourse analysis.

**Conceptual Framework**

Methodology that is indigenous, in my opinion, is a body of indigenous and theoretical approaches and methods that benefit indigenous research in the study of indigenous peoples. I believe the goal of indigenous methodologies would be to ensure that research on indigenous issues would be expressed in a more respectful and ethical manner, as seen from the point of view of indigenous peoples. As a Kanaka Maoli educator, I perceive a Western educational model to be focused primarily on direct instruction and testing. Though this approach has produced positive student outcomes, it has also conflicted with an indigenous educational model, which focuses more on integrating cultural values and traditions through experiential learning and storytelling. As an indigenous researcher, I feel it was my kuleana to develop a pedagogical and curricular approach that aligns with the teachings of our cultural heritage. Kahakalau (2004) and Smith (1999) emphasize that Native researchers have the right and responsibility to develop Native methods of research congruent with Native values and traditions that are accountable to our indigenous communities. I believe we, as an indigenous culture, can modify Western methodologies and align them with Native perspectives to foster student learning and development in our kamali‘i. Kahakalau emphasizes, “story format” as a “distinctly indigenous form of sharing insight and knowledge” (p. 30).
Colonization threatens the maintenance and transmission of knowledge (Smith, 1999) for indigenous peoples. In my opinion, storytelling curricula and instruction in Hawai‘i’s schools could reflect both transformative action and self-determination. I believe it doesn’t matter how much we have been colonized as our stories survive. Through transformation, our ‘ike (knowledge) as Kanaka Maoli is sustained where we can mold self-determination. We reflect self-determination as an indigenous people when we are able to balance ourselves between “two cultures”, our Kanaka Maoli identity and twenty-first century cultural practices. As an indigenous researcher in this study, I am using the ‘ike gained from my kauwahi to advance my culture and myself into the future through a drama-driven storytelling curriculum. I believe this sense of balance can assist Kanaka Maoli children, and other indigenous cultures, to gain a clearer picture of what their future will be. Storytelling curricula and instruction is an appropriate structure to reflect these concepts of the transmission of culture, knowledge, and wisdom for the benefit of Kanaka Maoli (Maaka, 2004). Drama-driven storytelling is central to the preservation of our culture and for the development of ‘ike that we need in order to be a vital part of the twenty-first century.

Storytelling was a form of communication in which, throughout my childhood, my makua and kupuna makua (grandparents) introduced me to the value and importance of both my rich Hawaiian cultural heritage and Hawaiian lineage, or family tree. As an expression of honor and respect, it was very important that every member of my ‘ohana, be readily prepared to share our mo‘okoaauhau to those who inquired. In the “Hawaiian Circle of ‘Ohana”, it was common that our elders would ask upon meeting, “Who You?” Though the intent of this question was more of “investigation,” rather than “attitude,” one needed to be prepared with readiness to share one’s family history.
Through mo’olelo and birth documentation, I learned that I am a descendant from a royal line of High Chiefs in the fishing village of Ke‘ei and Kealakekua located in the ahupua’a of Kahauloa (the great Hau tree) in South Kona on the Island of Hawai‘i. Such ‘ohana included Kekuhaupi‘o (military trainer and expert for Kamehameha the Great), Kalaniopu‘u (Chief of Hawai‘i Island), Keawe (High Chief), Hewahewa (Royal Priest for Kamehameha the Great), Pa‘ao (Royal Priest from Raiatea, Tahiti who initiated the Kapu and Sacrificial System throughout the Hawaiian Islands) and the Namahoe Twin Brothers (Kame‘eiamoku and Kamanawa), who were the uncles of Kamehameha the Great. Lastly, two other “ancestors” remain. Henry Opukaha‘ia (first Christian Hawaiian missionary responsible for bringing the Gospel to Hawai‘i) and the seaman from Wales, England, Isaac Davis, who was befriended by Kamehameha the Great and along with John Young, helped the Warrior King to unite the Hawaiian Islands under one rule by instructing his warriors in the skill of military weaponry.

As a child, I learned stories of my ‘ohana through my father (Rev. Wendell B.K. Davis), who learned much of our family history and journey from his mother (Lillian K. (Davis) Awa) and his grandmother (Thelma K. (Kealoha) Awa), who in turn learned them from those who came before. My “Granny” (Ruby (Kelley) Kalama) would tell me stories too, but she didn’t want me to write them down. She would say, “Just listen, Granny tell you.” My “Tutu Lady” or “Puna” (short for “kupuna”), would also share stories, but didn’t want her sharing to be video and audio taped, saying, “Listen with your heart and remember.” Both noble women believed that the recording of stories was not consistent with the “old ways” that linked oral traditions and storytelling to a “sacred” account.

However, another elder and scholar, my Aunty Mona Kahele, would share with me her stories about life in the Miloli‘i and Ke‘ei fishing villages. Her publication, Clouds of Memories
(Kahele, 2007), was published and described her personal life history and cultural expertise and understanding. She orally shared with me how at the age of eight, she learned to read and write, then practiced her “newly developed skill” by writing down stories shared by her kupuna. My Aunty Maile Mitchell, another family elder, would share about the “Keʻei dialect” of the Hawaiian language that she had learned to speak in her ʻohana. She would teach by saying, “You ask how you say and I tell you.” Through these rich and vivid remembrances of oral traditions and storytelling, I learned the rich cultural heritage of my ancestors and the history that connects me to my past, the various cultural values of daily living within the ʻohana, and the legacy that lives and thrives in me for perpetuity. Though my ancestors no longer live in Keʻei today and though my residence is no longer in Kealakekua, the oral traditions of storytelling and rich historical accounts continue to live and thrive in me. These cultural teachings incorporate the values that shape my life today.

Throughout Hawaiʻi, there are diverse groups of Kanaka Maoli that have a personal identity defined by the geographical location and cultural teachings of their ancestors. These differences are based on birthright, ways of child-raising, language preference (dialects), value systems, kupuna influence on their lives, and a sense of kauwahi or belonging. My motivation for this research project comes from my cultural and spiritual connection to my kauwahi, the fishing village of Keʻei and Kealakekua. My kauwahi has a great sense of mana (power) and ownership as a part of my family clan and history. Growing up with kupuna and their na moʻolelo (stories), I feel it is my kuleana to perpetuate the legacy of my ʻohana. Part of my kuleana is to advance student learning through cultural teachings linked to Hawaiian heritage.

As an early childhood educator, I have used drama to advance student learning and the cultural heritage of our kamaliʻi. I developed a drama-driven storytelling curriculum drawing on
my expertise and experiences as a theatre artist and educator over the last fifteen years. In developing numerous drama curricula, it was important for me to first sit quietly in the learning environment, in the mana of that space, and visualize a plan for the teachings that will take place there. I worked collaboratively with the administrator, educators, instructional specialists, and Hawaiian cultural specialists to produce curriculum goals and curriculum mapping for the implementation of drama and storytelling into the classroom. I infused each drama with both a Hawaiian cultural value and a Christian value, which supported the vision statement of the institution and thus, preschool site. Within each drama, a mele (song) and/or ʻoli (chant) accompanied the storytelling curricula, assisting children with building memory and ʻike of the story. There were also about ten “learning centers” or “work stations” administered throughout the classroom that assisted kamaliʻi in forming connections between, the story, themselves and their sense of the world. The combination of “learning centers” extended student learning in the academic areas of Mathematics, Reading, Writing, Science, Social Studies, and Hawaiian Culture. Each center was essential to the drama-driven storytelling curriculum as it further advanced the educational skills of kamaliʻi in such areas as literacy, critical thinking, language, communication, and social development. The scope and time of each drama production was five weeks. The first week involved the kumu introducing and reading the story to kamaliʻi. During week two, the kamaliʻi would tell the story using the storybook and their own words, with some guidance from the kumu. On the third week, kamaliʻi enacted a dramatization of the story. In the fourth week, the hana keaka kuʻono (“inside drama corner”) was set-up in the classroom to resemble a dramatic play area. Here, a kumu was stationed at hana keaka kuʻono to provide “guided learning” to the kamaliʻi as they explored the various drama entities that made up the story. Lastly, in week five, the hana keaka kuʻono became an area of exploration for kamaliʻi to
experience and internalize their learning. During the three years I was the drama educator at the preschool site, I had produced fourteen drama productions. The implementation of drama-driven storytelling curriculum was so successful that the institution sent their Articulation Project Team to interview me about the integration of culture, drama, and storytelling into the classroom. The curriculum had such a positive impact on its Hawaiian Cultural Committee that my drama-driven storytelling curriculum became the only drama that has been added to their portfolio of highest achievements in Hawaiian culture in early education. See Appendix 4 for a list of drama curricula I have created as curriculum and assessment.

From this earlier work as an early childhood drama educator in Hawai‘i, I contemplated how I could influence drama education in terms of education policy from an indigenous perspective. For these reasons, I chose to analyze the drama standards in America, as action towards building culturally responsive educational practices for the kamali‘i of Hawai‘i. I have used an indigenous qualitative methodology of discourse analysis of American Arts standards as the basis of my inquiry.

Framing A Kanaka Maoli Discourse Analysis

Discourse analysis is concerned with the analysis of texts, which can be generally defined as “any form that can be given an interpretive gloss” (Parker 1992, as cited in Zimmermann, 2012, p. 217); in my analysis the texts are the standards. This is an appropriate design because the goal of the study is sense making—that is, what are the structures of knowledge represented by the standards to enhance the instruction of culturally-based storytelling and drama pedagogy for Kanaka Maoli kamali‘i in Hawai‘i.

The context and lens of Hawaiian epistemology, which Manu Myers (2003) describes as “a long term idea that is both ancient and modern, central and marginalized” (p.142) resonates
with how I framed my study. Her use of “ancient and modern” parallels my understanding of linking ancient visual storytelling to modern ways of learning for Kanaka Maoli kamaliʻi. I would like to share an example of how I experienced the learning of traditional storytelling as a child. From my kauwahi of Keʻei and Kealakekua, I interpret Myers view of epistemology through the manaʻo shared by my kupuna about ‘Ike Hawaiʻi (Hawaiian knowledge), but also Nohona Hawaiʻi (Hawaiian living). They were visual learners. Many kauwahi were given their inoa (names) based on some specific vision, dream, or significant occurrence. For example, my “Tutu Lady,” Puna, shared with our family the significance of the inoa given to my younger brother, Kaehukaiopalemano, which means “the turning point of the shark.” The significance of this name derives from a family ancestor that was a significant part of the village and lived over three hundred years ago. Through this ancestral tie, my great-grandmother bestowed this inoa upon my younger brother; therefore establishing the continuance of a historical account related to our ‘ohana, kauwahi, moʻokuauhau, and the mana that exists within this cultural gifting. Palemano is a papa (higher ground of land), in Keʻei which has a lot of ‘ehu kai (the clashing of the wave on land creating a spray). The mano (shark) was not able to pass this papa, which insured the safety of the villagers and their families of Keʻei. Each time they saw the ‘ehu kai, it reminded them of this security.

Similarly, in my kauwahi of Kealakekua, the inoa of Kaʻumoana was given to those gifted in diving. Tutu would share that throughout ancient times, water was the most valuable resource to the survival of the Hawaiian people. The wai (water) was necessary to live and exist. In times of drought, deep sea divers (Kaʻumoana) would be summoned to dive the five to six fathoms of ocean water in order to explore the underground caves for streams of water that lay beneath the surface. It was the kuleana of the diver to fill the ipu heke ‘ole (hollowed gourd)
with water and return it to the surface, so the people of the village could live. Water was a valued and treasured resource. One was declared “wealthy,” if they had waiwai (double water) or an abundance of water. It was the ultimate “life source” for our ancestors. Both examples from my kauwahi indicate the importance of ‘Ike Hawai‘i and Nohona Hawai‘i to my ‘ohana and framing my study.

When Myers (2003) mentioned the word “marginalized,” it reminded me of the sense of loss and sadness felt by my kupuna when the values of the family households in the Ke‘ei and Kealakekua areas changed and the children of the current generation lacked interest in learning about their kauwahi and the rich cultural heritage they come from. Through the use of a Kanaka Maoli cultural model “lens” (‘Ikena), my goal is to use discourse analysis in the enhancement of drama-driven storytelling as an educational tool that emphasizes the value of ‘Ike Hawai‘i and Nohona Hawai‘i for Kanaka Maoli kamali‘i.

**Discourse Analysis Study Design**

In this study, I conducted a discourse analysis among the following educational standards: (1) Hawai‘i Content and Performance Standards III (K-5); (2) Theatre standards (K-12) of Christian institution serving children of Hawaiian ancestry; and (3) Na Honua Mauli Ola: Hawai‘i Guidelines for Culturally Healthy and Responsive Learning Environments. For each set of educational standards, I utilized three discourse analysis tools originating from James Gee (2010), which I have adapted to my own Hawaiian meaning: (1) Ho‘ailona: Sign Systems and Knowledge Building, (2) Ho‘oku‘i: Topic Flowing or Topic Chaining, and (3) Ki‘i Pohaku: Figured Worlds. I will discuss these tools in more detail in later sections of this chapter.

The standards are pieces of texts with several components of theatre and culture in common that warranted their examination together. I analyzed the standards as a way to
understand the progression of learning skills and benchmarks incorporated into each. The data is
drawn from an interpretation of the three sets of standards based on establishing the context
(historical context, language, response to an event or broader activities, etc.) and production
process (background, medium, genre, etc.) to aid in framing the meaning of the written texts
from a cultural perspective. I pose specific questions of the standards for variation, detail, and
pattern, which will contribute to the analytic interpretation of the data which I describe in more
detail next (See Table 1).

**Data Gathering/Data Sources**

The discourse analysis I used in this study is premised on three tools developed by James
supports that “including both indigenous and western methods of research presentation can be
identified as a distinct contemporary indigenous research feature” (p. 283) and encourages future
indigenous researchers, like myself, to “look critically at existing methodologies and tweak them
until we can create truly indigenous research methodologies framed entirely from a native
perspective” (p. 273).

*Ho‘ailona: Sign System and Knowledge Building.* In this study, I referred Gee’s
(2010) tool of Sign System and Knowledge Building as Ho‘ailona. Ho‘ailona is the Hawaiian
word meaning, “omen or sign”. I chose this terminology because it reflects a *Kanaka Maoli*
view on the cultural communication and interpretation of “signs” and the building of ‘ike, which
existed in Hawaiian society for centuries. Similar to the Sign System and Knowledge Building
tool, *ho‘ailona* was viewed as either positive (privilege) or negative (de-privilege) in the
Hawaiian community based on personal interpretation. From an indigenous perspective, these
visionary experiences of *ho‘ailona* ranged from the natural to the supernatural and perhaps
defied explanation, but it still remained important to the visionary. I utilized *Ho‘ailona* to aid me in determining the different sign systems being used by the authors to communicate their viewpoints. Since “different sign systems represent different views of knowledge and belief, different ways of knowing the world” (Gee 2010, p.136), this tool enabled me to determine which sign systems privileged or de-privileged the authors. I identified the styles of writing amongst the authors of each set of standards, which reflected distinct kinds of language and represented distinctive ways of knowing the world (See Table 1).

**Ho‘oku‘i: Topic Flow or Topic Chaining.** In this study, I referred to Gee’s (2010) tool of Topic Flow or Topic Chaining as *Ho‘oku‘i*. *Ho‘oku‘i* is the Hawaiian word meaning, “to connect”, and I felt this terminology described the authors’ process of “chaining” topics in the standards. As a Kanaka Maoli researcher, I viewed *Ho‘oku‘i* as a reflection of the creative and talented hands of our *kupuna* weaving *lauhala* (pandanus tree). The *lauhala* leaf was stripped into smaller strands, then selectively taken and woven together. As a foundation began, a few strands were utilized, then more strands were added one on top of the other. Though it looked like strands of *lauhala* pointing in multiple directions with no purpose, in the visionary eyes of our *kupuna*, it was a pattern. Similar to the authors of the standards, it’s a matter of perspective and the “strands” of topics are selectively chained together to form a “pattern” for the readers. Just like *lauhala* weaving, if a topic “strand” was removed or broken, other “strands” would begin to unravel. Thus, *Ho‘oku‘i* assisted my analysis by presenting coherence and unity (*lokahi*) to the written texts. Using *Ho‘oku‘i* enabled me to identify the various ways authors’ controlled the topic flow and topic chaining to create a perspective, as well as introduce topics of new information, to help focus and guide readers’ attention. Furthermore, this tool enabled me to gain insights on how readers might organize information in their minds (See Table 1).
Ki‘i Pohaku: Figured Worlds. In this study, I referred to Gee’s (2010) tool of Figured Worlds as Ki‘i Pohaku, which is the Hawaiian word meaning, “petroglyphs”. Ki‘i pohaku were an early form of written communication for our ancient Hawaiians, who carved pictures in stone as profound illustrations of thought and expression. From an indigenous perspective, the notion of “figured worlds” describes another “carved message” about how the authors of the standards formed and used theories to give language meaning and understand each other and the world. I used Ki‘i Pohaku to collect information on the theories, models, or pictures, being held by the authors “about how things work in the world when they are “typical” or “normal”” (Gee, 2010, p.173), which varied by context, as well as social and cultural group (see Table 1). The following table displays alignment of data collection within the standards:
Table 1. Data Collection Plan for Discourse Analysis of Standards

<table>
<thead>
<tr>
<th>Tool</th>
<th>Data Collection</th>
<th>‘Ikena: Cultural Model</th>
</tr>
</thead>
</table>
| **HO‘AILONA** (Omens or signs) | In what ways do the words and grammar being used in the texts privilege or de-privilege specific sign systems or different ways of knowing and believing?  
How does the way in which one set of standards builds and privileges knowledge of the world differ from how another set of standards do? How do their ways of using language build their different ways of claiming knowledge about the world?  
Can you see any differences in the styles of language one author uses from another?  
Cultural communication and interpretation of ho‘ailona existed in Hawaiian society for centuries and was viewed as either positive or negative, based on personal interpretation. These visionary experiences of ho‘ailona, ranged from the natural to the supernatural and perhaps defied explanation, but it still remained important to the visionary. |
| **HO‘OKU‘I** (To connect) | **Topic Flow or Topic Chaining**  
What are the topics of all main clauses and how do these topics link to each other to create (or not) a chain that creates an overall topic or coherent sense of being about something for a stretch of writing?  
How are the topics and topic chaining working in this writing?  
How do topics and topic chaining work here to communicate a sense of identity? How are topic shifted structures being used?  
Does the author speak topically (i.e. tie back to the topic being talked about before or while introducing a new topic)? How so?  
Ho‘oku‘i reflects the creative and talented hands of our kupuna weaving lauhala (pandan tree). The lauhala leaf was stripped into smaller strands, then selectively taken and woven together. As a foundation began, a few strands were utilized, then more strands were added one on top of the other. Though it looked like strands of lauhala pointing in multiple directions with no purpose, in the visionary eyes of our kupuna, it was a pattern. Similar to the authors of the standards, it’s a matter of perspective and the “strands” of topics are selectively chained together to form a “pattern” for the readers. |
| **KI‘I POHAKU** (Petroglyphs) (“Carved messages”) | **Figured Worlds**  
What must this writer assume about the world—take to be typical or normal—in order to have spoken this way, to have said these things in the way they were said?  
What typical stories or figured worlds the words and phrases of the communication are assuming and inviting readers to assume?  
What participants, activities, ways of interacting, forms of language, people, objects, environments, and institutions, as well as values, are in these figured worlds?  
Petroglyphs was an early form of written communication for our ancestors who carved pictures in stone. These profound illustrations of thought were expressed on the smooth pahoehoe lava, large boulders or on the walls of lava tubes. The symbols and figures varied, and today, many ki‘i pohaku can still be found in isolated areas. These “stone pictures” tell a story and generations later, they continue to speak to us today. Though we may not know the true meaning of each carving, we do know that it accentuates a powerful and meaningful message of wisdom and culture to the recipient. |
Data Analysis

Discourse analyses depend on the collection of data at the textual level (Rogers, et al., 2005). This involves the use of systematic coding to identify data categories, patterns, and emergent themes. By using various sets of standards, multiple observations emerge and serve as a sounding board for preliminary coding, analysis, and interpretations. I generated interpretive comments and assertions drawn inductively from the data. I searched the data for supporting and/or contradictory evidence of emergent assertions and findings. As I later report the findings, I have used thick descriptions, narrative vignettes, and excerpts of analyzed data.

The following table displays how I conducted a discourse analysis of the “Arts” standards:

Table 2. Discourse Analysis of “Arts” Standards

<table>
<thead>
<tr>
<th>Steps</th>
<th>Tasks</th>
</tr>
</thead>
</table>
| 1     | Assign codes or themes to standards using the following tools (Gee, 2010):  
|       | • Ho‘ailona: Sign Systems and Knowledge Building  
|       | • Ho‘oku‘i: Topic Chain or Topic Flowing  
|       | • Ki‘i Pohaku: Figured Worlds |
| 2     | Sort and sift through these coded materials to identify:  
|       | • Similarity of phrases  
|       | • Relationships between variables, patterns, themes, categories  
|       | • Distinct differences between standards  
|       | • Common sequences |
| 3     | Isolate these patterns and processes, as well as commonalities and differences; connecting them to the literature review findings in order to extend analysis. |
| 4     | Keep note of my reflections and other remarks in jottings, journals, and analytic memos |
| 5     | Gradually elaborating a small set of assertions, propositions, and generalizations that cover consistencies discerned in the data sets. |
| 6     | Compare generalizations discovered with the literature review in the form of constructs and/or theories. |

Table 1 presents both indigenous and western methods of research presentations that I incorporate in my analysis. The process I took to construct Table 1 involved viewing Gee’s (2010) tools from a Kanaka Maoli viewpoint and an ‘Ikena cultural model outlook. Since the
tools represented a Western view of discourse analysis, it was important for me to frame each entirely from an indigenous perspective. I created the ‘Ikena cultural model from the nineteenth-century cultural mindset cultivated in me by my kupuna, as well as my a’o and ‘ike on the Kanaka Maoli way of thought and unique indigenous worldview. The ‘Ikena cultural model assisted me in framing my analysis from a Kanaka Maoli spiritual and genealogical belief system that reflected the Kanaka Maoli way of thought. The questions I pose in each tool derives from the work done by James Gee (2010) and I used them in my analysis because they were an appropriate representation of the ‘Ikena cultural model and an indigenous perspective. I use the ‘Ikena cultural model in my analysis as a “lens to the past” and a form of connection between the three discourse analysis tools of Ho‘ailona, Ho‘oku‘i, and Ki‘i Pohaku. Ho‘ailona identified the sign systems the authors used to communicate their viewpoints, while Ho‘oku‘i displayed the manner in which topics were “chained” to create a perspective, and Ki‘i Pohaku resembled the “carved message” of the authors’ worldview. The Kanaka Maoli concept of “seeing and knowing” (‘ikena) epitomizes the relationship among these three tools that is evident in my analysis.

Table 2 of my analysis presents the steps I took to collect data at the textual level. To complete steps one and two, I designed a systematic coding system that identified the language used, as well as the main topics and supported topics addressed by the authors of each set of “Arts” standards. In my analysis, the coded areas for each standard within a set of standards are identified as follows by font and font style: Action words: main topic; Focal areas of topic; Action words: Support; and Extended supports to topic. “Action words: main topic” is where I identified the distinct word or group of words used by the authors to resemble a call for action, such as analyze, interpret, and perform. “Focal areas of topic” targeted the type of action,
while “Action words: support” represented words or phrases indicating a secondary call for action that formed a connection between the authors’ type of action and expected outcomes. Lastly, “Extended supports to topic” comprised of the phrases used by the authors’ to communicate the expected outcomes of the standard. Though I developed a coding system to conduct this analysis, it is important to note that not all standards utilized each coded area; the authors determined this distinction.

In my analysis, steps three and four of Table 2 is where I used both Gee’s (2010) tools and the ‘Ikena cultural model to isolate the patterns, processes, commonalities, and differences throughout the standards. I then linked these findings to the literature on discourse analysis, as well as my reflections and analytic memos as an indigenous researcher. Steps five and six of my analysis is where I expanded on assertions and generalizations, formed constructs and theories, and identified consistencies across the three sets of “Arts” standards.

In this chapter, I have presented an indigenous methodology and how it relates to drama and storytelling. I then use my own indigenous perspective and communicate how it relates to James Gee’s (2010) discourse analysis tools. In the following chapter, I discuss my data collection and analysis of the three sets of standards from an indigenous perspective and provide an overview of newly created “Arts” standards (Ho’omau).
In this chapter, I describe each set of standards in detail: (1) Hawai‘i Content and Performance Standards III (K-5); (2) Theatre standards (K-12) of Christian institution serving children of Hawaiian ancestry; and (3) Na Honua Mauli Ola: Hawai‘i Guidelines for Culturally Healthy and Responsive Learning Environments. I also incorporate three of Gee’s (2010) discourse analysis tools and have addressed them as Ho‘ailona (Sign Systems and Knowledge Building), Ho‘oku‘i (Topic Flow or Topic Chaining), and Ki‘i Pohaku (Figured Worlds). I also state the findings of this study in conducting a discourse analysis from an indigenous cultural perspective. Finally, I provide an overview of new “Arts” standards, Ho‘omau, that I believe would benefit students in Hawai‘i and advance their knowledge and understanding of drama, culture, and storytelling.

**Hawai‘i Content and Performance Standards III (HCPS III) (K-5)**

In Hawai‘i, the effort to clarify and implement standards-based education is currently in its third generation since its implementation into Hawai‘i’s educational system during the 2006-07 academic school year. The following three general purposes serves as the foundation of Hawai‘i’s educational standards: (1) To clarify expectations for students, (2) To raise those expectations, and (3) To provide common targets that help assure equitable educational expectations, opportunities, and experiences for all students (Hawai‘i Content, 2005). The authors of the current educational standards includes the Performance Standards Review Commission (PSRC), which is composed of community members and a few Department of
Education (DOE) staff members, as well as the Instructional Services Branch and McREL (Mid-continent Research for Education and Learning) (Hawai‘i Content, 2005).

For the purpose of this study, I collected and analyzed data from the educational standards of Drama and Theatre at the elementary grade levels of kindergarten through five. In the primary grades (K-2), the standards identify foundational content and skills, whereas at the upper elementary levels (grades 3-5), curriculum focuses on refining, broadening, enhancing, and applying skills and knowledge in more challenging and varied contexts. Thus, students use the foundational skills, processes, and knowledge they gained in their early elementary experience to extend and apply in upper elementary levels in the content area of Drama and Theatre. Within the content area of Fine Arts, Drama and Theatre is considered Standard 3 and is described as follows:

Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history.

As an extension of support to this standard, the three topic areas of: (1) How the Arts are Organized (and Applied), (2) How the Arts Communicate, and (3) How the Arts Share and Reflect Culture, are covered consistently across each grade level. Each topic area includes between one to two benchmarks each, which is determined by grade level (See Figure 1).
In Table 3, I utilized Gee’s (2010) discourse analysis tools of Ho‘ailona (Sign Systems and Knowledge Building), Ho‘oku‘i (Topic Flow or Topic Chaining), and Ki‘i Pohaku (Figured Worlds) throughout the standards using the indigenous cultural model lens of ‘Ikena.
<table>
<thead>
<tr>
<th>Standards</th>
<th>Standards Benchmarks by Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic 1: How the Arts are Organized</strong></td>
<td><strong>Grade K</strong></td>
</tr>
<tr>
<td>1. <strong>Perform imitative movement</strong>s.</td>
<td>1. <strong>Recognize theatrical vocabulary</strong>.</td>
</tr>
<tr>
<td>2. <strong>Adapt and dramatize a familiar story.</strong></td>
<td>2. <strong>Create simple costumes, scenery, and props.</strong></td>
</tr>
<tr>
<td><strong>Topic 2: How the Arts Communicate</strong></td>
<td>2. <strong>Explain how theatrical performances often cause emotional reactions.</strong></td>
</tr>
<tr>
<td>3. <strong>Critique characterization in a theatrical work.</strong></td>
<td>3. <strong>Interpret the ideas and morals of theatrical works.</strong></td>
</tr>
<tr>
<td>4. <strong>Use the elements of theatre to create a critique of a theatrical performance.</strong></td>
<td></td>
</tr>
</tbody>
</table>

Table 3. Discourse Analysis of HCPS III by the cultural model lens, ‘Ikena’
Table 3. (Continued) Discourse Analysis of HCPS III by the cultural model lens, ‘Ikena

| Topic 3: How the Arts Shape and Reflect Culture | 3. Demonstrate how cultures have used dramatic play to express human experience. | 5. Analyze the dramatic elements of culture that exist in stories, songs, fairy tales, fables, and nursery rhymes. | 4. Assess how various styles of theatrical production relate to culture. | 4. Compare similar dramatic themes between works from various cultures. | 4. Evaluate theatrical traditions of various cultures. | 4. Analyze, using evidence, the role of dramatic productions, which are part of American history. |

Key: Action words: Main topic, Focal areas of topic, Action words: Support, Extended supports to topic

In my analysis, the coded areas for each standard within a set of standards are identified as follows by font and font style: Action words: main topic; Focal areas of topic; Action words: Support; and Extended supports to topic. With “Action words: main topic”, I identified the distinct word or group of words used by the authors to resemble a call for action. “Focal areas of topic” targeted the type of action, while “Action words: support” represented words or phrases indicating a secondary call for action that formed a connection between the authors’ type of action and expected outcomes. Lastly, “Extended supports to topic” comprised of the phrases used by the authors’ to communicate the expected outcomes of the standard.

In using the cultural model lens of ‘Ikena, I draw on the Kanaka Maoli belief that words have mana. ‘Olelo, meaning, “word” or “speech”, was far greater than just communicating with someone. A spoken word was believed to be a force in itself. Viewing the HCPS III standards through Ho’ailona, the authors begin each benchmark across topics and grade levels with a word or group of words “calling for action”, which in turn communicates the mana of that “spoken
word”. Such words as “perform”, “create”, “analyze”, and “interpret”, call students into “action” to meet specific criteria suggested by the language of the texts. The ‘olelo used privileges the authors’ sign system, in that student success in drama can be achieved when students meet educational expectations. Though the learner outcomes may vary individually and between primary and upper elementary grade levels, the grammar being used in the standard privileges the authors’ belief that the “Arts” can be organized, communicated, as well as shape and reflect culture, by enabling students to form connections with each benchmark, increasing their knowledge and understanding through experiential learning. The authors’ ways of knowledge and belief regarding the relationship of student learning and the process of drama on an emotional, physical, and visual level are transmitted through the ‘olelo used and the manner in which they are situated across the standard.

From a Kanaka Maoli perspective, however, the “Arts” were more than just organized, communicated, and used to shape and reflect culture. For the indigenous people, the “Arts” were more sacred and driven by religious ties. The “Arts” shaped and reflected their passion and relationship with the ‘aina and with their gods and goddesses, as depicted in our Polynesian triangle illustrating the relationships believed to exist between man, nature, and God. When our ancestors offered an ‘oli or hula to their deities, they linked the “Arts” into something of greater value, such as requesting for an abundance of i’a, safety for their village, or a lush harvest season. In the eyes of a Kanaka Maoli, the “Arts” were about ho’omana (worship). This indigenous belief system that the Arts are more religiously driven de-privileges the authors’ perspective from a Western viewpoint that the “Arts” are more performance-driven.

Though, in general, the words and grammar used in the texts privilege the authors’ ways of knowledge and sense of the world, the limitations of the topic areas, in my opinion, de-privileges
specific sign systems. I reflect on Gee (2010) that we can use language to make or construe certain sign systems and certain forms of knowledge and belief, as relevant or privileged or not in a given context. The Ho‘oku‘i tool is one key way writers create a perspective and seek to control their readers’ attention. In fact, “chaining” topics tied sentences together across written texts and helped readers organize information in their minds. Using the Ho‘oku‘i tool, Topic 1 (How the Arts are Organized) suggests the authors’ focal areas to be language use in drama and theatre (i.e. vocabulary), the various roles involved (i.e. actors, directors, scriptwriters, etc.), and parts of a story (i.e. plot, characters, feelings, etc.). From an indigenous perspective, the maile lei needed three strands to be very strong, and here, the authors of the standards focus on three facets of drama that would make for strong a‘o in students. The authors discuss the areas of movements and dramatizations in the primary grade levels, and speak topically about both areas in the upper elementary grade levels, introducing new information and details.

In Topic 2 (How the Arts Communicate), the authors’ topics of all main clauses focus on the connection and relationship that often exists between theatrical performances and emotional reactions. I wonder what ideas were communicated amongst the authors’ to select this area as a good representation of how the “Arts” communicate. Similar to Topic 1, the authors discuss one area in the primary grade levels, and then speak topically with new information in the upper elementary grades. Here, in Topic 2, that area is the relationship between theatrical performances and emotional reactions, personal feelings and theatre work, and critique of theatrical work. These are introduced as such in the primary grades, then re-introduced with new information and added details in upper elementary, specifying the ways in which the authors’ want to help focus and guide the attention of the reader.
From a Kanaka Maoli perspective, we were not emotional. The “performance arts” was not one of emotions, but one of wartime preparation or tactic. Lua was the martial arts training, where the “performers” had to be emotionless, put on a face of fierceness, and be intimidating. It wasn’t a matter of emotions like the Western view, but more a matter of koa (warrior). Our indigenous people had to learn the skills, but it was promotional versus emotional. The “Arts” were about promoting their status to a status of warrior. In ancient times, Hawaiians admired the brave warrior and esteemed the koa, who were bold, fearless, courageous and valiant. It brought respect and helped determine and define one’s status in Hawaiian social circles.

With Topic 3 (How the Arts Shape and Reflect Culture), it is evident that the authors’ focus is on the relationship between the elements of drama and cultures. Though students’ connection to their own culture is not discussed or suggested, in Grade 5 the authors emphasize focus on American culture and its history, with regards to drama. In the primary grade levels, the authors chain the topics of dramatic play and cultures, but transition into the upper elementary levels by chaining the topics of completed dramatic works and their connection with cultures. With all Topic areas (1, 2, and 3), the authors’ speak topically as they progress from primary grade levels to upper elementary, adding new information and details to help focus and guide readers’ attention.

The topic chaining work to communicate the authors’ sense of identity with regards to drama and theatre, challenging the value of different ways of knowing the world. Using the Ki‘i Pohaku tool, the authors’ assume that with the standard of drama and theatre, experiential learning coupled with physical and emotional levels of connection is important for students to increase their knowledge in the area. In fact, across all three Topic areas of the standard, the Ki‘i Pohaku, or figured world, of drama and internalized learning experiences are assumed by the
authors and communicated by their ‘olelo, inviting readers to also assume and value that “carved message”.

Gee (2010) emphasizes that what counts as a typical story for people differs by their social and culture groups. I agree with Gee because as I reflect on the westernized thinking of experiential learning, I think of moʻolelo. From a western view, a written language was in place and, like the authors emphasize, students experience their learning by being in a drama or playing a character role. From an indigenous view, we experienced our learning (i.e. cultural history, family genealogy) through moʻolelo, by listening to the story. Before the Western culture was introduced, storytelling modeled events that took place, important people, and gave a sense of belonging. For our indigenous people, the “Arts” was not only hoʻomana, it was about connecting to what we already have, which is storytelling.

Theatre standards (K-12) of Christian institution serving children of Hawaiian ancestry

The Christian educational institution serving children of Hawaiian ancestry lists their Theatre standards as part of their K-12 Subject Area Standards for Performing Arts, which have been in effect since September 2003. In the content area of Dance and Theatre, the institution’s standards are adopted from ARTSEDE – The Kennedy Center Standards and Exemplars. There are eight standards that are a single sentence in length and numbered (See Table 4).
Table 4. Discourse Analysis of K-12 Theatre Standards by the cultural model lens, ‘Ikena

<table>
<thead>
<tr>
<th></th>
<th>Students script write by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Students act by assuming roles and interacting in improvisations.</td>
</tr>
<tr>
<td></td>
<td>Students design by visualizing and arranging environments for classroom dramatizations.</td>
</tr>
<tr>
<td></td>
<td>Students direct by planning classroom dramatizations.</td>
</tr>
<tr>
<td></td>
<td>Students research by finding information to support classroom dramatizations.</td>
</tr>
<tr>
<td></td>
<td>Students compare and connect art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms.</td>
</tr>
<tr>
<td></td>
<td>Students analyze and explain personal preferences and construct meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.</td>
</tr>
<tr>
<td></td>
<td>Students understand context by recognizing the role of theatre, film, television, and electronic media in daily life.</td>
</tr>
</tbody>
</table>

Key: Action Words: main topic, Focal areas of topic, Action words: Support, Extended supports to topic

In my analysis, the coded areas for each standard within a set of standards are identified as follows by font and font style: Action words: main topic; Focal areas of topic; Action words: Support; and Extended supports to topic. With “Action words: main topic”, I identified the distinct word or group of words used by the authors to resemble a call for action. “Focal areas of topic” targeted the type of action, while “Action words: support” represented words or phrases indicating a secondary call for action that formed a connection between the authors’ type of action and expected outcomes. Lastly, “Extended supports to topic” comprised of the phrases used by the authors’ to communicate the expected outcomes of the standard.

Utilizing the cultural model lens of ‘Ikena, similar to HCPS III, the authors’ address the students using a word or group of words as a “call for action” communicating mana. This ‘olelo, in turn, serves as a guide for readers to assume the standard expectations that follow. The standards begin with words such as “script write” and “act”, which suggest action and emphasize
to readers the need for students to perform. From an indigenous perspective, acquiring the necessary knowledge and training to perform a specific task was important to be successful in society. As the standards progress, such ‘olelo increases in depth and leadership to include “design”, “direct”, and “research”. Though, towards the end of the standards, the authors’ ‘olelo becomes analytical, involving the value of forming relationships and connections between student learning and elements of theatre. Such ‘olelo include “compare and connect”, “analyze and explain”, and “understand context”. The pattern and use of action words in the standards displays the Ho’ailona tool and privileges the authors’ beliefs that experiencing and internalizing learning assists students in their development within the content area of theatre. Similar to an indigenous perspective, experiencing and internalizing learning was of great value and importance. The type of learning received depended upon where you were raised, but a laawai’a trained his children to aloha the loko’ia, as the mahi’ai trained his children to malama the lo’i kalo. Kamali’i had a role to play in their community and a kuleana to sustain it. Our passion and a ‘o remains within us, just like the students who become trained in drama.

With the Ho’oku’i tool, the authors “chained” topics to create a sense of student learning in theatre. Each standard displays the authors use of specific ‘olelo to develop each topic. In the first standard, the authors state their belief that script writing is “based on” five parts (“personal experience, heritage, imagination, literature, and history”). Similarly, the second standard builds on the subject of acting by stating two functions (“assuming roles and interacting”) and the means in which they claim acting can be accomplished (“in improvisations”). As an indigenous pedagogue, though this specificity may seem to de-privilege the standards, the authors’ process of carefully selecting ‘olelo reflects the indigenous composition of “chants” (‘oli or mele). Prior to the arrival of the missionaries and the “written word”, early Hawaiians recorded their history
and literature in memory. The specific language used in composing an ‘ōli is believed to contain mana and continues to be a vibrant and dynamic transmission of cultural communication today. In my opinion, the chosen words and grammar used in these standards resemble its own sense of mana in being a fundamental mode of communication.

In standards three through five, the authors add “environment” to their “chaining” of topics, which reflect their belief as where learning takes place. The third standard, for example, focuses on the process of design for students for which the authors believes has two functions (“visualizing and arranging”) within a learning environment (“classroom dramatizations”). Similarly, the fourth standard is concerned with the process of directing, where the authors claim that “planning” is a function of directing and claims the learning environment (“classroom”) and style of learning (“dramatizations”). In standard five, the authors speak topically by tying back to the learning environment of “classroom dramatizations” while introducing the new topic of research, which in their view is about “finding information” that will support student dramatizations. From a Kanaka Maoli view, we are not limited by space or facility (i.e. forest, hilltop, ocean, etc.) to receive learning or take part in performance arts. The “Arts” take place anywhere we go. Our entire environment is our stage of learning. When institutions, such as Kamehameha Schools, create a “learning environment”, in this case through a cultural center, it reflects a Westernized side of learning. In fact, using this example, when a cultural center was encouraged to be built on their Kea‘au campus located on Hawai‘i Island, the request was declined and an indigenous view was voiced that the ‘aina was their learning space.

In standards six through eight, the authors state specific types of art forms and through their ‘ōlelo, suggest students take ownership over their learning. Standard six focuses on descriptive comparisons and connections between art forms (“theatre, dramatic media (such as
film, television, and electronic media) and other”). In standard seven the authors speak topically about “classroom dramatizations”. Focus is on the art form of dramatic media (“theatre, film, television, and electronic media productions”) as it pertains to the analysis and explanations of “personal preferences and construct meanings”. Standard eight focuses on students’ understanding of context and reflects the authors’ belief that student success is recognizing the role and connection of an art form (“theatre, film, television, and electronic media”) and daily life. From an indigenous perspective, whatever role we acquired, whether it was a chanter or kahuna (priest), it had to become part of our daily lives. Forming that connection was important because in the village you needed a specific group to do a specific task. The Ho‘oku‘i tool works in these standards to communicate a sense of identity of the authors, revealing their beliefs, claims, and focal areas of theatre.

Using the Ki‘i Pohaku tool, the authors assume that words suggesting a command for students to perform on some level are typical or normal to meet standard expectations. The figured worlds or “carved messages” the authors are assuming and inviting readers to assume is to draw reference to valuable production tools in theatre (script write, act, design, direct, research, etc.), and target focal areas of the topic. The authors also create a ki‘i pohaku by specifying topics and providing space for teachers to creatively develop, implement, and apply the standards to benefit their own students.

**Na Honua Mauli Ola: Hawai‘i Guidelines for Culturally Healthy and Responsive Learning Environments**

*Na Honua Mauli Ola* (NHMO) is suggested guidelines, standards, strategies, and recommendations to improve the quality of educational outcomes for Hawai‘i’s learning community (learners, educators, families, communities, and schools/institutions). The authors consist of the Native Hawaiian Education Council (NHEC) and Ka Haka ‘Ula O Ke‘elikolani
College of Hawaiian Language (KH‘UOK). NHMO is developed on the Hawaiian educational philosophy of *Ke Kumu Honua Mauli Ola*, which speaks of the *mauli* (cultural heart and spirit) of the Hawaiian people being fostered in the environment (*honua*) through spiritual, inherited, and creative connections. There are sixteen NHMO guidelines applied across all members of the learning community (See Table 5).

Table 5. Discourse Analysis of NHMO Cultural Guidelines by the cultural model lens, ‘Ikena

<table>
<thead>
<tr>
<th>1</th>
<th><strong>Incorporate</strong> cultural traditions, language, history, and values in meaningful holistic processes to nourish the emotional, physical, mental, social, and spiritual well being of the learning community that promote healthy <em>mauli</em> and <em>mana</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td><strong>Maintain</strong> practices that perpetuate Hawaiian heritage, traditions, and language to nurture one’s <em>mauli</em> and perpetuate the success of the whole learning community.</td>
</tr>
<tr>
<td>3</td>
<td><strong>Sustain</strong> respect for the integrity of one’s own cultural knowledge and provide meaningful opportunities to make new connections among other diverse knowledge systems.</td>
</tr>
<tr>
<td>4</td>
<td><strong>Empower</strong> an intrinsic desire for lifelong exploration of learning, teaching, leading, and reflection to pursue standards of quality and excellence.</td>
</tr>
<tr>
<td>5</td>
<td><strong>Provide</strong> a safe haven to support the physical, mental, social, emotional, and spiritual health of the total community.</td>
</tr>
<tr>
<td>6</td>
<td><strong>Foster</strong> understanding that culture and tradition, as a constantly adapting system, are grounded in the knowledge of the past to address present and future situations.</td>
</tr>
<tr>
<td>7</td>
<td><strong>Engage</strong> in Hawaiian language opportunities to increase language proficiency and effective communication skills in a variety of contexts and learning situations utilizing classical, traditional, contemporary, and emerging genre.</td>
</tr>
<tr>
<td>8</td>
<td><strong>Engage</strong> in activities independently or collaboratively with community members to perpetuate traditional ways of knowing (feeling, speaking, and doing), learning, teaching and leading to sustain cultural knowledge and resources within the learning community.</td>
</tr>
<tr>
<td>9</td>
<td><strong>Utilize</strong> multiple pathways and multiple formats to assess what has been learned and honor this process to nurture the quality of learning within the community.</td>
</tr>
<tr>
<td>10</td>
<td><strong>Support</strong> lifelong aloha for Hawaiian language, history, culture, and values to perpetuate the unique cultural heritage of Hawai‘i.</td>
</tr>
<tr>
<td>11</td>
<td><strong>Promote</strong> personal growth and development to strengthen cultural identity, academic knowledge and skills, <em>pono</em> decision making, and ability to contribute to one’s self and family, and local and global communities.</td>
</tr>
<tr>
<td>12</td>
<td><strong>Develop</strong> an understanding of Hawaiian language, history, culture, and values through an indigenous perspective to foster a sense of self, place, community, and global connection.</td>
</tr>
<tr>
<td>13</td>
<td><strong>Promote</strong> respect for how the Hawaiian cultural worldview contributes to diversity and global understanding to enhance one’s sense of self, family, and local and global communities.</td>
</tr>
</tbody>
</table>
Plan for meaningful learner outcomes that foster the relationship and interaction among people, time, space, places, and natural elements around them to enhance one’s ability to maintain a “local” disposition with global understandings.

Engage in experiences which malama the entire learning community and the environment to support learning and good practices of stewardship, resource sustainability and spirituality.

Cultivate a strong sense of kuleana to one’s past, present and future to enhance meaningful purpose and to bring about joy and fulfillment for one’s self and family, and local and global communities.

Key: Action words: Main topic, Focal areas of topic, Action words: Support, Extended supports to topic

In my analysis, the coded areas for each standard within a set of standards are identified as follows by font and font style: Action words: main topic; Focal areas of topic; Action words: Support; and Extended supports to topic. With “Action words: main topic”, I identified the distinct word or group of words used by the authors to resemble a call for action. “Focal areas of topic” targeted the type of action, while “Action words: support” represented words or phrases indicating a secondary call for action that formed a connection between the authors’ type of action and expected outcomes. Lastly, “Extended supports to topic” comprised of the phrases used by the authors’ to communicate the expected outcomes of the standard.

Utilizing the cultural model lens of ‘Ikena, in the NHMO Cultural Guidelines, the authors begin each standard with words or phrases suggesting a “call for action”, which is similar to the HCPS III and K-12 Theatre standards. These ‘ōlelo are then supported by one to three “action words of support” connecting focused areas and extended support statements to the main topic. Using the Ho‘ailona tool, the ‘ōlelo being used in these standards privilege the sign system of kauwahi, in that one of the main topics of focus is the importance of finding one’s “place” in the world. The sign system of kauwahi is made evident in standards eleven, twelve, and thirteen, which conclude with the value of claiming a sense of self in global communities and connections. The NHMO standards are declaring that based on the identity, heritage, koko
(blood), and ancestors, as a Hawaiian, students are going to be successful in the world. From my indigenous perspective, the age of a child was never determined by years, but by the tasks he or she could perform. It was believed that as children grew and matured, becoming more task-driven, they accomplished much. In contrast to NHMO standards, I believe the “true age” of students will measure and determine their success at both a local and global level.

In each standard, every supporting statement builds upon the main topic being discussed, which strengthens the topic further, and concludes with the authors’ perspective of an expected outcome. For example, standard one discusses the importance of incorporating cultural traditions, language, history, and values. This topic follows with two supporting statements and focal areas (“in meaningful holistic processes” and “to nourish emotional, physical, mental, social, and spiritual well-being of the learning community”), then concluding with the authors’ expected outcome (“promote healthy mauli and mana”).

With the Hoʻokuʻi tool, the topics include perpetuity of cultural traditions and language, the value of the learning community, and personal growth and development towards cultural heritage. The “chaining” of topics work in this writing to communicate a sense of the authors’ identity to enhance and improve the quality of education and educational opportunities for the Hawaiian people and their communities throughout the world. From my indigenous perspective, the authors’ identity reflects King Kalakaua and his international travels where he sought to improve the quality of running a government by meeting with other “crowned” heads of state. Hawaiian immersion schools also seek to increase educational opportunities for the Hawaiian people at a global level by integrating English language at a certain age so their students can be well versed and able to compete and be successful in the Western world.
With the *Kiʻi Pohaku* tool, the figured worlds or “carved messages” the authors are assuming and inviting readers to assume that there is a present sense of disconnect between cultural heritage and the quality of education amongst all facets of the learning community. The authors’ words and phrases also invite readers to assume that members of the learning community are aware of the value and importance of cultural-based guidelines, but indeterminate on ways to implement it. The authors further assume that the typical or normal way to perpetuate the elements of Hawaiian education is for members of the learning community to embrace the *puʻuwai* (heart) of their cultural lineage and legacy and take the initiative to grow and develop in these areas. Several standards illustrate *Kiʻi Pohaku* through engaging in cultural opportunities and activities (standards 7, 8, and 15), making efforts to boost cultural awareness and understanding (standards 3, 4, 6, 10, 12, and 13), as well as cultural sustainability as a member of the learning community (standards 1, 2, 5, 9, 11, 14, 16).

In viewing these *kiʻi pohaku* or “carved messages”, from my indigenous perspective, I am reminded of the lawaiʻa and how they would cast their nets with purpose, always having a plan in mind on what they were going to catch. It seems the authors are making the assumption that in order to be successful and vibrant in the learning community, members need the NHMO “net”. However, each member of the learning community can be successful by utilizing their own “net” and seeing the purpose it was made to achieve. Though the authors of NHMO are providing guidelines, it might not fit with all members of the learning community since the standards address all members in general.

From my perspective as a Kanaka Maoli, the focus of “Arts” standards would be to build a cultural mindset in our *kamaliʻi* where their sense of the world reflects closely to our ancestors and their perception of Hawaiian society. Our *kamaliʻi* are twenty-first century pioneers, so it
would be important for the standards to bridge the connection of the impact of the past on the present. In creating “Arts” standards, I believe it is also important to be aware and respectful of the fact that each *keiki* will have a diverse array of cultural exposure and teachings, according to their own *kauwahia*. Upon creating “Arts” standards, it would be important to conduct an assessment suggesting evidence of its effectiveness on student learning and development with a focus on culture, drama, and storytelling. I would utilize assessment tools used by other drama educators and indigenous researchers, as well as create assessment tools that focus on the ultimate goal and purpose of the arts curriculum being implemented. I will discuss my assessment plan in more detail in the next chapter.

In this chapter, I conducted a discourse analysis of three sets of “Arts” standards from an indigenous perspective drawing on three discourse analysis tools by James Gee (2010). This analysis provided a foundation for the creation of a new set of “Arts” standards, *Ho‘omau*, based on a *Kanaka Maoli* cultural model (*‘Ikena*). In the next chapter, I present these newly created “Arts” standards (*Ho‘omau*) and suggestions for an assessment plan, as well as the implications of this study in terms of policy, practice, and research.
In this chapter, I provide a summary of my findings. I discuss the implications of my study with regards to policy, practice, and research. I also present a new set of “Arts” standards (Ho’omau) based on my analysis of current standards and discuss the building of an assessment model for “Arts” standards.

In this study, I conducted a discourse analysis on three sets of educational “Arts” standards: (1) Hawai‘i Content and Performance Standards III (Grades K-5), (2) Theatre standards (K-12) of Christian institution serving children of Hawaiian ancestry, and (3) Na Honua Mauli Ola: Hawai‘i Guidelines for Culturally Healthy and Responsive Learning Environments. As the researcher, I limited my study to these three standards due to their large scale in size, as well as their focus on “Arts” standards for Hawai‘i’s kamali‘i. My analysis consisted of three distinctive steps. First, I looked at all information the standards communicated through patterns. Then, I analyzed these standards from a Kanaka Maoli cultural perspective, providing a description and interpretation of each in enhancing the instruction of culturally based storytelling curricula and drama pedagogy for students in Hawai‘i. Lastly, I created a set of “Arts” standards called Ho’omau, meaning “to persevere, to perpetuate”. The analysis focused on how the current “Arts” standards supported culturally responsive student learning through drama, as a step in developing new “Arts” standards that are culturally responsive and relevant for students in Hawai‘i. Two research questions guided this study: (1) what can be learned through a discourse analysis of current American “Arts” standards to support a cultural model of

74
kauwahi (place) in drama education with students in Hawai‘i? And (2) what key components are necessary when constructing Drama standards that could facilitate and sustain a Kanaka Maoli kuana ‘ike (perspective) for students in Hawai‘i?

Ha‘i Mo‘olelo has always played an important part in my life. This Kanaka Maoli way of knowing is the kahua of my research methodology. For both current and future generations of Hawai‘i’s kamali‘i, ha‘i mo‘olelo and hana keaka (drama) serve as important systems of knowing and transmitting knowledge to understand the past and its impact on the present, construct indigenous histories, and provide possibilities for cultural restoration, renewal and self-determination. The Kanaka Maoli concept of a‘o reflects on ancient Hawaiian “education” and oral traditions where kamali‘i increased ‘ike through storytelling. This form of curriculum already existed in Hawaiian society prior to the arrival of New England missionaries who introduced the “written word”. In analyzing the three sets of “Arts” standards, I gained insight on how our history as Kanaka Maoli has preceded to this impact of literacy on our kamali‘i today in post-colonial times.

In this study, I developed a Kanaka Maoli cultural model lens, “‘Ikena”, and adapted three discourse analysis tools from James Gee (2010): Ho‘ailona (Sign Systems and Knowledge Building), Ho‘oku‘i (Topic Flow or Topic Chaining), and Ki‘i Pohaku (Figured Worlds). The findings of my analysis shows that the authors’ structures of knowledge represented by the standards became a discourse in their relation to each other and broader ideologies. My analysis reflected present day reform efforts in schools and the Common Core State Standards (CCSS) where the focus is on standardization. Though CCSS have been developed to aid in student achievement and success regardless of language, race, and place, my findings show that this is not evident in the education of Kanaka Maoli kamali‘i. With CCSS being attached to
standardized assessments, “Arts” standards are not meeting the unique cultural and social needs of students in Hawai‘i. The findings of this study illustrate the importance of enhancing the CCSS with a culturally relevant curriculum to promote students’ deeper cultural connections to their education.

The Kanaka Maoli cultural model lens, “ʻIkena”, encompasses culture-based and place-based education, as well as papaku makawalu. In my analysis, the Western educational model conflicted with a Kanaka Maoli educational model, where the focus is more on integrating cultural values and traditions through storytelling rather than direct instruction and testing.

With the “Arts” magnified in a culturally relevant curriculum, drama-driven storytelling could foster student achievement and success for Hawai‘i’s kamali‘i. In Hawai‘i’s education system, the focus on incorporating Hawaiian culture and drama into student learning varies amongst educational institutions. Public schools focus more on meeting goals set by the 2001 No Child Left Behind Act (NCLB), where emphasis is placed on core academic subjects, like math and reading, and standardized tests. As a result, drama and culture are given a “second class” rating and discontinued from schools. “Arts” educators are challenged to maintain quality education, receive NCLB training, create and implement assessment, and evaluate areas difficult to characterize into data tools (i.e. expression, creativity, art work). So, the lack of data to show program effectiveness, leave drama programs not adequately funded and thus removed from schools.

Drama is important for our kamali‘i, as a pedagogical approach for learning and teaching. With its multimodal approaches of exploration and expression, drama aids in students’ language and literacy development. By internalizing drama experiences, students are able to work through their ideas and feelings, giving them a creative expression. Drama is a way to understand our
lives and sense of the world, refining a wide array of skills, such as communication, reading comprehension, fluency and vocabulary development, problem solving, and critical thinking.

**Implications for Curriculum Development and Pedagogy**

As a result of this study, I have created new “Arts” standards (*Ho‘omau*) that reiterate the value and importance of culture, drama, and storytelling in Hawai‘i’s education system to benefit our *kamali‘i*. Though this development is just the beginning steps of creating “Arts” standards, I aspire to put these “Arts” standards (*Ho‘omau*) into practice through a curriculum with assessment tools that are tied to each standards and its effectiveness.

My created set of “Arts” standards is called, “*Ho‘omau: Cultural Learning through Drama and Storytelling*”. *Ho‘omau* is a combination of my own ideas for creating “Arts” standards and the three sets of standards I analyzed in this study: Hawai‘i Content and Performance Standards III (K-5); Theatre standards (K-12) of Christian institution serving children of Hawaiian ancestry; and Na Honua Mauli Ola: Hawai‘i Guidelines for Culturally Healthy and Responsive Learning Environments. *Ho‘omau* focuses on advancing *Kanaka Maoli kamali‘i* understanding and expression of cultural values and practices associated with a Hawaiian *kuana‘ike*. I designed *Ho‘omau* to benefit students across all grade levels (PreK-12) and though I created these standards from a *Kanaka Maoli* perspective, I believe non-indigenous students can also embrace the scope of its teachings (see Table 4).
Table 6. *Ho‘omau*: Cultural Learning through Drama and Storytelling

| **Mahi‘ole:** Building a mindset for drama | 1. Develop an understanding of language, history, culture, and values through an indigenous perspective.  
| 2. Research and analyze the relationship between culture, drama, and storytelling.  
| 3. Plan and design *hana keaka* from an indigenous worldview representing and communicating ideas and purpose in relation to culture and drama. |

| **Kihei:** Developing a passion for drama | 1. Develop a sense of *kuleana* to sustain and perpetuate cultural identity and heritage through drama and storytelling.  
| 2. Create a dramatization communicating a personal and indigenous view on the role of culture in drama and storytelling.  
| 3. Produce a body of work that reflects mastery in learning and preserving cultural forms of drama and storytelling. |

| **Kama’a:** Applying drama to everyday life | 1. Understand context by recognizing the connection of drama and storytelling in everyday life.  
| 2. Internalize the ‘ike and a‘o of drama to foster a sense of self and place in the community.  
| 3. Maintain practices that perpetuate cultural identity and heritage through drama and storytelling. |

The standards of *Ho‘omau* are based on three major themes, where I use the royal regalia of our ali‘i as a metaphoric *ki‘i* (picture). The three themes are: *Mahi‘ole* (helmet), *Kihei* (cloak), and *Kama‘a* (slipper). In the theme of *Mahi‘ole*, a set of standards is provided to assist kamali‘i in building a mindset for and knowledge of drama. The next theme, *Kihei*, include standards that focus on aiding kamali‘i to embrace their *pu‘uwai* and develop a passion for drama. Lastly, *Kama‘a* consists of standards that speak to the importance of kamali‘i applying drama to their daily lives. I chose the royal regalia of our ali‘i as guided themes in *Ho‘omau* because each resembled a cultural symbol of leadership and respect in Hawaiian society. The ali‘i were recognized by their royal regalia and possessed a unique set of gifts, qualities, and
talents, which set them apart in society. Similarly, through Ho‘omau, our kamali‘i will possess qualities of leadership and respect for culture, drama, and storytelling, while claiming ownership of their learning. Hawaiian society will recognize these “symbols” of teachings in them, which will be evident to all and in everything they do.

In addition to creating the “Arts” standards of Ho‘omau, it was vital to also construct an assessment model of those standards. As a researcher, when gathering information to conduct an assessment, it is important for me to pose two questions before proceeding and they are, “What do I expect the outcome to be?” and “How am I going to measure it?” Answering these questions would aid me in building an assessment model using the appropriate tools and research approach, whether quantitative, qualitative, or mixed methods.

In my earlier work as a drama instructor in an early childhood classroom, I developed a beginning curriculum focused on drama-driven storytelling to foster student knowledge and appreciation for Hawaiian history and values. (See Appendix D for a summary of this curriculum). Drawing on my earlier work in this area, for the created “Arts” standards I would use an assessment tool, where students describe their attitudes, likes, and dislikes toward their learning of culture, drama, and storytelling. I may want to test instructional methods, such as lecture, discussion, and hands-on activities, and examine the most effective method for students. Using scales would be helpful in measuring student behaviors, performances, and activities. Conducting student and classroom observations, as well as questionnaires and interviews with administrators and educators, would be essential to assessing the standards. Using a tally sheet to track the number of times the relationship occurs between standards and student learning, as well as a visual plot to see where students fall on a continuum, would be helpful.
Implications for Further Research

In the field of research, I believe this study will assist in magnifying drama-driven storytelling in a culturally relevant curriculum. It could also further research in the implementation of drama-driven storytelling in Hawai‘i’s education system to foster student achievement and student success. This study encourages additional research in culture-based education and the effect of drama-driven storytelling curricula on the educational outcomes of indigenous students. It could extend research in place-based education on kamali‘i forming stronger connections with and maintaining cultural teachings that derive from their kauwahi. This study also encourages further research into the effect of drama-driven storytelling curricula on students’ literacy development that addresses the tensions of ancient and new modalities of communication and ways of knowing for indigenous communities.

I believe this study could guide school policies on the importance of incorporating more drama and storytelling into current curriculum and instruction as a tool to teach kamali‘i their culture. The findings of this study could help build upon previous and current research on Arts-based curriculum from a Hawaiian kuana‘ike, as well as the relationship between culture, drama, and storytelling. It could deepen understanding, awareness, and knowledge of cultural heritage and identity for students in Hawai‘i. This study could also encourage the idea for further research on the type of standards development needed to incorporate culturally based drama-driven storytelling into the classroom. It could develop teachers’ understanding of the relationships between culture, drama, and storytelling. Furthermore, I believe this study has value in “Arts” policy and could influence the National Core Arts Standards at a policy level. It could also advance research in conducting data and policy analyses on “Arts” standards in
Hawai‘i. In addition, this study could contribute to the development of culturally responsive standards for twenty-first century Kanaka Maoli kamali‘i.

**Implications for Policy**

As an indigenous researcher, I believe my standards of *Ho‘omau* can be integrated into the common core standards movement in Hawai‘i. I feel this study should be included in policy development for *Kanaka Maoli kamali‘i*, as well in the “Arts”. I have experience in policy analysis and see my “Arts” standards of *Ho‘omau* as a way to advance “Arts” education and curriculum in Hawai‘i. Currently, there seems to be a discussion about reconfiguring the National Core Arts standards to be adapted into Hawai‘i’s education system and I see *Ho‘omau* as an opportunity, as a *Kanaka Maoli*, to see these standards be used in Hawai‘i. Though its current status and position is unknown to me, *Ho‘omau* contributes to those standards because it supports culturally responsive student learning through drama and storytelling. Through the rich and vivid remembrances of oral traditions and storytelling, I learned the rich cultural heritage of my ancestors and the history that connects me to my past, the various cultural values of daily living within the ‘ohana, and the legacy that lives and thrives in me for perpetuity. Every child in Hawai‘i deserves the same opportunities to sustain their cultural heritage and identity.

**Concluding Thoughts**

As a result of my journey in conducting this study, I would like to become an instructor of drama education at a university educating future teachers on how to implement culture, drama, and storytelling into their classrooms. I would like to build upon this study by implementing a drama-driven storytelling curriculum into an educational institution in Hawai‘i. I would like to conduct workshops for teachers educating them on the value and importance of a drama-driven
storytelling curriculum for their students. I would like to collaborate with other researchers of indigenous cultures on research projects promoting culture, drama, and storytelling.

As an indigenous researcher, my drive to conduct this study was deeply rooted in both the stories and teachings of my kupuna, and my passion for children and our rich cultural heritage. I believe that it is important for indigenous researchers to realign ourselves to our heritage in order to enhance the richness of its resource as an effective tool for our kamaliʻi through the expression of drama through curriculum. If we’re going to be steadfast about passing our culture on to future generations, then, we need to be strong about our heritage. Drama-driven storytelling can contribute to the richness of our heritage in the educational learning of our kamaliʻi.

Hoʻomau is the Hawaiian value of persistence and perseverance and it was the intrinsic “code” of which our kupuna lived by. As an indigenous researcher, I believe that my kuleana is to look inward at my own choices to self-propelled actions and hoʻomau with culture, drama, and storytelling in curriculum development and instruction. Our kupuna left a legacy through oral traditions, whereas in this study I am creating a “legacy” through haʻi moʻolelo and hana keaka that I hope will positively impact students in Hawaiʻi.
The Hawai‘i Content and Performance Standards III (HCPS III) describe educational targets in all nine content areas for ALL students in grades K-5. In the primary grades (K-2) the standards identify foundational content and skills. Instruction supports the acquisition of these very important skills, knowledge, and content. Children at these grade levels should be exposed to meaningful activities that support language and vocabulary development. Scaffolding learning is essential. Creating many varied opportunities to learn, practice and demonstrate skills is the focus of early elementary education. Teaching is structured and learning takes place in a more controlled, systematic context. As they learn and mature, children become increasingly independent of the teacher. At the upper elementary levels (grades 3-5) curriculum focuses on refining, broadening, enhancing, and applying skills and knowledge in more challenging and varied contexts. Students use the foundational skills, processes, and knowledge they gained in their early elementary experience to extend and apply in all the nine content areas.

The academic mission of the Christian institution is to create educational opportunities to improve the capability and well being of people of Hawaiian ancestry. Its educational services serve children throughout Hawai‘i, establishing the importance of incorporating Hawaiian cultural heritage into the student learning and development of Hawaiian children. This institution serves approximately 5,500 K-12 students combined across its three campuses, with its early education services serving over 1,500 three and four year-old students in Hawai‘i. With early childhood development emerging as a strategic focus, preschool programs have played an increasingly important role in the institution’s efforts to improve the well being of Hawaiian children.

“Na Honua Mauli Ola: Hawai‘i Guidelines for Culturally Healthy and Responsive Learning Environments” was developed by the Native Hawaiian Educational Council (NHEC) in collaboration with Ka Haka ‘Ula ‘O Ke‘elikolani College of Hawaiian Language (KH‘UOK). It contains guidelines, standards, strategies, and recommendations for improving the quality of educational outcomes for learners, educators, families, communities, and educational institutions. These culture-based guidelines have been designed to enhance and improve the quality of education and educational opportunities for Hawaiians and their communities throughout the world.

The term “figured world” has been defined in Dorothy Holland’s influential 1998 book, Identity and agency in cultural worlds, written with several colleagues as follows:
A socially and culturally constructed realm of interpretation in which particular characters and actors are recognized, significance is assigned to certain acts, and particular outcomes are valued over others. Each is a simplified world populated by a set of agents who engage in a limited range of meaningful acts or changes of state as moved by a specific set of forces (p.52).
### Strand
**Drama and Theatre**

### Standard 3: DRAMA AND THEATRE: Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history

### Topic
**How the Arts are Organized and Applied**

### Benchmark FA.K.3.1
**Perform imitative movements**

### Sample Performance Assessment (SPA)
The student: Imitates the movements of people, creatures, and objects.

### Rubric

<table>
<thead>
<tr>
<th>Advanced</th>
<th>Proficient</th>
<th>Partially Proficient</th>
<th>Novice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perform imitative movements, with ease, confidence, and accuracy</td>
<td>Perform imitative movements, with minimal difficulty and no significant errors</td>
<td>Perform imitative movements, with difficulty and/or a few significant errors</td>
<td>Perform imitative movements, with great difficulty and/or many significant errors</td>
</tr>
</tbody>
</table>

### Topic
**How the Arts Communicate**

### Benchmark FA.K.3.2
**Explain how theatrical performances often cause emotional reactions**

### Sample Performance Assessment (SPA)
The student: Describes various emotional responses (e.g., happiness, sadness, anger) in reference to theatrical performances and discusses own responses (e.g., to plays, stories, fairy tales).
Compare how different theatrical performances create different emotional reactions

Explain, using specific examples, how theatrical performances often cause emotional reactions

Identify emotional reactions that might be caused by a theatrical performance

Recognize that a theatrical performance may cause an emotional reaction

How the Arts Shape and Reflect Culture

Demonstrate how cultures have used dramatic play to express human experience

The student: Demonstrates or dramatizes stories, myths, fables, and fairy tales from a variety of cultures.

Content Area: Fine Arts
Grade/Course: 1 / ACCN: No ACCN

Drama and Theatre

Demonstrate a wide variety of ways that cultures have used dramatic play to express human experience

Demonstrate a variety of ways that cultures have used dramatic play to express human experience

Demonstrate a few ways that cultures have used dramatic play to express human experience

Demonstrate one or two ways that cultures have used dramatic play to express human experience

How the Arts are Organized
<table>
<thead>
<tr>
<th>Benchmark FA.1.3.1</th>
<th>Recognize theatrical vocabulary</th>
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</thead>
<tbody>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Recalls character, plot, stage, setting, audience, play.</td>
</tr>
<tr>
<td><strong>Rubric</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Advanced</strong></td>
<td><strong>Proficient</strong></td>
</tr>
<tr>
<td>Recognize theatrical vocabulary, with accuracy</td>
<td>Recognize theatrical vocabulary, with no significant errors</td>
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<table>
<thead>
<tr>
<th>Topic</th>
<th>How the Arts are Organized</th>
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</thead>
<tbody>
<tr>
<td>Benchmark FA.1.3.2</td>
<td>Adapt and dramatize a familiar story</td>
</tr>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Dramatizes or improvises an adapted familiar story using a tableau or pantomime technique.</td>
</tr>
<tr>
<td><strong>Rubric</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Advanced</strong></td>
<td><strong>Proficient</strong></td>
</tr>
<tr>
<td>Insightfully adapt and dramatize a familiar story</td>
<td>Adapt and dramatize a familiar story</td>
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<tr>
<th>Topic</th>
<th>How the Arts Communicate</th>
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</thead>
<tbody>
<tr>
<td>Benchmark FA.1.3.3</td>
<td>Evaluate personal feelings about a theatrical work</td>
</tr>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Compares and contrasts what was liked and disliked about a theatrical work or story.</td>
</tr>
</tbody>
</table>
### Rubric

<table>
<thead>
<tr>
<th>Advanced</th>
<th>Proficient</th>
<th>Partially Proficient</th>
<th>Novice</th>
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<tbody>
<tr>
<td>Evaluate personal feelings about a theatrical work, with insight and significant details</td>
<td>Evaluate personal feelings about a theatrical work, using significant details</td>
<td>Evaluate personal feelings about a theatrical work, using some details</td>
<td>Evaluate personal feelings about a theatrical work, using few details</td>
</tr>
</tbody>
</table>

**Topic**

How the Arts Communicate

**Benchmark FA.1.3.4**

Critique characterization in a theatrical work

**Sample Performance Assessment (SPA)**

The student: Differentiates between own feelings and those feelings expressed by a character.

### Rubric

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<tr>
<th>Advanced</th>
<th>Proficient</th>
<th>Partially Proficient</th>
<th>Novice</th>
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<tbody>
<tr>
<td>Critique, in great detail, uses of characterization in a theatrical work</td>
<td>Critique, in detail, the uses of characterization in a theatrical work</td>
<td>Critique, in some detail, the uses of characterization in a theatrical work</td>
<td>Critique, in minimal detail, uses of characterization in a theatrical work</td>
</tr>
</tbody>
</table>

**Topic**

How the Arts Shape and Reflect Culture

**Benchmark FA.1.3.5**

Analyze the dramatic elements of culture that exist in stories, songs, fairy tales, fables, and nursery rhymes

**Sample Performance Assessment (SPA)**

The student: Associates the cultural and geographic origins of stories, songs, fairy tales, fables, and nursery rhymes with its dramatic elements.
Analyze, in great detail, the dramatic elements of culture that exist in stories, songs, fairy tales, fables, and nursery rhymes

| Analyze, in detail, the dramatic elements of culture that exist in stories, songs, fairy tales, fables, and nursery rhymes |
| Analyze, in some detail, the dramatic elements of culture that exist in stories, songs, fairy tales, fables, and nursery rhymes |
| Analyze, in minimal detail, the dramatic elements of culture that exist in stories, songs, fairy tales, fables, and nursery rhymes |

Content Area: Fine Arts
Grade/Course: 2 / ACCN: No ACCN

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<th>Strand</th>
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<td>Drama and Theatre</td>
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Standard 3: DRAMA AND THEATRE: Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history

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<tr>
<td>How the Arts are Organized</td>
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<table>
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<tr>
<th>Benchmark FA.2.3.1</th>
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<tbody>
<tr>
<td>Use physical movements, rhythms, and voice, to express simple feelings, character, and plot</td>
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<tr>
<th>Sample Performance Assessment (SPA)</th>
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<tbody>
<tr>
<td>The student: Improvises a short story using body, sound, and voice to express simple feelings, character, and plot.</td>
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<th>Rubric</th>
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<table>
<thead>
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<th>Advanced</th>
<th>Proficient</th>
<th>Partially Proficient</th>
<th>Novice</th>
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</thead>
<tbody>
<tr>
<td>Use advanced physical movements, rhythms, and voice, to express feelings, character, and plot</td>
<td>Appropriately use physical movements, rhythms, and voice, to express simple feelings, character, and plot</td>
<td>Appropriately use some physical movements, rhythms, or voice, to express simple feelings, character, and plot</td>
<td>Inappropriately use physical movements, rhythms, or voice, to express simple feelings, character, and plot</td>
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<tr>
<td>How the Arts are Organized</td>
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<tr>
<td><strong>Benchmark FA.2.3.2</strong></td>
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<tr>
<td><strong>Sample Performance Assessment (SPA)</strong></td>
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<td><strong>Rubric</strong></td>
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<tr>
<td><strong>Advanced</strong></td>
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<tr>
<td>Create insightful or creative costumes, scenery, and props that establish character and locale</td>
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<tr>
<th><strong>Topic</strong></th>
<th>How the Arts Communicate</th>
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<tbody>
<tr>
<td><strong>Benchmark FA.2.3.3</strong></td>
<td>Interpret the ideas and morals of theatrical works</td>
</tr>
<tr>
<td><strong>Sample Performance Assessment (SPA)</strong></td>
<td>The student: Discusses the message or moral of a play.</td>
</tr>
<tr>
<td><strong>Rubric</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Advanced</strong></td>
<td><strong>Proficient</strong></td>
</tr>
<tr>
<td>Interpret the ideas and morals of theatrical works, with insight and significant details</td>
<td>Interpret the ideas and morals of theatrical works, using significant details</td>
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<tr>
<th><strong>Topic</strong></th>
<th>How the Arts Shape and Reflect Culture</th>
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<tbody>
<tr>
<td><strong>Benchmark FA.2.3.4</strong></td>
<td>Assess how various styles of theatrical production relate to culture</td>
</tr>
<tr>
<td><strong>Sample Performance</strong></td>
<td>The student: Compares the ways that stories are presented in various cultures</td>
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</table>
Assessment (SPA) through puppetry, skits, and plays.

Rubric

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<tr>
<th>Content Area: Fine Arts</th>
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<tbody>
<tr>
<td>Grade/Course: 3 / ACCN: No ACCN</td>
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</table>

| Standard 3: DRAMA AND THEATRE: Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history |

<table>
<thead>
<tr>
<th>Topic</th>
<th>How the Arts are Organized</th>
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</thead>
</table>

<table>
<thead>
<tr>
<th>Benchmark FA.3.3.1</th>
<th>Create a dramatization based on a story</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Sample Performance Assessment (SPA)</th>
<th>The student: Improvises or dramatizes a scene based on a current event or personal experience.</th>
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<tbody>
<tr>
<td>Create an insightful dramatization based on a story, which describes characters, environments, and situations</td>
<td>Create an appropriate dramatization based on a story, which describes characters, environments, and situations</td>
<td>Create an appropriate dramatization based on a story, which describes two of the following: characters, environments, or situations</td>
<td>Create an ineffective dramatization based on a story, which describes one of the following: characters, environments, or situations</td>
</tr>
<tr>
<td>Topic</td>
<td>How the Arts Communicate</td>
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<tr>
<td>Benchmark FA.3.3.2</td>
<td>Use appropriate audience etiquette while listening and watching a theatrical performance</td>
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</tr>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Listens and watches a theatrical performance with appropriate etiquette.</td>
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**Rubric**

<table>
<thead>
<tr>
<th>Advanced</th>
<th>Proficient</th>
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</thead>
<tbody>
<tr>
<td>Consistently use appropriate audience etiquette while listening and watching a theatrical performance</td>
<td>Usually use appropriate audience etiquette while listening and watching a theatrical performance</td>
<td>Sometimes use appropriate audience etiquette while listening and watching a theatrical performance</td>
<td>Rarely use appropriate audience etiquette while listening and watching a theatrical performance</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic</th>
<th>How the Arts Communicate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benchmark FA.3.3.3</td>
<td>Use the elements of theatre to create a critique of a theatrical performance</td>
</tr>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Develops and implements a checklist of the elements (e.g., plot, climax, technical aspects) of a theatrical performance.</td>
</tr>
</tbody>
</table>

**Rubric**

<table>
<thead>
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</thead>
<tbody>
<tr>
<td>Use a wide variety of elements of theatre to create a critique of a theatrical performance</td>
<td>Use a variety of the elements of theatre to create a critique of a theatrical performance</td>
<td>Use a few of the elements of theatre to create a critique of a theatrical performance</td>
<td>Use one or two of the elements of theatre to create a critique of a theatrical performance</td>
</tr>
<tr>
<td>Topic</td>
<td>How the Arts Shape and Reflect Culture</td>
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</tr>
<tr>
<td>Benchmark FA.3.3.4</td>
<td>Compare similar dramatic themes between works from various cultures</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Compares and contrasts universal themes and archetypes in theatre productions from various cultures.</td>
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**Rubric**

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<th>Partially Proficient</th>
<th>Novice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compare similar dramatic themes between works from various cultures, with insight and significant details</td>
<td>Compare similar dramatic themes between works from various cultures, using significant details</td>
<td>Compare similar dramatic themes between works from various cultures, using some details</td>
<td>Compare similar dramatic themes between works from various cultures, using few details</td>
</tr>
</tbody>
</table>

**Content Area: Fine Arts**  
**Grade/Course: 4 / ACCN: No ACCN**

<table>
<thead>
<tr>
<th>Strand</th>
<th>Drama and Theatre</th>
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</thead>
<tbody>
<tr>
<td>Standard 3: DRAMA AND THEATRE: Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Topic</th>
<th>How the Arts are Organized</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benchmark FA.4.3.1</td>
<td>Interpret a character's external motivations</td>
</tr>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Portrays a character's external motivations through voice, dialogue, and body actions.</td>
</tr>
</tbody>
</table>

**Rubric**

<table>
<thead>
<tr>
<th>Advanced</th>
<th>Proficient</th>
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<tbody>
<tr>
<td>Interpret a character’s external motivations using</td>
<td>Interpret a character’s external motivations, using</td>
<td>Interpret a character’s external motivations, using</td>
<td>Interpret a character’s external motivations, using</td>
</tr>
<tr>
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<tr>
<td>Benchmark FA.4.3.2</td>
<td>Use the voice to express emotion</td>
<td></td>
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</tr>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Uses emphasis, pace, pitch and volume to show the emotions of a character as part of a dramatic scene (e.g., anger, happiness, sadness, excitement).</td>
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<tr>
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<td>Partially Proficient</td>
<td>Novice</td>
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<tr>
<td>Effectively and insightfully use the voice to express emotion</td>
<td>Effectively use the voice to express emotion</td>
<td>Superficially use the voice to express some basic emotion</td>
<td>Ineffectively use the voice to express emotion</td>
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<thead>
<tr>
<th>Topic</th>
<th>How the Arts Shape and Reflect Culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benchmark FA.4.3.3</td>
<td>Evaluate theatrical traditions of various cultures</td>
</tr>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Analyzes, using specific examples, how stories are passed from one generation to another in Hawaiian and other cultures.</td>
</tr>
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<td>Rubric</td>
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<tr>
<td>Advanced</td>
<td>Proficient</td>
</tr>
<tr>
<td>Evaluate theatrical traditions of various cultures, with insight and significant details</td>
<td>Evaluate theatrical traditions of various cultures, using significant details</td>
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Content Area: Fine Arts  
Grade/Course: 5 / ACCN: No ACCN

<table>
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<tr>
<th>Strand</th>
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<tbody>
<tr>
<td><strong>Standard 3: DRAMA AND THEATRE:</strong> Understand and apply the skills of acting, design, and technical theatre and understand the role of drama in various cultures throughout history</td>
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<table>
<thead>
<tr>
<th>Topic</th>
<th>How the Arts are Organized</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benchmark FA.5.3.1</td>
<td>Create a class dramatization by collaborating as actors, directors, scriptwriters, and technical artists</td>
</tr>
</tbody>
</table>

| Sample Performance Assessment (SPA) | The student: Collaborates as an actor, director, playwright, or technical artist in a class play created from a selected piece of prose. |

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<tr>
<td>Topic</td>
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<tr>
<td>-------------------------------</td>
</tr>
<tr>
<td><strong>Benchmark FA.5.3.2</strong></td>
</tr>
<tr>
<td><strong>Sample Performance Assessment (SPA)</strong></td>
</tr>
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### Rubric

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<tbody>
<tr>
<td>Dramatize an historical event or social issue, with insight and significant details</td>
<td>Dramatize an historical event or social issue, appropriately and using significant details</td>
<td>Dramatize an historical event or social issue, appropriately and using some details</td>
<td>Dramatize an historical event or social issue, ineffectively or using few details</td>
</tr>
</tbody>
</table>

<table>
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<th>How the Arts Communicate</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Benchmark FA.5.3.3</strong></td>
<td>Analyze a character using knowledge of performance and acting skills in a theatrical production</td>
</tr>
<tr>
<td><strong>Sample Performance Assessment (SPA)</strong></td>
<td>The student: Critiques the performance (e.g., action, pace, dialogue) of a character to define the character's internal motivations.</td>
</tr>
</tbody>
</table>

### Rubric

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</tr>
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<tbody>
<tr>
<td>Analyze a character using knowledge of performance and acting skills in a theatrical production, with insight and significant details</td>
<td>Analyze a character using knowledge of performance and acting skills in a theatrical production, using significant details</td>
<td>Analyze a character using knowledge of performance and acting skills in a theatrical production, using some details</td>
<td>Analyze a character using knowledge of performance and acting skills in a theatrical production, superficially or using few details</td>
</tr>
</tbody>
</table>

<p>| Topic                          | How the Arts Shape and Reflect Culture |</p>
<table>
<thead>
<tr>
<th>Benchmark FA.5.3.4</th>
<th>Analyze, using evidence, the role of dramatic productions which are part of American history</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sample Performance Assessment (SPA)</td>
<td>The student: Classifies types of early American theatre (e.g., melodrama, musical theatre).</td>
</tr>
</tbody>
</table>

**Rubric**

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<tbody>
<tr>
<td>Analyze, using evidence, the role of dramatic productions which are part of American history, with insight and significant details</td>
<td>Analyze, using evidence, the role of dramatic productions which are part of American history, using significant details</td>
<td>Analyze, using evidence, the role of dramatic productions which are part of American history, using some details</td>
<td>Analyze, using evidence, the role of dramatic productions which are part of American history, using few details</td>
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</tbody>
</table>
APPENDIX B

Theatre Standards (K-12) of Christian Institution Serving Children of Hawaiian Ancestry

<table>
<thead>
<tr>
<th>Theatre:</th>
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<tbody>
<tr>
<td>1. Students script write by planning and recording improvisations based on personal experience and heritage, imagination, literature and history.</td>
</tr>
<tr>
<td>2. Students act by assuming roles and interacting in improvisations.</td>
</tr>
<tr>
<td>3. Students design by visualizing and arranging environments for classroom dramatizations.</td>
</tr>
<tr>
<td>4. Students direct by planning classroom dramatizations.</td>
</tr>
<tr>
<td>5. Students research by finding information to support classroom dramatizations.</td>
</tr>
<tr>
<td>6. Students compare and connect art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms.</td>
</tr>
<tr>
<td>7. Students analyze and explain personal preferences and construct meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.</td>
</tr>
<tr>
<td>8. Students understand context by recognizing the role of theatre, film, television and electronic media in daily life.</td>
</tr>
</tbody>
</table>
APPENDIX C

Na Honua Mauli Ola:
Hawai‘i Guidelines for Culturally Healthy and Responsive Learning Environments
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[Recommendations].......................................................... 42
INTRODUCTION

The Native Hawaiian Education Council (NHEC) is developing a set of Hawaiian cultural standards in collaboration with Ka Haka ʻUla O Keʻelikolani College of Hawaiian Language (KHʻUOK). The documents entitled Nā Honua Mauli Ola – Hawaiʻi Guidelines for Culturally Healthy and Responsive Learning Environments (HMO I), and Supporting Culturally Healthy and Responsive Learning Environments (HMO II) will contain guidelines/standards, strategies and recommendations for improving the quality of educational outcomes for learners, educators, families, communities and schools/institutions.

Ke Kumu Honua Mauli Ola, a Hawaiian educational philosophy, is the cultural base from which the HMO guidelines have been developed. This philosophy speaks of the mauli as the cultural heart and spirit of a people, and the fostering of one’s mauli through three piko connections within the honua or environment.

- Piko ʻī: Spiritual connection found at the crown of the head.
- Piko ʻŌ: Inherited connection found at the navel.
- Piko ʻĀ: Creative connection found below the navel.

The honua ola is a vibrant learning environment, which fosters the growth of one’s mauli through enriching experiences between the people and its surrounding. The honua is crucial in the development of one’s mauli.

The mauli ola or living life force is fostered through a sense of spirituality, behavior and actions, language and tradition-based knowledge. Maintaining our mauli ola Hawaiʻi enables us to understand the importance of honoring the Hawaiian knowledge of the past as a foundation for the present to continue our legacy for future generations.

These HMO guidelines offer a framework from which to view the learning environment and ensure the participation and preparation of the learning community: educators, parents, students, administrators, community members, and resource and support
personnel. Each guideline entails thoughtful consideration for the process, content and outcomes to be achieved by all the members of the learning community. The committee utilized a series of questions to guide the breadth and depth of the outcomes to be achieved:

- Who are the members of the learning community?
- What should the members of the learning community know and understand?
- What should the members of the learning community be able to do?
- What should the members of the learning community value and care about?
- What should the members of the learning community have experienced?
- How will these changes improve the quality of education and educational opportunities?
- What are the desired outcomes to be achieved and how will this benefit the learning community—the people and the place?
- What legacy should the learning community prepare for generations not yet born?

The education cycle is a lifelong learning process, and a personal, family and community endeavor. A healthy and responsive learning community is the ultimate goal. Therefore, the guidelines provide support for the entire learning community with inclusive and holistic considerations. These documents contain the philosophy, goals, outcomes, strategies, roles, and accountability measures necessary to embrace, share and support the learning community in totality. The standards also aim to clarify the elements of Hawaiian education. These culture-based guidelines have been designed to enhance and improve the quality of education and educational opportunities for Hawaiians and their communities throughout the world.

The process to achieve such a plan entails statewide collaboration and consensus among all stakeholders as a ‘ohana of community learners. We invite you to review the guidelines and to contribute your suggestions in the spirit of educational collaboration for the improvement and enhancement of our island communities.
Culturally healthy and responsive learning environments....

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<tbody>
<tr>
<td>1</td>
<td>Incorporate cultural traditions, language, history, and values in meaningful holistic processes to nourish the emotional, physical, mental, social, and spiritual well-being of the learning community that promote healthy <em>mauli</em> and <em>mana</em>.</td>
</tr>
<tr>
<td>2</td>
<td>Maintain practices that perpetuate Hawaiian heritage, traditions, and language to nurture one’s <em>mauli</em> and perpetuate the success of the whole learning community.</td>
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<tr>
<td>3</td>
<td>Sustain respect for the integrity of one’s own cultural knowledge and provide meaningful opportunities to make new connections among other diverse knowledge systems.</td>
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<td>4</td>
<td>Empower an intrinsic desire for lifelong exploration of learning, teaching, leading, and reflection to pursue standards of quality and excellence.</td>
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<tr>
<td>5</td>
<td>Provide a safe haven to support the physical, mental, social, emotional, and spiritual health of the total community.</td>
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<tr>
<td>6</td>
<td>Foster understanding that culture and tradition, as a constantly adapting system, are grounded in the knowledge of the past to address present and future situations.</td>
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<tr>
<td>7</td>
<td>Engage in Hawaiian language opportunities to increase language proficiency and effective communication skills in a variety of contexts and learning situations utilizing classical, traditional, contemporary, and emerging genre.</td>
</tr>
<tr>
<td>8</td>
<td>Engage in activities independently or collaboratively with community members to perpetuate traditional ways of knowing (feeling, speaking, and doing), learning, teaching and leading to sustain cultural knowledge and resources within the learning community.</td>
</tr>
<tr>
<td>9</td>
<td>Utilize multiple pathways and multiple formats to assess what has been learned and honor this process to nurture the quality of learning within the community.</td>
</tr>
<tr>
<td>10</td>
<td>Support lifelong aloha for Hawaiian language, history, culture, and values to perpetuate the unique cultural heritage of Hawai‘i.</td>
</tr>
<tr>
<td>11</td>
<td>Promote personal growth and development to strengthen cultural identity, academic knowledge and skills, <em>pono</em> decision making, and ability to contribute to one’s self and family, and local and global communities.</td>
</tr>
<tr>
<td>12</td>
<td>Develop an understanding of Hawaiian language, history, culture, and values through an indigenous perspective to foster a sense of self, place, community, and global connection.</td>
</tr>
<tr>
<td>13</td>
<td>Promote respect for how the Hawaiian cultural worldview contributes to diversity and global understanding to enhance one’s sense of self, family, and local and global communities.</td>
</tr>
<tr>
<td>14</td>
<td>Plan for meaningful learner outcomes that foster the relationship and interaction among people, time, space, places, and natural elements around them to enhance one’s ability to maintain a “local” disposition with global understandings.</td>
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<tr>
<td>15</td>
<td>Engage in experiences which <em>malama</em> the entire learning community and the environment to support learning and good practices of stewardship, resource sustainability and spirituality.</td>
</tr>
<tr>
<td>16</td>
<td>Cultivate a strong sense of <em>kuleana</em> to one’s past, present and future to enhance meaningful purpose and to bring about joy and fulfillment for one’s self and family, and local and global communities.</td>
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Day 1 to 4 – INTRODUCTION AND CHAPTERS 1–4 (in-depth)

Day 1, Monday -- INTRODUCE STORY:

Before we begin: This is Princess Bernice Pauahi Bishop (*show picture). Pauahi had a mom and dad, just like you. She also had a Grandma and Grandpa. How about you? Raise your hand if you have a grandma or grandpa or tutu. Pauahi also had a great-grandpa. His name was Kamehameha. Let’s say and clap his name together: KA-ME-HA-ME-HA.

Big Island Map: Most of our story about Kamehameha happens on the Big Island of Hawai‘i. Here is a picture of the Big Island. There are no names of places and pictures right now. Our job will be to add those names and pictures as we read about those places in our story.

Cover Page: Here is our storybook. Whose picture is on the cover? Let’s read the title together: KAMEHAMEHA. Let’s clap for each sound in the name as we say that name together once more. KA-ME-HA-ME-HA. The words below the title tell us the author or writer’s name, which is Julie Stewart Williams. It also tells us the illustrator, or the person
who drew the pictures, which is Robin Racoma. *Paʻipaʻi lima*. Let’s clap our hands for our story of Kamehameha.

**Picture of Kamehameha:** Look at the picture of Kamehameha. What he is wearing shows that he is an *Aliʻi*, or Chief:

He is wearing a *mahīʻole*, or helmet, to protect his head. It is made out of bird feathers. Let’s clap and say *mahīʻole* together: MA-HI-ʻO-LE.

Kamehameha is also wearing a type of necklace called *lei niho palaoa*, which is made out of human hair and has a hook-shaped pendant of a whale tooth. Let’s clap and say *lei niho palaoa*. LEI NI-HO PA-LAO-A.

Look! He is also wearing a cape, or *ahuʻula*, which is also made out of bird feathers. Let’s clap and say *ʻahuʻula*: ʻA-HU-ʻU-LA.

**Dedication Page:** This book is dedicated to or written for a very special group of children. “Dedicated to Na Keiki O Kamehameha Preschools”. That is you! Raise your hand if you think you are one of Pauahi’s children. Yes! All of you are Na Keiki. All of you are Pauahi’s children.

**Read story.** Let’s begin our story.
Day 2, Tuesday – CHAPTER ONE (in-depth):


Read: Chapter One: The Child.

Lightning and Thunder. Lightning is a flash of light in the sky (*show picture of lightning). Thunder is the loud booming sound that follows a flash of lightning (*demonstrate thunder sound). First, lightning. Then, thunder.

Cold wind and rain. Look at the coconut trees in the picture. They are leaning over to one side. Let’s pretend we are coconut trees. Sit up straight and tall, stretch both arms high above you (*demonstrate). Now, I will pretend I’m a strong wind. If I blow and blow, it
forces all of you to lean to one side. That’s what’s happening to those coconut trees in the story.

**A comet, like a bright star with a long tail, shining above Kokoiki in Kohala, on the island of Hawai‘i.** Let’s look at the picture. Here is the comet in the sky. A bright star with a long tail (*trace comet tail with finger). Now, let’s look at our Island of Hawai‘i, which has no place names. Let’s put the place names on the map. First, let’s put the name of the island, which is…(*pause for children to answer): Hawai‘i. Next, we’ll put the name of Kohala, and last, the place in Kohala: Kokoiki. The comet was shining above Kokoiki in Kohala (*point to place names on Island of Hawai‘i) because something wonderful was about to happen. Let’s see what it could be.

**A dear little baby, born this stormy night.** So, what wonderful thing happened? A baby was born! Was the baby a boy or girl? Let’s keep reading to find our answer.

**A boy named Kamehameha! Kamehameha, “The lonely one”.** Let’s look at this picture. What is the mother doing? (*children respond (ie. holding the baby)). Her eyes are closed, but she’s not asleep. How do we know she’s not asleep? (*children respond (ie. she’s sitting up and holding the baby)). Now, look at Kamehameha. What is Kamehameha doing? (*children respond (ie. sleeping)). Let’s clap 5 claps and say the name: Kamehameha!

Ready? Begin: KA-ME-HA-ME-HA.

**Cared for with love. Taught many lessons by a Kahu, or Pastor, named Nae‘ole.**

**Kamehameha learned to swim long before he could walk.** This is Kamehameha’s first kahu and first teacher (*point to Kahu) named Nae‘ole. What is the name of your teacher? (*children respond). Maika‘i. So, this was Kamehameha’s teacher and what is Kahu Nae‘ole teaching Kamehameha to do in the picture? (*children respond (swimming)). How
does that make Kamehameha feel? (*children respond (happy)). Raise your hands if you are happy when you swim. Wow! You’re just like Kamehameha. Well, let’s see what happens next.

**When Kamehameha was five, Kahu Naeʻole took him to Kailua-Kona, to live with his parents.** How old is Kamehameha? (*hold up hand (5)). They are going to Kailua-Kona. So, let’s put Kailua-Kona on our Island of Hawai‘i. Let’s trace the pathway from Kokoiki to Kailua-Kona. How will they get there? (*demonstrate walking with fingers) Walking. When Kamehameha was tired of walking, what did he do? Yes, Naeʻole carried him on his shoulders. Look at what Naeʻole is also carrying (*point to hue wai). This is called a hue wai, which is an ipu gourd full of water. The hue wai is just like our water bottle today. But why are they going to Kona? (*to live with his parents). Kamehameha is going to see his mom and dad (*show picture of parents and place on Island of Hawai‘i).

**Day 3, Wednesday – CHAPTER TWO (in-depth):**

**Review.** Introduction and chapter one. Let’s begin to read Chapter Two: The Student.

**Read Chapter Two: The Student:**

Young Kamehameha began his training to become a very great leader. Kamehameha was a student when he was a young child, just like you. He studied in Kailua-Kona, where his mom and dad lived, and also in Kaʻu, which is right here (*place Kaʻu on Island of Hawai‘i). Kamehameha studied. Kamehameha practiced. What did Kamehameha have to do to learn his lessons? He had to study and practice. What must you do to learn your lessons? Study and practice, just like Kamehameha. The more Kamehameha studied and practiced, the better he became. Let’s look at the different lessons Kamehameha learned.
Swimming, surfing, canoe racing. Where must you be for these three sports? In the water. (*students respond: ocean, pool, on a surfboard, etc.). Kamehameha was very good in water sports. He was excellent in other sports, too. What sports are you good in? Swimming, racing, and riding bike. Let’s look at what else Kamehameha learned.

Quiet games, like konane. Here is a picture of a papamu, or game board for konane. Small black and white pebbles are placed in the holes to play this quiet game. Kamehameha became a champion player of konane, or Hawaiian checkers. No one could beat him.

Long chants to memorize. Kamehameha memorized very long chants. Memorize means “to learn by heart”, without reading words. You know some songs “by heart”. For example: The song about your kino or body (*Sing: “Po‘o, maka, ihu, waha, pepeiao, lima, manamanalima…”). How about the “a hui hou” song for your class (*Sing: “Oh it’s time to say aloha to our friends/oh it’s time to say aloha to our friends/wink your maka/mino‘aka/oh it’s time to say aloha, oh it’s time to say aloha to our friends/ Aloha!/A Hui Hou!”). So, for those songs, you memorized or “learned by heart”, just like Kamehameha.

Foods to keep him healthy and strong. To be a leader, healthy and strong. What foods should we eat to keep healthy and strong? Poi, fish, milk, vegetables, fruit. You are healthy and strong, just like Kamehameha.

Day 4, Thursday – CHAPTERS THREE AND FOUR (in-depth):

Review: introduction and chapters one and two. Let’s begin to read chapters three and four.

Read: Chapter Three: The Warrior:
The Naha Stone in Hilo weighs about 5,000 pounds. He who overturns this stone would win the eight Hawaiian Islands. Repeat after me: Naha. NA-HA. That is the name of the stone. Here is the Naha Stone (*point to stone). The Naha Stone is in Hilo. Let’s place the name Hilo on our map. Now, let’s look at the picture. What is Kamehameha doing? (*Answers from children). Do you think the Naha Stone is heavy? Yes, it weighs about 5,000 pounds. That’s the weight of a semi-truck (*show picture) or two giraffes (*show picture). 20 football players (*show picture) or three cows (*show picture). Do you think Kamehameha was strong? Yes. And what would he win if he overturned the Naha Stone? The eight Hawaiian Islands (*show picture).

Kamehameha overturned the Naha Stone. Years later, he won all the islands.

Liholiho. He was their first son. He was born in Hilo, on the island of Hawai‘i. Where was Liholiho born? Hilo. What else happened in Hilo? Kamehameha overturned the very heavy Naha Stone.

Kamehameha made a law: To protect the weak from the strong. “Law of the Splintered Paddle”. Kamehameha made this law to teach his people about forgiveness. Forgiveness is when you say, “I’m sorry”. That’s how you show aloha (love) and malama (caring for) to you, your friends, your teachers, and your parents.

Read Chapter Four: The Chief:

Eight islands now united as one: The Kingdom of Hawai‘i. (*Point to island chain). Count the islands with me. “1, 2, 3, 4, 5, 6, 7, 8!”Maika‘i. Let’s count in Hawaiian:


**Kamehameha helped design Hawaiʻi’s flag:** Eight stripes for eight islands. This is a picture of Hawaiʻi’s flag. Let’s count the stripes. “1, 2, 3, 4, 5, 6, 7, 8!” One stripe for each island. Do you remember how many islands we have? Eight.

**Kamehameha, the greatest of chiefs.** How do we know he was a chief? What did he wear?

A *mahiʻole* (helmet), *necklace* (lei niho palaoa), and ‘*ahuʻula* (cape).
APPENDIX E  
Assessment Tool for Arts Standards

‘OLELO (LANGUAGE)
Cultural: Na Kīʻi Pohaku (Petroglyphs)
Modern-day: Creating and decoding messages through a “key” made up of na kīʻi pohaku (petroglyphs)

<table>
<thead>
<tr>
<th>Name</th>
<th>Purpose</th>
<th>Ways to initiate interaction</th>
<th>Ways to Extend engagement</th>
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<tbody>
<tr>
<td>Trace, draw, stamp na kīʻi pohaku (petroglyphs):</td>
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</table>
| Kukini (Runner) Lawai’a (Fisherman) Hoe wa’a (Canoe Paddler) Heʻenalu (Surfer) Wa’a (Canoe) Honu (Turtle) | Create messages using a “key” made up of na kīʻi pohaku (petroglyphs) | Good Thinker and Planner:  
  • Image choice  
  • Concentration  
  • Matching pictures | |
### Decode messages using a “key” made up of *na kiʻi pohaku* (petroglyphs)

- Something is hidden here. How will you uncover what is hiding in the message?
- How will you decode the petroglyph symbols?
- What tools will you need to decode the petroglyph symbols?

### ‘ike (knowledge)

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</table>
| Cultural: Kukui nut activity (Kamalamalama) | Spin kukui nut top | Which kukui nut would you like to try?  
Kukui nuts were used as a source of light for the Hawaiian people. It was also used to bring joy through this game. How do you feel when you play a game? Let’s see how we feel when we play this game of spinning the kukui nut, like a top.  
How would you like to spin your kukui nut? | I see you chose this kukui nut. What made you decide on that?  
I see you chose to spin the kukui nut this way. What would happen if we spun it another way. Let’s try. Did you see something different happen? Was there something that was the same?  
Wow! Great job. Have you done this before? Keep going. What happened there? Why do you think it stopped spinning? What can you do to spin it again? Let’s give it a try.  
What happened when it stopped spinning? How would you like to spin it again? What ways can we |
| Modern-day: Laser Pegs | Connect laser pegs; Play with various pegs to see which ones light up differently and the same | Which laser pegs would you like to start with? I have so many laser pegs for you to choose from. Which laser pegs would you like to work with? How would you know which laser pegs to choose? Think of some ways to light up the pegs. How do you think this works? What would you need to do? The pegs light up when we connect it correctly. How will you decide which way to try first? Each laser peg is unique and each child puts them together in a unique way. How would you like your laser pegs to look like when you’re finished? Do you see a difference in the pegs and the way they light up? Lighting up objects can be a mystery. What will you need to do to light up the pegs? Which laser peg would you like to use next? Is your combination of laser pegs generating power and light? | I see you chose these pegs. How will you piece them together? What happened when you put that piece over here? I noticed you have a large amount of pegs. What did you want to try with these pegs? What made you select these? How can you use these pegs to generate power and light? I see! You found that it works this way. How do you think it lights up that way? What will happen if we try it a different way? I noticed you’ve found a power connection. Way to go! Let’s see what happens when we connect all the LEDs that way. Did it work? What pegs would you need to add or remove? There you go! I noticed there was some power and light when you did this. Let’s try that again and see what happens. Wow! How did you decide to try it that way? I see you have a great imagination with your use of laser pegs. Let’s see what happens when we use these pegs this way? I noticed you chose these pegs. What a great selection! How did you decide to choose them? Wow! I noticed you used this |
I hear you say, you’d like the object to look like this. How many pegs will you need?

How does your peg light up? Is it different than the other pegs? Let’s give them a try.

I see you picked this peg and that peg. What do you see that’s different? What do you see that’s the same? How did you decide on which pegs to pick?

AHA! I see you have found more than one way to light up the object. How did you make it so? They all have a special type of way to bring forth light. Can you see it?

I see you picked the ___ pegs. What made you decide to use those first?

I see you used ___ pegs, and then ___ pegs. What do you think is happening now?

It does! Wow! What great work you’re doing.

Not yet. Hmm. You’re doing a great job, but what can you do? How about we use different pegs? Which pegs would you like to try?

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</thead>
<tbody>
<tr>
<td>Cultural:</td>
<td>Weaving lauhala strips for a mat</td>
<td>How would you like your mat to look like?</td>
<td>I hear you say you’d like your mat to be a certain size and texture. What can we use here to make it that way?</td>
</tr>
<tr>
<td></td>
<td>Weave lauhala strips</td>
<td>What fabric strips will you need to make your mat?</td>
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<tr>
<td>Modern-day: Weaving fabric strips on a board</td>
<td>Weave fabric strips</td>
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**KAHUA (FOUNDATION)**

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<tbody>
<tr>
<td><strong>Cultural:</strong> Building <em>kahua</em> with rocks (<em>pohaku</em>)</td>
<td>Building a <em>kahua</em> with different size rocks (<em>pohaku</em>)</td>
<td>What type of <em>kahua</em> would you like to build?</td>
<td>Wow! You picked those pieces. What made you decide on that?</td>
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<tr>
<td></td>
<td></td>
<td>How would you like to build the <em>kahua</em>?</td>
<td>I see you put this piece there. How did you decide on that?</td>
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<td></td>
<td></td>
<td>How many pieces would you like your <em>kahua</em> to have?</td>
<td>I see you put this piece together with this piece. What made you decide to do that?</td>
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<tr>
<td></td>
<td></td>
<td>There are various pieces to choose from. Which pieces would you</td>
<td>Great! Those pieces go together! How did you know that would happen? Did you build a</td>
</tr>
<tr>
<td></td>
<td></td>
<td>like to use first in building your <em>kahua</em>?</td>
<td><em>kahua</em> before?</td>
</tr>
<tr>
<td><strong>Modern-day:</strong> Building with Legos (Megabloks)</td>
<td>Building <em>kahua</em> with legos</td>
<td></td>
<td>I see you would like a ____ size <em>kahua</em>. What types of pieces will you need to build</td>
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<td></td>
<td></td>
<td></td>
<td>that size?</td>
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</tbody>
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