

KA MO‘OHELU O KE ALANA:
THE ACCOUNTING OF A CULTURE-BASED EDUCATION
PROFESSIONAL DEVELOPMENT COURSE

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By
Cathy Kanoelani Ikeda

Dissertation Committee:

Gay Garland Reed, Chairperson
D. Rodney Chamberlain

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Acknowledgments

My paternal grandfather, Susumu Sodekani, believed that education was the pathway to future success. Unfortunately, his father died in an accident and as the oldest son, it was his job to support the family. After his freshman year in high school, he worked for the Pioneer Mill in Maui. He was proud of the fact that for his sacrifice, all of his siblings and all of his children were able to graduate from high school. He was prouder of the fact that his daughter earned her master's degree. He always talked about wanting a "Dr. Sodekani" in the family and urged us, his grandchildren, to take him up on his challenge. This is for my grandfather who passed away on June 5, 2014. He was 98 years old, and although I do not carry my maiden name, he is finally getting his "Dr. Sodekani."

Mahalo nui to my advisor, Dr. Gay Reed, and my mentor, Dr. Rod Chamberlain. In this dissertation journey, the waters were calm, the winds strong enough to urge me forward, but not so forceful that I was steered off course. Thank you for being the wind and the currents behind this journey.

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Mo‘olelo i ho‘opōkole ‘ia: Abstract

Students of Hawaiian ancestry continue to struggle in Hawai‘i schools. Overall, their scores are still lower than their classmates of other ethnic groups. Kana‘iaupuni and team recorded promising results for students of Hawaiian ancestry in regards to positive self-concept, school engagement and cultural knowledge and practice when they have teachers who use culture-based education practices in their classroom.

This dissertation looks at a professional development course where teachers use culture-based education practices (CBE) to connect their standards-based curriculum to their students. In order to study this CBE course, a Hawaiian culture-based methodology, mo‘o waiwai, was used. Mo‘o waiwai uses the valued practices of the Hawaiians, gathered from their ‘ōlelo no‘eau, proverbs and wise sayings, to choose methodological approaches. The six teachers were selected based on their content knowledge, leadership potential as seen by their administrators, and desire to take the course. During the two-week summer course teachers were observed, a web-based classroom space was created to house their reflections and further dialogue, and they completed a reflection at the end of the course. In the fall semester, teachers implemented their CBE units and participated in an exit interview. All of the data, both during and after the course were analyzed to address two major wonderings 1) How effective is this form of professional development in its ability to empower teachers to transform their own standards-based curriculum and practices through a Hawaiian world-view? 2) What impact does this course make on students’ connections and relationships with the content from the perspective of these veteran teachers?

The data suggested three themes that have implications for this type of professional development. First, modeling CBE practices and immersing teachers in these practices during the course helped teachers to get accustomed to, or familiar with CBE practices through experience, practice and repetition. Second, the intentional focus on the importance of relationship building during the course translated into a focus on relationship building within the classrooms. Finally, the teachers clearly stated that this initial course is not long enough to change practice, but that more continuity efforts and courses are needed to change practice.

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Prologue

This journey is about the heeding of the steersman's call.

"E kaupē aku nō i ka hoe" (put forward the paddle)

This is just one journey towards a Hawaiian Indigenous educational framework. Kana'iaupuni and Kawaia'e'a (2008) have called out to dig our paddles into the waves and paddle forward.

"E kō mai nō i ka hoe, e hoe" (draw the paddle toward you, paddle)

I put my mind, body, and spirit into a collective position on the goal, the destination. This is my journey in the Hawaiian educational experience. This is one story of the weaving of culture-based education with standards-based content.

"E lauhoe a pae aku ka wa'a" (to paddle together until the canoe lands)

I am the storyteller, relating the collective voices of the teachers who share their reflections, their perspectives, their hopes and dreams for the native communities and populations that they serve.

"Hoe." (paddle)

This is a multi-genre dissertation, with the process, the effort to paddle just as important as the final destination. As part of this journey, I have taken liberties to immerse the reader in the experience rather than reporting about the experience from the sidelines. Because of this, words that may be foreign to the reader, but are not foreign to the storyteller, are not translated or italicized. I hope that the context will still allow the reader to understand and appreciate the story. Paddles up. *E lauhoe mai na wa'a; i ke kā, i ka hoe; i ka hoe, i ke kā; pae aku i ka 'āina.* Everybody paddle the canoes together; bail and paddle, paddle and bail, and the shore is reached. (Pukui, 1983, p.40) **Hoe.**

Mo'olelo Ho'olauna - Introduction

Mo'olelo Mo'okū'auhau

I come from
Clorox bottle diving markers
Hawaiian slings
waiting by the pakini
for the wind to shift
the tide to change.

I come from tako slow boiling on the stove
the afternoon heat heavy as yeast
akule drying in the fish box
on top of the old broken wheelbarrow
fish tails nailed along the garage walls,
dates and names written in Uncle's
clear print, our trophy case.

I come from the mud flats of Kaunakakai,
where ogo patches can only be harvested
by those who know how to feel
the limu by touch and
gingerly snip the precious seaweed
leaving the roots still on the rocks.

I come from the whale songs of Lahaina,
sandy bottoms where nabeta
search for the hidden crabs and shrimp,
black coral beds
where deep sea divers harvest
our own version of blood diamonds.

I carry the 'ike of waters
once familiar, now changed.
I carry the eyes of my fathers
who could see the mullet from the surface
point out the silver flash of their bodies
as they nibble on the limu
and follow the moon to the solitary ulua.
I carry the hands of my mothers
to harvest the opihi, pipipi, a'ama, namako
whip for the pan-sized papio
hand pole for the summer oama
and return the red fan of lungs and purple guts to feed the puhi.

=====

I come from colonization and isolation
desks lined up in rigid rows
concrete and tile
separating my toes from the embrace of soft grass,
cool sand.

I come from ripped apart
and broken,
'ōlelo makua beaten out
like fine *kapa*.

I come from Japanese expectations
to embrace the patriarchy of America,
to see education and teaching as the pathway
to life beyond the plantation camps.

I come from quiet nods of feigned understanding,
pocketbooks and attics,
disconnected theories,
warring dichotomies of my multicultural
self-identification,
and my faked analyses on worlds that are alien
to the *'ike* that I choose to carry.

I am disobedience and non-acceptance
I teach from catharsis and awakening,
putting on the back shelf canonical, dead white men
in favor of living brown, yellow, red, black women.
I teach from authentic voice and multiple perspectives,
I teach with “love and rage, without which there is no hope.”

I come from ancestral memories that fuse what is disconnected inside of me.
I come from kupuna who envelop me in soft winds,
gentle rains on my face that cleanse me.

I come from the pueo who guides my path.

This is the mo‘olelo, the story of my journey towards empowerment, healing, and reconnection. It is about tearing down the dividing walls between home knowledge and school knowledge, not just for me, but also for all minority students in Hawai‘i who sit in classrooms and schools that pull them away from what connects them to this place. The 2011-2012 Annual Yearly Progress report for Hawai‘i schools shows that overall, Hawai‘i schools do not meet

annual yearly progress (ARCH, 288). Our Hawai'i students continue to perform below average when compared to their counterparts on the continent (National Assessment of Educational Progress, 2013). When considering students of Hawaiian ancestry, in a 2005 Kana'iaupuni et al. project on the Hawaiian Cultural Influences in Education, they found that when data for students of Hawaiian ancestry is looked at compared to other large ethnic groups of students in Hawai'i (i.e., Caucasian, Filipino, Japanese, Chinese), chronic absenteeism, dropping out and grade retention for students of Hawaiian ancestry was significantly higher than average. Students of Hawaiian ancestry in special education far outweighed their representative proportions in schools. In addition, the graduation rates of students of Hawaiian ancestry in high school and college were lower than that of their counterparts (Kana'iaupuni & Ledward, 2013, 159). Kana'iaupuni and Ledward suggest that the statistics could be a sign of low student engagement, but whatever the reasons, there seems to be some kind of disconnect between school programs and achievement as measured by standardized testing for the students of Hawaiian ancestry.

Dr. Shawn Kana'iaupuni found that, "relying on best practice in Western education is not always sufficient to bring out the best in all children" (2013, 159). She also said that, "Indigenous culture-based educational strategies suggest **promise** where other Western culture-based strategies have failed in reducing educational disparities between indigenous students and their peers and in promoting positive and successful outcomes among indigenous students" (2007). This journey starts with my own feelings of being disconnected, but the real story starts with the promise offered by the Kana'iaupuni quote. It is that one glimpse of promise that fueled a professional development course around teaching content through culture-based education (CBE) as a way to empower the teachers of students of Hawaiian ancestry, and perhaps all students. The culture-based education course designed for this study and this mo'olelo try to answer the following wonderings:

- How effective is this form of professional development in its ability to empower teachers to transform their own standards-based curriculum and practices through a Hawaiian world-view?
- What impact does this course make on students' connections and engagement with the content from the perspective of these veteran teachers?

This paper is organized as a mo'o lono, a series of reports, with the emphasis on the root word mo'o. The literal translation of mo'o is lizard. In Hawaiian lore, the mo'o were large dinosaur-

like lizards that were often guardians for water sources or forests, as well as guardians of resources. However, taken as a metaphoric framework for this endeavor, mo‘o, used as a root word, encompasses an Indigenous view of this work. The title, Mo‘ohelu is an account, a traditional ledger. The word mo‘olelo is used often in this work and means story, tale, myth, history, tradition, literature, legend, journal, log, yarn, fable, essay, chronicle, record, and article (Pukui, 1986). As the definition suggests, mo‘olelo includes many things. For example, the abstract is the Mo‘olelo i Ho‘opōkole ‘ia, a summary of the mo‘o lono. The introduction is the Mo‘olelo Ho‘olauna, a story of introduction. Chapter one is the Mo‘olelo Mo‘okū‘auhau, the genealogy of this project, including the conceptual frameworks and values that inform this project. Chapter two is the Mo‘o Kupuna, the ancestral lineage of this project, and the recognition of the research that has already been done. Mo‘oki‘ina in Hawaiian is a sequence of movements, or the choreography and methodology chapter (Pukui, 1986). The largest section, chapter four, is the Mo‘olelo section, or the story of this journey. Chapter five is titled Ka Pilina Mo‘olelo, the joining and adhering of stories, which makes up the significance of this story to the research that came before and the research that will follow. Finally, chapter six is the Mo‘opuna. I use this chapter as the conclusion, but really it is the continuation. Mo‘opuna is grandchild. I do this for my grandchildren, but as island people, it is a collective we. One person cannot sustain this community, but every individual has a kuleana, a responsibility, for the health, welfare, and sustainability of this community, so we do this work, we paddle so hard, in order to pave the way for our grandchildren. In that sense this is just one story. There are many others. There need to be many others in order to ensure an educational future where our grandchildren can thrive.

The Kumulipo poem between the chapters is a found poem I wrote based on the translation of the Hawaiian creation chant by Martha Beckwith (1951). The last lines of each section of the Kumulipo poem link to its following chapter titles. The artwork, by my son, represents his interpretation of the chapter titles using his contemporary Polynesian tattoo pieces based on historical designs. These breaks in the dissertation are used as artistic breathing spaces within this mo‘o lono.

Kumulipo

-I-

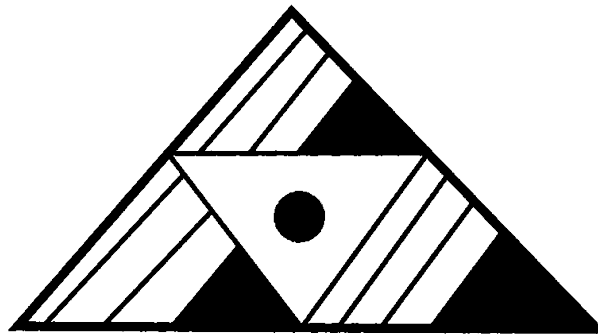
the earth heats
the heavens heave
the moon shines

the Pleiades rise
a new story made in slime
is born

earth source
source of night that made night
source of darkness that made darkness

the genealogy
these islands
created out of Pō

backbone
mo'olelo
mo'okū'auhau



CHAPTER 1: MO‘OLELO MO‘OKŪ‘AUHAU FOCUS OF THE RESEARCH (THE GENEALOGY)

Intention is the portal to right action, it inspires motivation, movement, and why we understand anything. We must first watch our intention, then prepare, then set out into ho‘olōkahi, po‘okela, and aloha. How can this happen in classrooms set up to create uniform thinkers? (Meyer, 2003, p.55).

I am a child of teen parents, and although they sent me to Kamehameha Schools on Oahu, a private school for students of Hawaiian ancestry, I spent all of my summers with my grandparents. I still remember the routine. School is out in June. Mom and I go to Kuni Dry Goods and choose Butterick patterns and fabric for my new school clothes in the fall. Mom packs me up with all of my patterns, fabrics, notions, and a library card and puts me on the plane hoping that this summer, my grandmother will teach me how to sew instead of sewing my clothes for me. I stay with my grandparents until right before Labor Day, with my new clothes (sewed by Grandma) neatly in my suitcase.

Growing up, I took for granted that there was school, where I learned school things, and then there was Lahaina on the island of Maui, where I learned home things (except, of course, the ability to sew). School was for school things, like number problems with two trains going in different directions, unlike the one old steam train in Lahaina that passed grandpa's house with all the tourists waving at us. School was for reading silently with my lips tucked in so that I didn't get scolded for reading like Obachan, my great grandmother, who read the Japanese newspaper with her lips moving. Lahaina was for learning about what the fishing line should feel like when something is nibbling, and how to set the hook by jerking the line fast, but gentle so the lip of the oama doesn't rip. Lahaina was for helping Grandma water the anthuriums with the rice water, sweep the bike paths with our coconut brooms or pick up rubbish at our favorite beach. I wrote poems about how when I put my head under the water, I could hear the songs the humpbacks made. I wrote poems about the mango turning a deep vermilion and knowing the feel of that juice running down my chin. My grandparents would have me recite these poems after dessert in a voice that could echo in the hallway of their plantation house.

I felt valued and cherished by people who understood me, and didn't judge me. I continued to go to Lahaina for "summer school" until I was in intermediate when I worked instead. I missed my summers in Lahaina, even then, and without that time away, I started

feeling more disconnected at school. I lost my balance and my feeling of really being anchored to a place. What I was left with was otherness. School felt more other. The curriculum was other. I could not place this new learning into anything familiar. I realized that I needed to be other so that I could thrive in school where knowledge consisted of facts, figures, and rhetoric. Nobody cared if I knew how to hook the eye of the a'ama with a coconut rib noose. That wasn't something I needed to know to do well on my SAT. Still, I wish some of my teachers could have seen that side of me. I wish that my senior English teacher didn't make a quizzical face when I started my essay off with a poem and ask, "did you write this?" and then just say "oh." I wish that somewhere in the 13 years of my formal education, someone could have connected to the Lahaina side of me.

This need for connection, my need to bridge school knowledge with home knowledge is the issue I want to understand. The value of connection is the intention of my work and I choose to empower teachers to make those connections with students as the most sustainable action for this work. So what happens when a professional development course, geared toward helping teachers to create that bridge between home knowledge and school knowledge, meets up with veteran content area teachers coming with their own mo'okū'auhau, their own genealogy and back stories? This is the basis, the conceptual framework for this journey. It is not a set program or a set curriculum. Instead it is a course set up like a workshop that gives time, resources, space and feedback so teachers can use CBE strategies, content and context to teach through culture and connections within their own classrooms.

The course that propels this mo'olelo is called Alana, to awaken, not just a connection to my own awakening of the 'ike, knowledge, that was always in me, but also a mana'o ho'okō, an intention, for the teachers to tap into their own 'ike, their own ancestral knowledge and ancestral memories in order to connect with their students and create relationships, pilina, that are more familiar to the students. The metaphor of a new dawning, a new opportunity to rise up, alana 'ia is one of the currents running through this journey. It is, for me, a spiritual calling out to the universe, and a call for humility, to step aside and let the universe teach. It is a call to ho'olōkahi, to gather together in common work. By changing the spelling a little, 'ālana also means an offering that is given with aloha. It is my ho'okupu, my offering for the teachers that come to the course.

Kumulipo

-II-

the night gives birth
the coral polyp is born
the coral is born

the starfish is born
his child, the small starfish
is born

the sea cucumber is born
his child, the small sea cucumber
is born

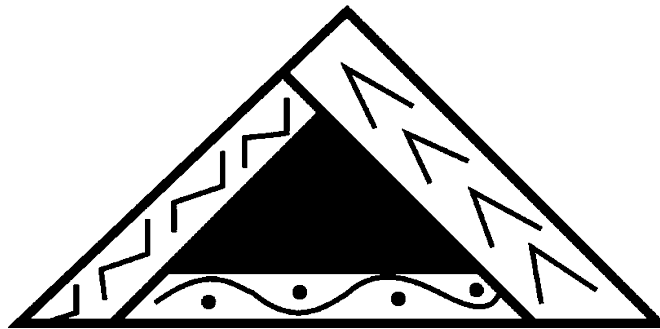
the sea urchin is born
the tribe of sea urchins
is born

the short-spiked sea urchin is born
the smooth sea urchin
his child the long-spiked sea urchin

born is the ring-shaped sea urchin,
his child the thin-spiked sea urchin
comes forward

darkness slips into light
light is born
birth begets birth

darkness slips into light
light is born
mo‘o kupuna



CHAPTER 2: MO‘O KUPUNA CONTEXTS

Pala ka hala, momona ka hā‘uke‘uke - when the pandanus flowers bloom, the sea urchins are fat.

Pala ka hala, momona ka uhu - when the pandanus flowers bloom, the parrotfish are fat because they feed on the sea urchins 'Ōlelo No‘eau (Pukui, 1983, p. 244).

When I was trying to recruit teachers for the Alana course, I kept these ‘ōlelo no‘eau in mind because I believed that the hala was ripe, that the time was opportune for this type of experience. Many of the parts of this experience have already been tried, researched, and written about. What was new was the combination of elements and program to create Alana.

Honua is the foundation, land, earth, world; background, as of quilt designs; basic, fundamental (Pukui, Elbert, Hawaiian Dictionary). Honua is what I start with. I am reminded of another ‘ōlelo no‘eau: *E hana mua a pa‘a ke kahua mamua o ke a‘o ana aku ia ha‘i*. Build yourself a firm foundation before teaching others (Pukui, 1983, p. 34). The advantage for me was that others already built the solid foundation. My story is about putting the existing foundation together to create a new hālau. The three major pieces of this foundation are culture-based educational practices (CBE), Moenahā (an Indigenous instructional framework) and the National Writing Project's invitational summer institute professional development model.

Culture-based education practices: Why this? Why now?

Indigenous culture-based educational strategies suggest promise where other Western culture-based strategies have failed in reducing educational disparities between indigenous students and their peers and in promoting positive and successful outcomes among indigenous students (Kana‘iaupuni, 2007).

Culture, as used here, is the shared ‘ike, the shared ways of knowing, doing, being. A culture-based education, then, is teaching through culture, not necessarily just teaching culture. It is the grounding of instruction and student learning through the values, beliefs, practices, experiences and language that make up an Indigenous culture (Kana‘iaupuni & Kawai‘ae‘a, 2008; Demmert, Grissmer, & Towner, 2006; Demmert & Towner, 2003).

Why would the focus on CBE strategies show promise as Kana‘iaupuni suggests? Indigenous children have different learning styles, with preferences for visual and perceptual rather than verbal; "watch and do" instead of "trial and error"; experiential learning based on

natural settings; and collaborative learning (Boulton-Lewis, 2003; Gay, 2002; Aikenhead, 2001). Researchers also looked at the essential relationship between the Hawaiian values of the community and the educational program features, an aspect of CBE that is emphasized (Yamauchi, L., 2003; De Los Reyes, E. & Gozempa, P.A., 2002; Kawakami, A., 1999).

Using the premise that Indigenous students, specifically the students of Hawaiian ancestry that Kana'iaupuni focuses on, learn in a different way from other students, Hawaiian medium education programs like 'Aha Punana Leo, supplemental community education programs like Nā Pua No'eau, and the growing number of K-12 Hawaiian-focused charter schools strive to incorporate CBE practices throughout their school culture and curriculum. If students of Hawaiian ancestry learn differently, and if they are taught differently through these CBE-focused programs, is there a difference in student outcomes? The Hawaiian Cultural Influences in Education (HCIE) research project collected data on 600 Hawai'i middle and high school teachers as well as their students to study the relationship between Hawaiian CBE practices and student outcomes (Ledward & Takayama, 2008). The researchers used the Hawaiian Indigenous Education Rubric (HIER) created by the HCIE study collaborative group to measure CBE use among teachers. The study found an increase in school engagement, cultural knowledge and practice as well as community attachment and giveback among those Hawaiian students with teachers who used greater amounts of CBE approaches as compared to their counterparts in the study. One of the limitations of this report, however, was that there was an overrepresentation of teachers of Hawaiian ancestry and Hawaiian language and Hawaiian studies teachers in the study (Ledward & Takayama, 4). The limitation issue, perhaps, is that the survey participants were already invested in this work through their content area focus or the fact that this survey was geared toward students with a common ancestry as the teachers.

Pala ka hala; the hala is ripe

Now is the time to widen the focus and support those teachers who either do not have Hawaiian ancestry and/or who teach in other content areas to grapple with what CBE practices might look like in their non-Hawaiian language and non-Hawaiian studies content areas. Now is the time to gather provisions (geographic, human, and material resources) within the teachers' own community in order to form partnerships that will provide opportunities for a greater awareness of the issues of Hawaiian ways of knowing and learning, of 'ike grounded in place, time, and the values of the community.

Moenahā: Why this? Why now?

Moenahā, based on Bernice McCarthy's 4Mat (McCarthy, B. 1980, 1990, 2005) is a culture-based instructional model grounded in Hawaiian epistemology (Kawai'ae'a, 2011). It uses four organizational templates, *Kupu Kukui* (instructional alignment), *Kumu Kukui* (conceptual framework), *Lau Kukui* (lesson planning), and *Lama Kukui* (assessment) for curriculum, design, instruction and assessment (Kawai'ae'a). Moenahā, literally translates to a mat, so the framework weaves four Hawaiian learning processes: *ho'olohe*, *ho'opili*, *ho'ohana*, *ho'opuka* (listen, create relationships, work and emerge). Although the four Hawaiian words are not necessarily used for their literal definitions, what they encourage teachers to do while planning their units is to focus on answering the questions of why, what, how, and what if or what now with the students.

Although the research on the impact of this framework on a teachers' CBE growth and student learning is scarce, the *Moenahā* manual identifies certain key aims that seem to mesh with my gut instincts on what this project needs to provide for the participants in order for them to focus on CBE practices within their content areas. Specifically, from Kawai'ae'a's 2011 *Moenahā* manual:

- Moenahā offers a systematic and cultural method that can improve Hawaiian learner outcomes.
- Moenahā can organize and align individual curriculum, instruction and assessment with school and system-wide standards/benchmarks to support systemic transformation.
- Moenahā supports the legitimacy of multiple learning styles through meaningful experiences throughout the learning process.
- Moenahā offers an instructional methodology that allows teaching and learning through the culture as opposed to about the culture (p.5).

I needed a way to have common conversations around teaching and CBE, and this framework seemed to offer the right training tool to have these common conversations. Rebecca Thigpen, in her Ph.D. dissertation (2012) looked at teacher responses to participation in the Kahua induction program, a program for new and new-to-district public school teachers in Hawai'i. Part of the induction program was the training of these teachers in Moenahā. According to Thigpen's interviews, "the Moenahā framework for planning and implementing lessons

provided helpful guidelines for effective teaching. The teachers appreciated the emphasis of the framework on the importance of making clear to students the purpose of lessons, the need for students actively to demonstrate what they have learned, and hands-on learning activities” (258).

The Moenahā framework was just one part of the Kahua induction program. In addition teachers went on excursions to cultural sites, they were coached on how to implement their new knowledge in their classrooms and they were given a foundation on how to create meaningful relationships with families, colleagues and their community. The Moenahā, for the Kahua program, was a natural fit to immersing new teachers into their new communities and modeling CBE practices like the importance of hands-on, ‘aina-based learning. If this immersion was beneficial to new teachers, veteran teachers might also benefit from this type of framework and CBE immersion program.

Pala ka hala; the hala is ripe

Now is the time to collect more stories on the effect of the Moenahā framework on teacher planning and instruction. Now is the time to invite teachers who are already immersed in their communities, who already have a relationship with their students of Hawaiian ancestry and the ‘ohana units, and are already experts in their own content, to participate in conversations around the Moenahā framework as a tool to organize and align their curriculum to CBE practices. Now is the time to find out how a “moenahā’d” unit can shift each teacher’s focus on his/her content and skills.

National Writing Project Summer Institute Framework: Why this, why now?

As a former Hawaii Writing Project teacher consultant, a Lehua Writing Project co-director and a National Writing Project (NWP) mentor to the South Africa Writing Project leaders, I was tasked with creating and leading summer writing institutes for teachers. The research on summer institutes as a catalyst for teacher transformation is compelling, but as an institute leader, I also saw this transformation firsthand (Whitney, A., 2008; Gray, J., 2000).

Two key features ground NWP’s successful approach to teacher development: a distinctive set of social practices, and the creation of networks to nurture and support teacher development (Lieberman, A., & Wood, D. R., 2002). According to Lieberman and Wood, social practices of the writing project come from a belief that teachers build expertise from what they do in their classrooms. Therefore, teacher professional development must start with what they

already know, and from the belief that students benefit when teachers are able to critique and share their best ideas with other teachers (40). Some common social practices of the writing project are:

Treat every colleague as a potentially valuable contributor. The summer institute is normally an invitational institute where teachers are either recommended for the program by a writing project alumnus, or teachers apply to the program with the written recommendation of a supervisor and colleague. The program looks for the potential of these participants to be contributors to the process as well as potential leaders back at their schools after the program.

Teach other teachers. Teachers teaching teachers is an understanding that the participants will not only be willing to share what they know, but also be willing to learn from the other participants.

Turn ownership of learning over to the learners. Teachers are given the responsibility to build the summer institute around their problems of practice around writing. NWP is not a scripted writing program, but an inquiry model for professional development. On the first day of the institute, teachers are immersed in the community of the summer institute through a model lesson and/or draft of writing by the director, and by the second day, the teachers are given the responsibility of giving and receiving feedback, reading from their own work, or teaching a writing lesson and getting feedback from their peers.

Situate learning in practice and relationships. Learning in summer institute is active and relational. The teachers are critical audiences for one another. This type of learning requires a community that encourages and supports those who are willing to take risks, tolerate mistakes and learn from them, and value constructive critique.

Reflect on teaching by reflecting on learning. The teachers are given opportunity and time to reflect on their learning and share it out with the community of learners in summer institute. They are also prompted to apply their insights to their teaching practices.

Adopt a stance of inquiry. Inquiry and research are fundamental to good teaching. A strong commitment to students helps teachers to work together to find better ways to answer the learning needs of their students.

Developing local networks, the second key feature in NWP's successful approach to professional development, happens after the teachers leave the summer institute. Most local programs offer continuity programs where teachers spend a Saturday writing, exchanging ideas,

participating in a model lesson and/or participating in a writing group. Other ways to network with other writing project teachers are through book groups, online communities and opportunities for other summer institutes like the literature institute, poetry institute, or other topics that are connected to writing instruction and are set up with the same social practices of the original summer institute. The different types of continuity sessions are ways to develop a larger network of teachers, provide opportunities for these teachers to share their work, continue to develop their writing curriculum and develop leaders who will then continue the work of the writing project at their home site or at the national level.

Pala ka hala: the hala is ripe

The summer institute framework is a proven model for effective professional development around writing instruction (Kaplan, J. S., 2008; Graham, S., & Perin, D., 2007; Lieberman, A., & Wood, D., 2002). Like the admission screening process in NWP, the teachers in the Alana course were asked to apply with a recommendation from their supervisor. They were also asked to write their own admission essay. What I was looking for in the applications was the same thing that I would be looking for if I were directing a summer institute rather than the Alana course. I was looking for people who, through their original unit that they were going to focus on in the course, already understood their essential content and skills as well as their national standards. I was looking for teachers with at least 3-5 years of teaching, or through their essay demonstrated that they understand the needs of the students they taught. I was looking for teachers who, from their essay question, were willing and open to learn. Finally, from the supervisor or colleague recommendations, I was looking for teachers with the potential to become leaders and mentors within their own divisions. Now is the time to duplicate the success of the summer institute model, and merge it with CBE practices and Moenahā to create a professional development course. Now is the time to measure how effective this form of professional development is in its ability to empower teachers to transform their own standards-based curriculum and practices through a Hawaiian world-view.

Momona ka hā'uke'uke: the sea urchins are fat

How did these three foundations intertwine to create Alana? If the NWP common social practices were merged with the CBE practices as well as the Moenahā training, would that be enough? If I created continuity opportunities to sustain teacher growth after the course, would

the Alana course be effective in building teacher confidence in transforming their curriculum?

The time was ripe for those answers. *Pala ka hala, momona ka uhu* when the pandanus flowers bloom, the parrotfish are fat- because they feed on the sea urchins that are fattest when the hala is ripe (Pukui, p. 244). The hala was ripe. The hā'uke'uke were fat. This was a good time for the weaving of CBE, Moenahā and summer institute. This was the time to use the hā'uke'uke to fatten the uhu.

Kumulipo

-III-

in time of black darkness
born is
Po'e'ele'e'ele

with him
born is
Pohaha he wahine

land birds are born
sea birds are born
covering the land of Kane

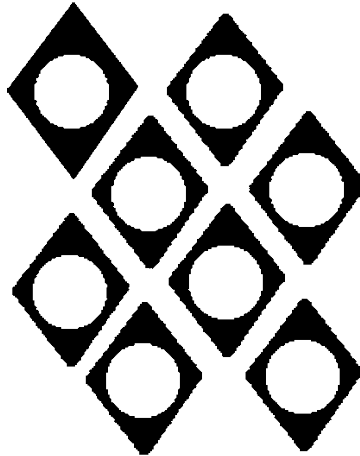
the 'ape plant rises
spreads its tender leaves
a time of dawn

the sea creeps up the land
creeps backwards
creeps forward

insects crawl behind
crawl in front
produce and multiply

the sea
the land
dance and roll and fly

darkness slips into light
the earth breathes
mo'oki'ina



CHAPTER 3: MO‘OKI‘INA – METHODOLOGY

Every race is proud of itself and proud of its history, and the Hawaiian race has a right to feel that pride. (Kalaniana‘ole, New York Times, 1914)

Prince Jonah Kūhiō Kalaniana‘ole, in his campaign for re-election to Congress on July 24, 1914, used his race in order to urge voters to send a Hawaiian as a delegate to Congress. He was first elected in 1903 and continued to serve as the congressional delegate from the Territory of Hawaii until his death in 1922. Kalaniana‘ole’s words in his election campaign remind me that using Hawaiian ‘ike and Hawaiian mana‘o throughout this project, not just as a content, but as a planning tool, a framework, a methodology is a pono action that honors the pride and intelligence of nā kūpuna. Without this guidance, this story could take place with any other Indigenous group around the world. I wanted to make sure that in every step that I planned, in every decision that I made, I was consulting the values and teachings of my ancestors. So from the beginning, the Alana course was grounded with a Hawaiian lens and included the lessons and mana‘o passed down from the kūpuna.

Keeping with the mo‘o theme, this methodology chapter is designed as a mo‘oki‘ina, a series of movements, as in dance steps or a routine. In this case, these series of movements are used to create an Indigenous story that privileges Hawaiian voices. Margaret Kovach (2010) argues that knowing comes from stories, that the story is both method and meaning, and is a central feature of Indigenous research and knowledge methodologies. As in other Indigenous methodologies, this story is connected to a specific place, to a specific community. It “connects the past with the future, one generation with the other, the land with the people and the people with the story” (p.158). I looked for kūpuna knowledge to create a framework for my mo‘oki‘ina that encompassed several movements: the planning, the collection, and the reflection. These movements were grounded in ‘ōlelo no‘eau and used to inform the structure as well as the rationale for the work. Manulani Meyer (2003), in her article on Hawaiian hermeneutics, talks about shifting the lens, or interpretation of research, from an Anglo view to an Indigenous view as a way to free ourselves and connect to the ‘ike that we learn at home. “If knowledge is power, then understanding is liberation” (p. 54). The shifting of the lens to collect and tell this story starts with alana ‘ia – the rising up and waking up of liberating knowledge.

Movement 1 – The Choreography

‘U‘uku ka hana, ‘u‘uku ka loa‘a. Little work, little gain. (Pukui, 1983, p. 315)

This ‘ōlelo no‘eau is about going beyond a step-by-step linear continuum of preparation, but to **ho‘oliuli**, to prepare for multiple possibilities, both seen and unseen, wished for, hoped for, and even perhaps dreaded. This kind of planning asks for a plan A, B and C, with additional planning for minor shifts through plans D through Z. For example, it was not enough to have a wish list of kūpuna to invite as speakers. I needed to see how each kupuna complemented the huaka‘i, excursions, the other kūpuna, and the order of the readings. If I wanted Auntie Diana, a singer from the small fishing village of Miloli‘i in south Kona, plan A, then I wanted to make sure that I scheduled an online discussion of some of her YouTube videos about sustainable living in south Kona the night before. I would ask her to come for the second week after our first huaka‘i, and the first huaka‘i should be at another self-sustainable community or isolated community in another district of the Big Island. If Auntie Diana could only make it on the first week, plan B, then I would want to rearrange the huaka‘i or have her come to the class on the day after the huaka‘i. I would also want to rearrange the readings so that we talked about Hawaiian lifestyles before current statistics of Hawaiians. Plan C would come into play if Auntie Diana was not available or I could not find the right connections to get in touch with her. Plan C, D, and E would hinge around finding another kupuna who could talk about Hawaiian education concepts of ho‘olohe, an expectation of learning by listening, and observing. I would want to find another kupuna with similar experiences of learning at the feet of their own kūpuna in the same way that Auntie Diana gathered the songs of her aunts in Miloli‘i, and with their permission, shared those mo‘olelo with the world.

I maika ‘i ke kalo i ka ‘oha. The goodness of the taro is judged by the young plant it produces (Pukui, 1983, p. 133).

Once the multiple iterations of the one plan were created, I had to lele, jump off, even if I was not sure where I would land. This was not a reckless jumping, but **kupono**, an ethical act of righteousness, aloha, and goodness. I had to believe in the “rightness” of my work, and send my power, my mana, into the universe, trusting in the higher good to assess my plan and bring the right people into my path that would benefit from and contribute to this lāhui work. I found that

if roadblocks came up, instead of being aggressive about trying to get my way and trying to break through those roadblocks, I needed to be humble and open to the opportunities that were more pono. I had to let go of plans that fell through. In every situation, the better plan was near the next bend in the road.

One of my first ideas was to go to the district of Ka'u because not many students have the opportunity to go to Ka'u, a district in the south side of Hawai'i island and the southernmost part of the Hawaiian island chain (shown in Fig. 3.1). There is also an informative book, *The Polynesian Family System in Ka'u Hawai'i* by Craighill and Pukui (2006) that uses mo'olelo to talk about the Hawaiian lifestyle in Ka'u before and after the fall of the kapu system in 1819. One of my colleagues could get in touch with one of the kūpuna from the area, so this looked like plan A for our huaka'i. Unfortunately, this kupuna had just lost her husband and was not feeling well, so two months before the class was to start, that plan was filed away.

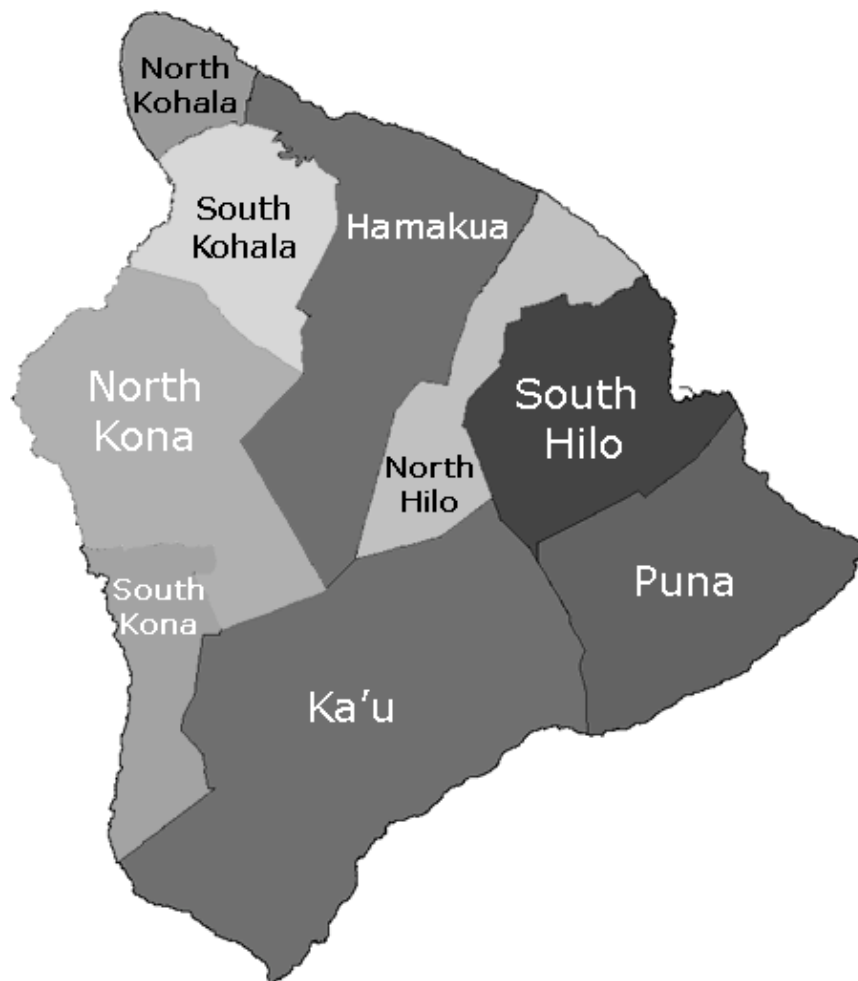


Figure 3.1. Districts of Hawai'i Island

My next “hope for” was to visit the district of Puna, home of Pele, the fire goddess, and the many mo‘olelo of that area. It was now one month before the class was going to start and my Puna contact also fell through. I had faith that my plans were still pono and did not give it much thought. With three weeks to the start of the class, I went to a conference in San Antonio, Texas. I had the worst seat on the plane: last seat in front of the galley (so no reclining); middle aisle with two bathrooms on the side and no windows; middle seat. Pi‘ilani, one of the high school teachers at the school I work at, sat next to me. At that point, I had one of two huaka‘i scheduled for week two and I was just looking for a huaka‘i for the first week. I mentioned to Pi‘ilani that I had this class I was trying and I wanted to bring the teachers in my class to Puna to learn about the mo‘olelo of Puna. She immediately volunteered to guide us through Puna and eat lunch with her family at her grandmother’s house in the lava fields of Kalapana. Better yet, the first week was the only week that she could take us. That huaka‘i to Puna, and the conversation with her grandmother, Auntie Minnie, was one of the most memorable experiences for all of us. Kupono.

A‘ohe pau ka ‘ike i ka hālau ho‘okahi. Not all knowledge is learned in just one school (Pukui, 1983, p. 24).

Planning was an attitude shift on my part. I was so used to being the master of my content area when I was teaching, but in this instance, I did not have any content area expertise. I needed to let the teachers that I was trying to recruit know that I was not a Moenahā expert. I was not a CBE expert. I was not a Hawaiian culture expert. I did not speak Hawaiian. The “content” knowledge that I had was in my ability to plan. I was an expert in following the NWP model to create opportunities, collecting professional readings, and carving out time for the teachers to engage in community learning, collaboration and reflection. The power in not being an expert in Hawaiian culture was that I was not touting one school of cultural thought over other schools of cultural thought. Instead, I was collecting pieces from different sources, and searching for a triangulation of multiple perspectives, some of which might contradict each other. The challenge with not being an expert, however, was that I relied on others to create the inroads that I needed to get access to the different people that I needed to bring in. I needed to reach out to others in order to find out which community members I should talk to and what I could do to sell them on my idea despite the fact that I had nothing to offer them in return. It was not just a humbling

exercise; it was an exercise in trust and faith. I needed to practice **ho‘oulu**, to continue to spread and propagate my ideas, and then to be flexible in the face of setbacks. In fact, the setbacks opened up the idea that perhaps Hawaiian culture, CBE, and teaching through a Hawaiian lens was not a static, rigid way of teaching. Friere and Faundez argue that colonized cultures are in a perpetual state of change. In light of that idea, the method of teaching through culture was dynamic and constantly changing through the influence of multiple community voices.

Paulo Friere and Antonio Faundez (1989) warn us that our appreciation of indigenous peoples and their knowledges must avoid the tendency for romanticization. When advocates for indigenous peoples buy into such romanticization, they often attempt to censor "alien" presences and restore the indigene to a pure precolonial cosmos. Such a return is impossible, as all cultures (especially colonized ones) are perpetually in a state of change. (as cited in Kincheloe & Steinberg, 2008, p. 143)

By tapping into a wide community of practitioners who wanted to share, I learned that there were multiple schools of thought. That was a good thing. It ensured a cultural vitality. It was a sign that the Hawaiian culture was in a perpetual state of change.

A‘o aku a‘o mai . Teach and learn. (Chun, M., 2006, p. 1)

The wise saying above created an expectation not just for me, but also for the teachers that would be invited to participate. In Hawaiian, a‘o means both to teach and to learn. Although it seems like a dichotomy in Western thought, in Hawaiian mana‘o, the directional words aku, (away from the speaker) and mai, (towards the speaker) reveals a more elliptical, reciprocal flow to teaching. The teacher is not the sole holder of knowledge, or even the sole facilitator for discussion, but instead, teacher and students share a common activity of learning and teaching together. It creates a dynamic, versus a passive environment of shared inquiry. The teachers that were chosen for the Alana course needed to embrace the idea that they would be called on to both learn and teach each other; a concept in the National Writing Project philosophy termed “teachers teaching teachers.” The expectation for these teachers was always to learn and reflect on their own learning in order to teach; the expectation was for these teachers to ho‘omau, persevere, and perpetuate the ‘ike with their own students. The expectation was that each teacher would bring their own mo‘okū‘auhau, their own genealogies and their own kūpuna wisdom, content area expertise and educational pedagogy to the community of learners.

The decision of how to collect “data” was the next large decision. I wanted to be both a fly on the wall and an active participant in the course discussions. The Hawaiian culture is a culture full of stories and storytellers, so the decision to collect stories was simple.

The story and the story teller both serve to connect the past with the future, one generation with the other, the land with the people and the people with the story.
(Tuhiwai-Smith, 2012, p. 158)

Besides asking permission to record discussions, I also created a web-based classroom in Blackboard where teachers were allowed to blog, comment on each other’s blogs, and upload resources for their use or for the sake of the community of learners. The Blackboard site allowed me to use their writings to tell their stories. The site allowed the teachers the time for the kind of self-reflection that may not have been possible in a discussion. The site also allowed the teachers to revisit, revise, and reconnect with their work and the work of their colleagues after the two-week Alana course.

Movement 2 – The Dance: Behind the Curtain

Nana ka maka; ho‘olohe ka pepeiao; pa‘a ka waha. Observe with the eyes, listen with the ears, shut the mouth. (Pukui, 1983, p. 248)
I ka nānā no a ‘ike. By observing, one learns. (Pukui, 1983, p. 128)

Once the class started, I tried to play the role of collector of stories by following three rules: observe with the eyes, listen with the ears, and shut the mouth. Observation is a key concept in Hawaiian epistemology. It runs throughout the proverbs, like the ones above, and these particular proverbs, or shorter forms of them, are told to school children as an expectation for a behavior in the classroom that is best suited to learning. But how did I translate observation into a method to collect stories? Following the National Writing Project framework, I gave the teachers leadership in their learning by giving them a space and time to self reflect, share their ideas, and discuss. Giving teachers autonomy and responsibility created opportunities for me to observe and collect mana‘o. It also created an opportunity for me, as an observer, to step aside and let the teachers grapple with their own learning. My job was just to capture that process and then report on it. My day job as a teacher evaluator and an instructional coach plus, the years of training I received in order to do that job also helped me in this project. My observation in this

process was similar to my teacher observations. I saw it as a ceremony; observation as sacred ritual. As a ritual, it had rules. First, collect data objectively without critique or opinion. Second, have conversations to allow teachers to explain their thoughts. Finally, continue to ask the questions, what happened, why, so what, now what?

Ma ka hana ka 'ike. In working, one learns. (Pukui, 1983, p. 227)

I knew that I wanted to interview the teachers at the end of the project and not send a survey or Google form because I wanted to continue the personal connection we built from the summer class. I wanted to honor their place, their time, their story, so more important than the interviews was the ability to build a relationship by being a working member of the group. *Ma ka hana ka 'ike.* By being both facilitator and observer, or insider observer, I was allowed to learn alongside the teachers. Through the teachers' talk about their students, about their unit, about their struggles and triumphs, I felt like I had a clearer picture of their classrooms. If I wanted the teachers to do something, I made sure I did it first, not just to model it, but to build a community of commonality. When working beside others, versus working apart from others, only then would the stories flow naturally.

Movement 3: The Dancers

Although I didn't have specific teachers in mind, I had an idea of the kinds of teachers I wanted. I wanted teachers with at least three to five years of experience. I wanted teachers who were confident in their content knowledge. I wanted teachers who were creative, risk takers, thinkers and leaders. I wanted teachers who were recognized by their leaders as valued to their organizations. In other words, I wanted teachers who already knew how to "dance" in their classrooms. I wanted teachers that came from a mix of grade levels, content areas and backgrounds. Lastly, I wanted teachers who had a heart for teaching students of Hawaiian ancestry, so I tried to emphasize on the fliers that this course was looking at CBE and Moenahā. I sent out fliers to the principals and curriculum coordinators as well as teachers in my network that I knew from the Lehua Writing Project and other educational endeavors throughout the years. For the Kamehameha Schools teachers (where I work), I wrote a proposal to the headmasters and vice president of campus education so the Kamehameha teachers could get four professional development credits for their summer work. Last, I presented the birth of this

project at the 2013 Native Hawaiian Indigenous Education conference as a way to spread the word about the course and possibly recruit interested teachers. By April of that year, our June class had eight teacher candidates who met the above criteria, and by June the course had been whittled down to six teachers, two in elementary, three in middle and one in high school. The other two teachers had commitments, either personal or professional, that prevented them from enrolling in the two-week course. The eight teachers were accepted because I needed the numbers for this course, but the six stayed because they were meant to stay. I have always believed that the right teachers in my life will step forward when I have cleared the path, and these were the right teachers not just for the Alana project, not just to help me answer my wonderings, but these were the right teachers for each other. (Table 3.2)

Table 3.2: Makeup of Alana Teachers

Gender, Affiliation	Grade level	Content Area	Years of Teaching	Unit Focus
Ola, Female, Independent school	5 th	Generalist	28	Poetry
Ann, Female, Independent school	K-5	PE/health	20+	Swimming
Alex, Male Independent school	6-8	PE/health	11	Muscle groups
Mary, Female Independent school	6 th	Hawaiian studies	20	Hawaiian identity
Kalei, Female, Public charter school	6 th -8 th	English	10	Poetry
Ahuizotl, Male, Independent school	11 th	Biology	10	Genetics

Movement 4: Ho‘opono: Validity

With any professional development course, although the content could be controlled, the participants are the wild card factor. For the Alana course, like other National Writing Project courses where the teachers play a large part in the creation of learning, each teacher comes with his/her own mo‘okū‘auhau, his/her own genealogy – from his/her teaching experiences, his/her personal pedagogy, his/her content level biases, and his/her ideas of culture. The people that came forward to learn and share had his/her own mo‘okū‘auhau that shaped his or her perspective.

The answer to that unknown factor was always e kulia i ka nu‘u – let us strive together to reach the summit. Not everything could be controlled, but again, through ho‘oliuliu, planning for multiple possibilities, and kupono, acting with aloha and goodness, hopefully the seeds that were planted would continue to flourish and spread until there was a transformation of culture in these teachers, and an observable difference in how they “do” teaching.

Kumulipo

-IV -

born was La‘ila‘i, a woman
born was Ki‘i, a man
born was Kane, a god

the wombs gave birth
the first chiefs
hundreds upon hundreds

genealogical lines
eight generations from Ki‘i
born was Maui, the trickster

Maui of legends
with Manai-aka-lani, the hook,
pulled the lands out of the old ocean

Maui of myth
seized the great mudhen of Hina
fire and mayhem

battled the sun with his snaring rope
lawless shape-shifter of the island
Maui of mo‘olelo



CHAPTER 4: MO'OLELO

A'ole pau ka 'ike i ka hālau ho'okahi, i ka mo'olelo ho'okahi, i ka haku mo'olelo ho'okahi – not all knowledge is found in one school, in one story, in one writer (and in extension, in one person, or in one vision). (Ho'omanawanui, 2010, p. 208)

This story starts at the beginning, before there is even a story. Shouldn't all transformation stories start there? In short, the creation of this story starts with the question around how effective this course will be in its ability to empower transformation by teachers and what impact they will perceive when they go back into their classrooms.

The day-to-day tasks for the Alana course were designed with the transformation of these teachers in mind. It followed some simple goals and objectives: to gain confidence in incorporating CBE methodologies and resources into a pre-existing unit, and for teachers to see themselves as vital players in connecting the students and the community to themselves and their content. I wanted to focus the teachers on the “ho'olohe” stage, or first quadrant, of Moenahā so that their students would understand the “why are we learning this” of the unit. I wanted them to start looking at ways to incorporate CBE strategies by teaching their content through Hawaiian culture.

The course objectives were just as simple. I wanted them to read the materials, participate in discussions and excursions, huaka'i, write their reflections, respond to each other, and throughout the course, try and connect the dots with their content area, their unit and with each other. The Alana course, outside of the two-week window, was meant to provide support and continuity for these teachers as they implemented their units in the fall. The support included observation and feedback, coaching, and resources that they could use.

In order to tell the day-to-day story of the Alana course, the rest of this chapter weaves a series of vignettes, short snapshots, by different voices into a written photo album of what

happened during the two weeks. The vignettes are separated by narrative to help the reader navigate through the pieces and the titles of each vignette add context to the piece.

The Night Before

Labor Day and the knots in my stomach start up again. Tomorrow is another first day of school. Am I prepared? Do I have the right pencil, the right type of folders and notebooks? Will my teacher like me? Will they tease me about the dress my grandmother created from a picture in the magazine and a pattern she made using a Nagasako Store paper bag? As a teacher, I had similar night before the first day jitters. Am I ready? Will I show up at school only to find out that I didn't run off the right syllabus? What if the students don't like me? The same feeling came before doing this course. Was I ready? Was everything in place? Would the teachers find value in this experience? The questions were like walls closing in. I went to the Google form where the teachers initially answered my application question: why are you interested in participating in the Alana course? Their answers calmed me. I think I could create an environment where their hopes would come to reality.

From Ola:

I have long been interested in culture-based education and have been working on indigenizing our current fifth grade social studies curriculum so being a participant in this institute would help me in this endeavor and perhaps give me new ways of accomplishing this daunting task. . . I've only begun to scratch the surface in this area. (Alana application, February 26, 2013)

From Alex:

I am interested in participating in the Alana course to gain confidence with including culturally based educational strategies into my curriculum. Furthermore, I am eager to meet with and learn from cultural practitioners and build resources that I can look to for guidance in my interest of strengthening the cultural element here at Kamehameha Hawaii Kula Waena. I am interested in taking this course to build relationships with other

teachers who have the same vision and goal of evolving Kamehameha School Hawaii into a true Kula Hawai'i. (Alana application, February 26, 2013)

As a girl I'd create a mantra to calm myself. Just one word, repeated to the stars outside my window, repeated like a prayer until I fell asleep. My mantra: keep, keep, keep. Keep in mind that the foundation is built. Keep in mind that the right teachers stepped forward to help me in this work. Keep in mind that the kupuna are coming. Keep. Keep. Keep.

The first day of Alana mirrored the ho'olohe phase of Moenahā. Participants were not expected to do anything but get oriented to the course, to the other teachers, and to the instructors. In Moenahā, the ho'olohe phase focuses on relationships. The students were immersed in a CBE classroom by participating in the morning protocol that included prayer, sharing of the day's mana'o o ka lā (thought for the day), and sharing of a song. The first day was also about immersion in the Moenahā framework. For homework, the teachers posted an introduction blog on Blackboard and read the articles "The Hour of Remembering" (Lindsey, 2006) and "On Being Hawaiian" (Osorio, 2006).

Diving into Alana

Day one was about immersion, dunking the whole body into this process, as well as dunking the teachers into the Moenahā framework and the online classroom. The first day was the teachers' first glimpse at how each day would begin. First was pule, prayer not as a religious experience, but as a binding experience of sharing breath, sharing heartbeats through the pulse of enjoined hands, sharing wishes and thanks that floated up into the air around us. Pule was followed by a mana'o o ka lā, a thought for the day, a shared leadership amongst participants,

and an open forum for heart speaking. Last was mele, a song taught for sharing, for singing and even for a possible resource to be used in the teachers' own classrooms.

I defined Alana for my mana'o and I introduced each teacher to the other teachers by their value to the class, their mo'okū'auhau that was shared with me and their talents that they were going to bring forward. I expected them to ho'olohe, listen with all senses open. That was the intention of day one. Ha'aha'a, be humble. Pa'a ka waha, close your mouth. This was not the day for reflection, but more a day for listening, participating and learning.

To get the teachers accustomed to using the Blackboard site as a place to house their written reflections, the first blog assignment asked them to talk about their name, but in the blog post that I modeled, I was asking them to talk about the names of the waters of their birth. This was a way to get the teachers talking about their childhood, their family and the area where they grew up.

O Wai Kou Inoa?

What is your name? It's Western simple. A minimum of two words. First name. Last name. Sometimes middle. But tutu would say that's not what I'm asking you. Yes, your last name tells me who your family is, but your wai, your waters, tell me where your one hānau, your sands of birth are. What are the names of your waters tells me your place in this world. Your wai tells me where your 'aina is, not the one you own with the paper, but the one you own by your presence and the presence of your ancestor's iwi, their bones. I search for the bones, most of them ground up and scattered in the 'Au'au channel between Lahaina and Lana'i. But yes, tutu, I know the names of my waters.

I asked the teachers the same question. O wai kou inoa? They took the simple question and my model blog post and went deep. Come in. Check out their stories.

Ko‘u Inoa (My Name - an original piece by Alex)

O Makoa ko‘u inoa
I have drank the bitter water
The soldier who shows courage
Moving
Forward
Sheltered by Kahalawai
Mauna
Lifted by Kilio‘opu
Makani
Placed onto the swift Ko‘ie‘ie and red Ma‘alaea
Currents
To rest under the Na‘ulu
Clouds
In the desert of Kalepolepo Honua ‘ula
Refuge
At Waipuiani, Waiohuli, Keokea, and Kealia.

When the other teachers read Alex’s piece on Blackboard, they felt the urge to respond to his blog. I have captured some of their comments to Alex.

Very poetic. Not sure where these places are, yet can tell they resonate with who you are. Wonderful. (Ahuizotl, Blackboard comment, July 16, 2013)

I love that you chose poetry to illustrate your "wai." I wish I knew the winds and rains of Papakōlea, the place where I spent most of my childhood. I am learning so much from all of you. I look forward to each day’s makana aloha. (Ola, Blackboard comment, July 16, 2013)

Wooo-ooo-o, wow Alex! LOVED the poem, Naulu winds of magnificent knowing. Mahalo for sharing and writing this. Took notice of the form, line-breaks you used -- very strong to have one word (the key name word) on one line, also noticed no more punctuation (commas, period) --- yeehah! No punctuation sets them free! Can fly in your words now! (Kalei, Blackboard comment, July 16, 2013)

From the blog posts on the first day, the teachers felt safe to write about their past and they supported each others' writing by the blog comments that they left for each other. I share more digital conversations below.

Board of Water Supply (a blog post from Ann)

Aloha,

I decided to try to think about all the bodies of water I was near growing up, and came up with this. My dad came from the waters in the port of Baltimore, MD and my mother the beaches of La Jolla, CA. They met on the shores of Waikiki and made it their home. I come by the waters of the Honolulu Board of Water Supply on Beretania. Yes, I played in that fountain, we lived in a camp across the street with my grandparents. Later we moved near the waters of the Honolulu airport and Ke'ehi. Fishing and crabbing were done on a consistent basis. Dad was in the military and stationed in the Navy housing alongside what is the interisland terminal today. Grew up in lower Kalihi (Pikey Pond, Sand Island) and Pearl City (Pearl Harbor), later to cross the channels to the Island of Hawaii and settle near Hilo Bay.

Ann you are so funny. Board of Water Supply. I remember driving by that fountain as a kid and thinking to myself how fun it would be to play in there. (Alex, Blackboard comment, July 16, 2013)

I am very familiar with this area as Papakōlea is behind Puowaina. We caught the bus everywhere since we didn't have a car and I remember the transfer station was right near there in the old days. The HRT - evokes tons of memories for me. I loved riding the bus and still do!! (Ola, Blackboard comment, July 16, 2013)

Mahalo e Ann for sharing your mo'olelo wai. When you talk about these places I can visualize in my mind the activities that happened in and around that area in that time period. Gotta be the 70's. Those were the days of freedom. Go school bare footed, play outside with your friends until my father's whistle to come home. We basically had to make our own fun. No video games and stuff like that, play was outside and inventive. Mahalo again for your story that made me remember the old time Honolulu. (Mary, Blackboard comment, July 16, 2013)

Day two was a reflection of the ho'opili (second) quadrant. In this quadrant teachers were challenged to create relevance to the Moenahā by connecting their learning to prior learning and life experiences. The mana'o o ka lā was presented by Kilohana, the Moenahā trainer, and then going forward, teachers signed up for days when they would run the morning protocol and mana'o as well as bring lunch for the group. Day two was the first kupuna lunch with Makalapua sharing her personal story of the struggle to bring back Hawaiian medium education, including

the formation of her own Hawaiian medium charter school.

Stepping Aside

By day two, the teachers were in think, reflect, react mode. They started their Moenahā training, they discussed in class, started to put their educational pedagogy on paper and read some professional journal articles on being “Hawaiian” and what that means in the contemporary world. They ate lunch with Makalapua and learned about the political struggle to legitimize Hawaiian medium education through advocacy and aloha. Online the keys were pounding out their thoughts and as expected, each teacher stepped up to support each other, respond to the reflections and continue their conversations online. The time was ripe to step aside, and so I watched, and recorded and slowly edged over to the back of the room to watch the swirl of energy.

Based on the first night’s reading by Osorio (2006) on “Being Hawaiian,” the teachers’ conversations on Blackboard started to merge their prior knowledge with what they were learning in class. If they needed a guide for their reflections, I gave the teachers a simple response prompt called 4-3-1. Teachers recorded four ideas from their reading, three points they wanted to remember and one question. The online discussion below between two of the teachers brings in information and readings from outside of the class to deepen their reflections.

Kūkākūkā: an Online Discussion on Being Hawaiian by Two Hawaiians

Alex:

4 ideas from the reading:

- Our leaders still need to stop get on the same page!
- "Let the thought prevail"
- The Monarchy AND Provisional Government ruled without representation. Even with Ku‘e petitions.
- We are a landless people, but we are not homeless.

3 points I want to remember:

- I believe as a people we say we want to be Hawaiian but are not willing to jump in and "decolonize".
- At the time of the overthrow Lili‘uokalani had three options, none of which were viable. 1- She dies unwilling to abdicate, and her people die in rebellion. 2- She dies unwilling to abdicate and tells her people not to fight. 3- She lives and the people live under new rule. She chose the third option to avoid massacre, but this

decision set up political genocide.

- We had a leader, we had secondary chiefs and, "We read, we wrote, and we had opinions that we were not at all afraid to share about the provisional government, about annexation, and about our own native political leadership. Our people were not confused about who they were" (Osorio). However, we still were taken advantage of because we were not educated in the system of which was taking us over. This is still happening today and is the cause of the different factions.

1 Question:

So...Are we better off today? Americans in lifestyle but not in heart.

Response from Kalei: Yeah Alex! Many of us no like give up the Spam, only eat fish and poi. And we definitely not going give up the flat screen T.V. -- no way. And yes, we do have secondary leaders! You are one of them.

And genocide, wooooo. The thought of it, so many dying . . . overwhelms me. So, as Uncle Walter asked your kids, "Are you Hawaiian?" Maybe in blood, koko, get some Hawaiian, but do we LIVE as Hawaiians?

Is it of value to live Hawaiian?

Original poem to Alex as a response by Kalei:

ENGLISH MINORS

They talk in the tongue

That taught them how to lick paperwork

Off black ink

On yellowed pages

Grammatically bound.

Then they sit on their root words

So vowels move

As majors and masters constipate.

ASSignment, it's ASSumed

WRITE WHITE. (Alex and Kalei, Blackboard conversation, July 17, 2013)

I Show You How

Once when my family and I were in Vancouver, we were trying to exit a parking structure and were struck by the seeming impossibility of getting out of the parking structure with the multiple lanes of cars going in each direction. There was a car behind us that quickly grew impatient and started honking, but again, as tourist, we were unsure as to how to proceed. After all, there seemed to be no logical way out of our predicament, even if we were getting "coaching" from behind by way of the honking. In exasperation, the car wedged itself between us and the wall so that he could go in front of us, opened his window, and in a thick Chinese accent yelled out "I show you how" as he waved his arm for us to follow. He then promptly pushed his car into the oncoming traffic, forcing

people to stop or hit him as we tentatively followed the path he was opening up for us. We both got out of that situation and to this day, when students, or in this case, teachers, reach a certain point of needing more tangible coaching to move forward, the best solution is to “show them how” by modeling the process.

By day three, the teachers were working on their educational pedagogy pieces to share out with their colleagues as a tool to use for feedback on their units. They were also taking their unit that they brought and grappling with the connection pieces. The transformation was in the belief that they were in a community together and were reliant on each other to move forward. The modeling on day three was not because they were stuck, but more because they were ready. *Pala ka hala*. It was time to model the kind of demonstration lesson they would do on week two with a special focus on the *ho‘olohe* component of *Moenahā* that was used to tie the large concept of the unit to the students before any work with content happened. My *Moenahā* trainer gave a demonstration lesson and also took time to step away and explain his planning for the teachers. The homework on night three was to read two pieces from *Kana‘iaupuni*: “*E Lauhoe Mai Na Wa‘a: Toward a Hawaiian Indigenous Education Teaching Framework*” (*Kana‘iaupuni & Kawai‘ae‘a*, 2008), and “*A Brief Overview of Culture-Based Education and Annotated Bibliography*” (2007). Mary appreciated the opportunity to learn in this manner.

The sample *Moenahā* unit that was shared helped me tremendously to understand the *Ho‘olohe* and the *Ho‘opuka* and what it needs to be connected to. Having the opportunity to work with Kilo has been awesome, thank you. I am the type of learner that does need feedback in order to continue, and this class has afforded that instantaneous feedback. Hurray! (Mary, Blackboard reflection, July 18, 2013)

Day four was the first phase of the *ho‘ohana* quadrant and was the time for teachers to work on their unit with assistance of the other teachers as well as the trainer. They had three workdays to complete their “*Moenahā’d*” units and plan their one-hour demonstration lesson at the end of week two. Auntie Diana was the second *kupuna* to come for lunch. She talked about her life in the fishing village of *Miloli‘i* in south Kona and sang the songs that her aunts wrote about the history of their village (Figure 3.1). The teachers also worked on a philosophy of education paper that would guide the kinds of feedback they would get from their colleagues. Day five was the first of two all-day excursions, *huaka‘i*. The day five excursion was through the Puna district (Figure 3.1) with *Pi‘ilani* who told the teachers stories about the different areas in

Puna. We ended up in the middle of the lava fields of Kalapana at her grandmother, Auntie Minnie's house. Days four and five with the two kūpuna were so powerful for the teachers that the Blackboard site that weekend was full of the reflections and conversations.

If You Build It, They Will Come

Build the site, bring together students who are eager to learn and the kūpuna will come. They came. On day four Auntie Diana came to talk about her life in the small fishing village of Miloli'i. She sang, she taught and mostly, she shared. On day five, we started in the classroom with Pi'i and she took us on an excursion to her hometown and ultimately her grandmother Minnie's house in the lava fields of Kalapana. Along the way we heard stories of the areas, stories of why certain places were named, stories of the heartbreak and loss, as well as the triumphs. The calabash spilled over. The teachers lost their voice for a while because they had so much to process, but they had much to say to each other online. I will let them speak.

Auntie Diana's story about that disrespectful kid on the tricycle, represents what has happened to our communities -- young people have not learned how to respect their elders, how not to hog the road thinking only of oneself, how to share this road of life! Shhhh -- who's your mother? What are they learning or not learning at home? The tightly woven fabric of family is falling apart, therefore the society is sick, the life is complicated with stress, and AUWE! we all suffer (as Minnie said). It is saddening and maddening to me to know this, to see a better way of life evaporating before our eyes. "They no fish anymore," said Auntie Diana, "They go work Kailua now." The lava of foreigners keeps coming, keep covering us, drowning us. "E nei pēpē" -- where are the children? I realize I should be writing yet another RANT POEM. But I am so tired of being mad and crying. I like kick somebody's behind! I better go pray some more. (Kalei, Blackboard reflection, July 19, 2013)

From Ann in response to Kalei: I agree whole-heartedly with your thoughts. I am sad for those communities and what they have had to endure. But like Pi'i said they are like the kupukupu fern very resilient and I celebrate that. And how they are the first growth after the lava hardens. I think this concept speaks to them and hopefully they can bring back those values and traditions into their communities. They have to be aware that these values and community traditions are gone first. I am hopeful and optimistic that through the children this can be

done. (Ann, Blackboard comment, July 20, 2013)

From Alex, also in response to Kalei: When I learned about the kupukupu it really opened my eyes. We always hear about the ohi‘a being the first thing that grows after a lava flow, from "cultural experts." But until you are on the 'aina with the people who are there observing the place you don't know the reality. It's amazing how fast 'ike is lost. (Alex, Blackboard comment, July 20, 2013)

From Mary, also in response to Kalei: E Kalei, Wow you right on spot when you quote the song “e nei pēpē” that I think resonates in both Kalapana and Miloli‘i, maybe even in all of our small villages. Where are the children? Who is gonna teach them their kuleana? What is their kuleana? How will they perpetuate their kuleana? (Mary, Blackboard comment, July 20, 2013)

The last week of class was work time, one more huaka‘i and two last readings, both from Kaiwi: “Grounding Hawaiian Learners and Teachers in their Indigenous Identity” (2006), and “Makawalu: Standards, Curriculum, and Assessment for Literature through Indigenous Perspective” (Kaiwi & Kahumoku, 2006). Two of the community members that were going to guide our huaka‘i through Keaukaha, a Hawaiian homestead community in Hilo, and Moku Ola or Coconut Island had last minute cancellations so the teachers did their own research of the area and guided the huaka‘i themselves. The week ended with teachers doing demonstration lessons and giving feedback to each other. For some of the teachers, their administrators came to the demonstration lessons and were also invited to give feedback.

Mo‘oka‘i: a Reflection on Ancestral Journeys

Week two was about each teacher’s ability to tap into their own mo‘oka‘i, their own ancestral journeys, in order to finalize their units as well as give feedback to each other from one navigator to another. In the evenings, they tapped into professional readings on specific CBE journeys from other practitioners, who like themselves looked at Hawaiian culture as a way to assess, or as a way to ground their students in the Hawaiian lens first before introducing Western content. As a facilitator, my job was done. At the end of the week, they were going to share a demonstration lesson from their unit and for some, their administrator was coming, so all that was left to do was collaborate, experiment, connect and present.

*E kaupē aku nō i ka hoe
E kō mai nō i ka hoe, e hoe
E lauhoe a pae aku ka wa‘a
Hoe.*

Ha‘ina ‘Ia Mai Ana Ka Puana. For many Hawaiian songs, the ha‘ina is the last verse. Loosely translated, it means, and the story is told. So the story of Alana is told. The teachers came. The kūpuna came. The administrators came. The work was worked, the talk was talked, the songs were sung, the teachers taught. The last verse was about the reflection on the course, the transformations so far and the planning for continuity, because although the song was ending, the journey together was not over. Over the course of the fall semester, I was able to visit some of their classrooms, see their units in action, provide additional encouragement and feedback and do some additional coaching. Some of us went to a play together on our last Hawaiian queen, and when one of the kupuna that we visited passed, one of the teachers sent the news out to the participants and kept them informed on the funeral arrangements. In their end of class self-reflections, each person wrote about their own transformation as a teacher and their own commitment to themselves and their students. This story will end with Kalei.

I started out the first few days questioning how Hawaiian-culture based teaching will overlap or align with the common core standards; how using these CBE’s will improve the English-reading scores for my part-Hawaiian 7th grade boys? These were the big questions I thought were essential at first. What good are CBE’s if their reading scores based on Western assessments do not improve significantly? How will my struggling-in-school Hawaiian boys survive and thrive in a predominantly haole world?

Now, after two weeks, my essential questions have changed. How can I connect with my Hawaiian being? How can I celebrate every day, all of the good things from my ancestors? Big questions. Big transformation. The focus at first was on me-as-teacher, and has now shifted to me-as-Hawaiian. Wow, lau-lau. Later with identifying as teacher; claim my heritage, embrace my kupuna, live the legacy. It starts and ends with me. (Kalei, Alana self reflection, July 26, 2013)

Ha‘ina ‘ia mai ana ka puana.

Kumulipo

-V-

kumulipo, genesis
our story, history
our genealogy

creation of ‘uku-ko‘ako‘a
the coral polyp
our first life from the sea

the limpet, cowry
hairy seaweed living in the sea
hairy pandanus vine living on land

natives of the land
natives of the sea
natives of the sky

hoahānau, cousins of man
born from La‘ila‘i
first woman

kumulipo
connects us in familial relationship
pilina mo‘olelo



Chapter 5: Ka Pilina Mo'olelo Entwining Stories

When stories are shared, they are filtered through the listener's own historical lens, sensuous training, gender, and political context. (Meyers, 2003, p.141)

I have collected stories, chosen the ones that spoke to my own passion and focus, and collected images and observations as a way to create a series of snapshots in time. Now is the time to finally weave these snapshots together into larger themes that were influenced by the work that came before and that will influence the work that will follow. I go back to my question at the end of chapter two: was the Alana course effective in building teacher confidence? I go back further to my initial wondering: how effective was this course in its ability to empower teachers to transform their own standards-based curriculum and practices through a Hawaiian world-view? In order to really answer these questions, I looked at their major takeaways from the course and how the teachers addressed CBE in their reflections at the end of the class, and again at their exit interview after they implemented their units with their students.

The after-the-course reflections were fill-in-forms housed on our online Blackboard site. Although it would have been more culturally appropriate for me to have the teachers talk together like a focus group, the end of the course was the end of many days of “talk story” sessions, so this was just a way for them to pull their thoughts together for themselves and get some ideas down on paper. The form was a very open-ended sheet that asked them to think about their experiences during the past two weeks, and using whatever they felt was worth further reflection, answer four questions:

1. What happened?
2. Why?
3. So what?
4. Now what?

I wanted the questions to be open enough for them to reflect on whatever surfaced for them. The first question was to get their perspective of the positive or negative experience of the course. Their answers revealed their values in the framework of the course, the activities that resonated with them and/or the lessons that they were taking with them. The second question was to bring forward some of the hunches they had about contributing factors or elements that helped

to create these experiences. The third question asked them to think about the significance of that experience to them personally, or to their practice in the classroom. How did the “what” and “why” of the experience transform their own thinking? Finally, the fourth question asked them to put some future practice ideas on paper as a way to action plan or put mana, power, behind their thoughts by “speaking” their wishes.

The exit interview was an informal talk story with each teacher, at a location of his/her choice. Two of the teachers wanted to meet together at a local coffee house after work, but otherwise, each teacher was interviewed alone. Another teacher wanted to meet off campus, one interview was done on our daily walk after school and two were done in my office. The focus was again on their transformation of their instructional unit based on an emphasis on CBE, but I also wanted to find out how the Alana course’s emphasis on creating connections with home and school knowledge played out in the classroom. The questions were the same general questions as the end-of-class form: what happened, why, so what, now what? Based on the two reflections, three themes emerged that highlighted the relationship between the Alana course, CBE and the Moenahā challenge to create connections with home and school knowledge.

Theme #1: Ho‘oma‘a

It is in the doing, the practice, the memorizing, the repetition where the core of Hawaiian knowledge derives from. (Meyers, 2003, p.150)

Ho‘oma‘a, or ho‘oma‘ama‘a is to get accustomed to or familiar with something through experience, practice and repetition. Certain CBE practices like morning protocol, sharing of mana‘o, place-based outdoor experiences and kupuna talk story sessions were repeated in the Alana course, and leadership was given over to the teachers in order to get them accustomed to a particular concept or value. The social practice of shared kuleana mirrored the NWP social practice of *turning ownership of learning over to the learners* as well as the cultural value of ma ka hana ka ‘ike, in working, one learns. Although it is not really possible to be “ma‘a” or familiar with something after just two weeks and one semester, the teachers expressed a commitment to certain practices that they felt were essential to creating a CBE classroom. For example, by going on two huaka‘i, excursions, the richness of place-based learning and the cultural value of sharing mo‘olelo of each place turned into a stronger familiarity and connection with that place. It also emphasized for the teachers that despite the roadblocks involved in taking students on excursion,

the teachers gained enough on the excursions that they felt it was a necessary goal for their classroom practice. For both of the huaka‘i, the teachers were exposed to the stories of that place, so their reflections revealed a connection to those places, those people, and within the act of learning the stories, they saw CBE practices in action.

Huaka‘i: One of the things that stand out to me is the wahipana, or place names. There is meaning in all the names that have been given. Stories that were shared about these places either exhibit the attributes of the land or important events that happened there. Either way when you hear these names today, and you get a chance to visit the places it really makes you think about how the name was created. Then when you hear the story there is that aha! moment. It clicks, then I think, oh! that’s why! Connections can be made to place, connections can be made to mo‘olelo, and connections can also be made to our students who live in these places. (Mary, Alana self reflection, July 26, 2013)

It is so difficult to take all of our kids on a huaka‘i. We had a lot of things that came up this year so we couldn’t go on the huaka‘i that we usually go on. But it’s still important. The students need to be out on the land. They need to hear the mo‘olelo at that place, by the people who live there. We have to keep trying. (Mary, Alana exit interview, November 25, 2013)

The teachers also saw the daily routines of pule, talk story sessions around practice, and shared Moenahā work as valuable repetitions throughout the two- week course. For the discussions around the professional readings, teachers were encouraged to just talk about something from the reading that they wanted to discuss further. On a daily basis, teachers were also given time to work on their Moenahā units and share their progress with each other. The teachers appreciated the repetition of time that was given within the course.

It was the first time I was engaged in a large group professional discussion related to student learning. It was engaging to obtain different perspectives; this caused some reflection. I also feel the articles and video resources were essential to the course. They raised different levels of urgency for a culturally focused education. (Ahuizotl, Alana self reflection, July 26, 2013)

After this class, I am definitely more aware of how I’m going to incorporate these four facets of Moenahā. What’s the intent behind the lesson, how are they demonstrating understanding from a cultural lens, so increased awareness, whereas before, I didn’t know how to embed culture into my class. Now I can find where it fits. I can link it to one of the four quadrants [of Moenahā], whereas before I didn’t have anything to refer to, a map takes away anxiety because I didn’t have that resource before. (Ahuizotl, Alana exit interview, November 25, 2013)

Through so much networking, talking, sharing, and time to process, I am able to envision my curriculum in a different way. The camaraderie with other teachers and the sharing of all perspectives helped me to grow. Just the focusing, being able to experience and work through the Moenahā framework with [the coaches'] honesty and guidance is priceless. (Ann, Alana self reflection, July 26, 2013)

Now that I implemented Moenahā with my 5th grade, I implemented it with 4th and 3rd as well. At the end, I was very happy with what the kids came out with. To me, it was a lot deeper thought about swimming and how it impacts our lives. Even if I had my doubts about what I was doing, what I got was a lot richer in their responses, in their journal, in their reflection, in overall brainstorming. It was at a different level. (Ann, Alana exit interview, November 26, 2013)

The teachers shared the value of practice and repetition in relation to their own 'ike building and acquisition, and were able to start linking their reflections to their conscious practice. The familiarity of shared practices leads to the second theme of pilina, relationships.

Theme #2: Pilina: Relationships, Connections

After we strip away our superficial differences of size and shape and color, the human being in all of us shares the same psychological, emotional, and spiritual essentials—the experiences of birth, love, work, play, reverence, fear, joy, sleep, health, survival, and, eventually death. Thus, to understand who and what we are is to accept first our common humanity. (Kanahele, 1986, p.495)

My initial concept was to find a way to more cohesively connect home and school knowledge and to use teachers as the connective tissues to make that happen. What I observed was that the pilina during the morning protocol and the shared kuleana for that protocol was not just a grounding factor to help everyone center their energy on the day ahead, but it was an immediate icebreaker into creating an environment of trust and safety amongst the participants so that each teacher felt comfortable sharing their ideas, providing feedback, and investing themselves in each others' lives and classrooms.

Starting with prayer, hands held, in a circle, was core to centering us all. (Kalei, Alana self reflection, July 26, 2013)

I am glad that my colleagues embraced and made their own connections to teaching with aloha and in the mindset of the ahupua'a (square versus triangle). (Alex, Blackboard reflection on his mana'o o ka lā, July 23, 2013)

From an outside point of view, the conversations and formal discussions could have been perceived as tangential. For example, after the first two days where I made lunch for everyone,

the teachers took turns bringing lunch. One lunch conversation started off with everyone talking about the cute signs one teacher's girlfriend made to identify the lunch dishes he brought to share, which turned into a conversation on ethnic foods, which turned into a swapping of recipes, which turned into a shared memory of certain treats from our childhood, which turned into a conversation on the types of things we did while playing outside versus the types of playing the students do now. From the insider point of view, despite the seeming randomness of that one-hour lunch conversation, the teachers created deeper connection with the core of each other and a deeper understanding of the common elements they wanted to bring to the classroom: more active, physical learning, more play, more outside. The conversations throughout the day, even at lunch, helped the teachers to understand that despite their differences in upbringing, ethnicity, age, content area, and years of experience in teaching, they had many common hopes and desires for the students in their class. The result of this one conversation was that I saw some teachers pushing their units out of the classroom, and in her final demonstration lesson, Ola chose to take her colleagues outside for part of her lesson.

I have done this poetry exercise before with my fourth graders, but after our conversations on the importance of observation, I think I'm going to have my students go outside and observe clouds first and jot some notes and sketches before we come back in for the lesson. I'm going to try this in my demonstration lesson first. (Ola, classroom conversation, July 18, 2013)

I agree that our kids don't observe enough and we need to teach them to observe. Hawaiians were smart about observations. I am going to have my students do a moon journal in the fall. (Mary, classroom conversation, July 18, 2013)

The focus on pilina also came out in the teachers' exit interviews, especially when they were able to create a strong ho'olohe piece. In English, ho'olohe means to listen, but as one of the four quadrants in the Moenahā framework, the goal of the ho'olohe quadrant is to foster connections and develop a relationship with the concept to be learned. In a ho'olohe piece, sometimes equated to a "hook" in other educational contexts, the teacher presents the concept of the unit in a way that allows students to discover the concept through an activity. In a successful ho'olohe piece, if students are able to understand the concept, they are able to use that understanding to then connect with the content. If students are able to connect to the concept, then they should not have to ask the question, "why do we have to learn this?" when the teacher starts teaching the content.

Ann talked about the difference in student learning for her 5th grade swimming unit from what she had been doing in years past, and the results she got from her students, to what she tried in the fall with the Moenahā unit. The first thing she did was experiment with different ho‘olohe activities to connect her content with the students. She tried definition, mo‘olelo and video to connect the students to her concept of growth before she started the swimming unit. She was looking for the ho‘olohe that would best connect with her students. At the end of the unit, to continue to connect to her concept of “growth” (her mana‘o nui, big concept), she changed her reflection questions from the past to just ask them how they grew in their swimming. She was pleased at the depth of her students’ reflections, as compared to past years’ reflections. Ann commented on how easily they wrote and how “in tune” they were with the concept of “growth.” In Ann’s reflection, she felt that she was purposeful in always using the word “growth” in her unit and continued to connect to her concept throughout, which she felt led to the quality of her students’ reflections without any loss to the rigor of her content. (Ann, Alana exit interview, November 26, 2013)

In her implementation plans for her own units, Ola found that no matter what the content was, she needed to remember to focus on the ho‘olohe as that pilina piece between students and teacher, home knowledge and school knowledge, concept and content.

In September, it is all about building relationships. I will experiment with different and fun ways to build pilina with the students, like the ways that Kalei and Ann demonstrated during the mana‘o o ka lā time. I like the whole idea of mana‘o o ka lā being a shared responsibility. I intend to implement that too. I’ll continue to revise and update my unit plan as I implement. I already have a few ideas (Ola, Alana self reflection, July 26, 2013)

Alex, in his middle school strength building unit found that his students came in with prior knowledge, so when he could connect his ho‘olohe to their prior knowledge, he felt that the students enjoyed the unit.

The students were much more enthusiastic when [the unit was] done this way through the Moenahā framework. Even though you don’t introduce it in Hawaiian terms, the kids are much more drawn in to the lesson. (Alex, Alana exit interview, November 26, 2013)

In one instance, if a teacher struggled with one part of the Moenahā, because each part was so connected to the other parts of the framework, the unit started to implode and that teacher was just forced to power through. Mary, who teaches 6th grade Hawaiian studies tried to use the ho‘olohe activity with her Hawaiian monarchs unit, but was still struggling to find a concept to

guide the rest of her unit. In Moenahā, teachers are asked to find an overarching concept and then choose specific content to link to that concept. Mary's concept turned out to actually be a content-specific theme, like the Hawaiian monarchy. The ho'olohe activity was to connect students to the overarching concept and was not actually involved in the teaching of the content. She tried different ho'olohe activities with her five classes with mixed success. The further she got into the unit, the more she struggled because the mana'o nui, her large concept, was missing so the relationship between her concept and her content continued to unravel. When I went back to her initial reflection after the class ended, I saw that she continued to struggle with her earlier concerns. In her self-reflection she says:

I really am trying to make the connections to the outside learning (huaka'i) and the inside learning (Moenahā). Is there actually a relationship? Does this format of lesson planning really fit my style of teaching? What it has done is, it forces me to think in that format when planning. I don't know if that is a good thing. But here is a question, would this format fit every lesson? (Mary, Alana self reflection, July 26, 2013)

In a coaching session, the Moenahā trainer and I met with Mary to focus again on concept versus content. She could see that the lack of a concept affected her ability to implement that particular Moenahā unit, and she understood firsthand how the parts of Moenahā were truly woven together to create cohesion such that if one part of the lau kukui were missing, the structure of the unit could not stay together. She understood the relationships within the framework.

I still struggle with the Moenahā framework, but I see how everything is connected, so if you don't have a mana'o nui [concept], then things don't connect. I'm still struggling with not using content in my ho'olohe, but I just have to keep trying. (Mary, Alana exit interview, November 25, 2013)

Kalei, who teaches middle school language arts, focused on an interpersonal relationship rather than the relationship between the students and the content. She felt that she put more effort into 1:1 pilina with her seventh and eighth grade students and she felt that those students put more effort into their work. "They want to try more to make me happy," she reflected. She asked her students to bring in family pictures and she put it up in her classroom as a reminder to them that they come into school with their families. With her 6th grade class, she felt that she didn't do much pilina with that class in the previous year, and resorted to more scolding than connecting. After the Alana course, because that history was set, she felt that it was harder to now mend that

relationship. “That’s my regret, and my lesson. That’s a big, big takeaway for me” (Kalei, Alana exit interview, November 18, 2013).

Intentional work on pilina during the course translated into intentional work on pilina after the course. For those teachers that were able to focus on that pilina, they felt that the students performed better and learned deeper. For teachers who could not create that pilina, they felt that they were not as successful in making a connection with the students or with the Moenahā framework.

Theme #3: Ho‘omau: To Continue

Ho‘okahi no lā o ka malihini. A stranger only for a day (After the first day as a guest, one must help with the work). (Pukui, 1078)

Change in practice is more than a two-week journey. It is more than a one- semester journey. The transformation that I found in this journey was a focused commitment to continue rather than an immediate change in practice. In chapter six, I talk more about the need for continuation as a means of transformation. So at this point, after two weeks and one semester, the last theme, ho‘omau, is about the continued commitment of these teachers to continue and work through challenges and ho‘omau, persevere. Their journey continued in their reflections even after the implementation stage. They, as the ‘ōlelo no‘eau above suggests, were strangers to this work, but are now embedded in this work as their own journey moves forward to its own destination.

I started out the first few days questioning how Hawaiian-culture-based teaching will overlap or align with the common core standards; how using these CBEs will improve the English reading scores for my part-Hawaiian 7th grade boys? These were the big questions I thought were essential at first. Now after two weeks, my essential questions have changed. How can I connect with my Hawaiian being? How can I celebrate every day, all of the good things from my ancestors? Big questions. Big transformation. The focus at first was on me-as-a-teacher, and has now shifted to me-as-a-Hawaiian. (Kalei, Alana self-reflection, July 26, 2013)

Maybe it's hopeful thinking on my part, but I can see and hear improvement on the reading because every class we read aloud 20 minutes and we just finished *Island of the Blue Dolphins* - compared to their reading aloud in 5th grade last year, to this year, it's better. Out of a class of 18, 12 are below grade level reading, but they are more fluent, better comprehension, better discussion. (Kalei, Alana exit interview, November 18, 2013)

I have learned that I am able to learn new things and adapt. I learned that I could make that effort to use a different lens by which I teach through. I am hoping that we can come together and encourage each other through what we are implementing. I would also like to see us work through another unit/lesson together. (Ann, Alana self reflection, July 26, 2013)

Now that I am able to focus on “growth” as the mana‘o nui, big concept, I have taken a lot out of my swimming unit that I used to do but I go deeper and focus on what they need to show growth in swimming. (Ann, Alana exit interview, November 26, 2013)

Ho‘oku‘i: Connections

Pa‘a anei kēia hale? Is this house sturdy?

How effective was the Alana course? How did the elements in the course empower teachers to transform their unit and the way they taught that unit to connect to a Hawaiian world-view? For Alex, he wanted to learn more.

I feel myself teaching differently when I teach cultural things like the makahiki oli (chant) whereas I still teach makahiki techniques in a Western way, because that’s how I learned techniques. I need to know how to teach protocols when I’m not a cultural specialist, so I need support. I want them [the students] to do them correctly but I don’t know how to do it correctly. (Alex, Alana exit interview, November 26, 2013)

For Ahuizotl, he needed to address some Hawaiian issues that he felt the students needed in order to understand his content.

There seems to be more of a cultural disconnect so the Hawaiian issues are not innate, so some of the challenge is that they don’t see themselves as Hawaiian. They start to gain the respect for diversity once we hit genetics, so starting with DNA and I will start talking about the kumulipo and other origin stories. Laying out the foundation right now. (Ahuizotl, Alana exit interview, November 25, 2014)

For Ola, she felt that her focus on Moenahā and cloud observations created a richer product than in previous years.

I was happy with what they produced and I just have to make sure that no matter what the content is, I remember what the ho‘olohe and what the ho‘opuka is. (Ola, Alana exit interview, November 26, 2013)

Was the Alana “house” sturdy? As I said earlier, change in one’s practice takes time. However, the stories in the mo‘olelo chapter and the reflections in this chapter show that the hidden bones

of the Alana “house” are sturdy so far. How it will hold up and what additional supports are needed to keep the house sturdy still need to be examined. The online Blackboard site to share mana‘o after some individual introspection was an active site during the course to hold conversations, and it continues to be a site open to the teachers to go back to. The shared kuleana during the course honored the gifts and leadership talents of the teachers as they taught each other and gave valuable feedback to each other throughout the course and even after the course. The huaka‘i and kupuna lunches as well as the shared professional readings were assets to shared learning. Through their reflections and discussions with each other, the teachers appreciated the community of colleagues who were willing to give them feedback and coach them through or ask questions to help them see their work in a different way. They struggled, but they did not give up. Alex, during the first week, reflected on his progress using Moenahā.

When we started working on the first drafts of the kumu kukui [the Moenahā conceptual framework] on Monday I thought I had a pretty good vision of what I wanted to happen in my unit, based on how I had done it before. I felt pretty confident that I could mold it into the format. Now, three days later I realize that how I went about teaching this same unit previously was so far from being Moenahā that I had to go back, revisit and rewrite my mana‘o nui [major concept] and mana‘o ho‘okō [intent]. Those were the first two steps, believe me there was a moment there when I thought I was going to have to start from scratch. It is definitely a work in progress. No be shame make mistakes, that’s why it’s dry erase! Sometimes we learn by making mistakes. (Alex, Blackboard blog, July 18, 2013)

Pa‘a anei nā aho ‘ōwili? Are the connections firm?

When the teachers went back to their classrooms, what impact did the course make on the intentional building of connections with their students and the content? The pilina theme above showed that the connections were intentional and they continue to be a kuleana for these teachers. Ahuizotl shared a connection piece that he knows he needs to continue to work on so that the students can see the connections between their ancestral knowledge and his content area.

There is a book we are reading *Family Systems* by Mary Kawena Pukui – it has a chapter on life cycle, foods that are kapu – but the students are not making the connections very efficiently. I have to go and engage them and make critical connections. But at the same time, they like the stories, and they are connecting it to their life. (Ahuizotl, Alana exit interview, November 25, 2013)

Ho a‘e ka ‘ike he‘e nalu i ka honua o ka ‘ale - Show your knowledge of surfing on the back of a wave. (Pukui, 1983, p. 108)

Finally, this ‘ōlelo no‘eau means that talking about one’s knowledge or skill is not enough; one has to prove it by one’s actions. For the teachers in Alana, they proved their knowledge by their ability to familiarize themselves with CBE practices through the repetition and shared kuleana of the course. They created connections and relationships with each other, with the places and people they met and with their students and content. Finally, the teachers continued to change their practice by their commitment to ho‘omau, continue and honor the work that they started.

It was essential for me to understand the cultural educational framework Moenahā. There seems to be some differences in how we all view culture focused education. What makes cultural focused education? Are there dos and don’ts that need to be defined, or is it up to the creativity of the teacher to define these parameters? For instance, the fact that I use experiential and cooperative learning often-is this cultural focused education? Or do I need to be more explicit, such as link an ‘ōlelo no‘eau to the lesson? (Ahuizotl, Alana self reflection, July 26, 2013)

After this course, in my classroom we did a lot of outdoor things, whether it's gardening, listening to the birds, sketch the kukui. . . I am trying to take advantage of the resources we have on campus and elsewhere to maximize their knowledge of who they are as Hawaiians and appreciate the place that becomes their ‘ohana and their community at school. I am trying to purposefully and intentionally find ways to do stuff on campus and beyond and not jump through hoops to get it done. (Ola, Alana exit interview, November 26, 2013)

When I create a relationship with my families I know things like this one family from Ka‘u, their family value is ranching, roping, the kids are excellent kinesthetic-visual thinkers. They work hard, disciplined. They will do more than expected and they will work hard. As a teacher, I just observe and applaud. I’ve created those relationships with the families. (Kalei, Alana exit interview, November 18, 2013)

Kumulipo

-VI-

Wākea, skyfather
Ho‘ohokuikalani, the mother
the child, a stillborn

buried in the land
watered by his mother’s tears
Hāloanakalaukapalili, the first taro plant

Wākea, the father
Ho‘ohokuikalani, the mother
a second boy, healthy, strong

Haloa
the first Hawaiian
younger sibling to Hāloanakalaukapalili, the kalo,

generations fed by kalo,
the oldest sibling,
so the mo‘opuna
may thrive.



CHAPTER 6: MO‘OPUNA

He pūko ‘a kani ‘āina. A coral reef that grows into an island. (A person beginning in a small way gains steadily until he becomes firmly established). (Pukui, 1986, p. 100)

Mo‘opuna in Hawaiian means grandchild. As I stated in the beginning of this journey, this is a mo‘o piece. In the literal sense, this work is for my grandchildren. I do not want my grandchildren, or anyone’s grandchildren to go through school disconnected to the people and the content that is set before them. I do not want my grandchildren to feel like the ‘ike, the knowledge, that they already come with is not honored, and is irrelevant to what they will learn in school. The teachers are the key players who can create these connections in the classroom. Metaphorically, this mo‘o is just a small piece of coral, but with time and nurturing, it will continue to grow. This chapter talks about the potential of Alana beyond the summer course, the need for more hands, the potential for sustained growth and the ability to transform its form according to the needs of other communities and other practitioners. The importance of this last chapter is that it holds out the possibilities for the future because the lessons from this work are ongoing. Although I gained some insights and some answers to my initial wonderings, this story ends with more questions. I hope someone will find those questions just as interesting and worthy of taking on as his/her wonderings.

Alana ‘ia

“Alana” means awakening, or rising. “Alana ‘ia” is a call to action to rise up. In the exit interview, I wanted to know what the teachers needed in order for them to “alana ‘ia.”

According to the teachers, they saw the Alana two-week course as just the beginning.

The discussions, the learning community that was built, when you have a small group that is bouncing ideas off of each other and sharing, that's when real learning takes place. Have to have that community. That's what creates learning. (Alex, Alana exit interview, November 26, 2013)

They wanted a second summer course to continue the work and continue the collaborative learning. They gave suggestions during the exit interview and most felt that a deeper look into CBE practices and what that would look like in their content areas would be a good area of study. Some teachers also felt that going on more huaka‘i and talking to more kupuna from the

huaka‘i area would help them to grow in their familiarity with different communities. Others wanted to continue to create more Moenahā units with the assistance of their cohort.

Ola: We could see a third week with more on CBE strategies. Or maybe like a 2nd summer, separate course.

Ann: I was starting to think that in a 2nd summer course – we could bring in the 2nd and 3rd quadrant of Moenahā and go over what do CBE strategies look like for our content area. We could collect more references, more protocols, etc.

I also want to know how to put a ho‘okupu together,

Ola: As an extension, we could learn a hula or a chant of that area. Bring more of those experiences together. (Ola and Ann, Alana joint exit interview, November 26, 2013)

What I got from their exit interviews was that in order to help these teacher to rise up, I needed to facilitate more opportunities for them to receive the support and resources that they needed, not just to grow in their own leadership, but in turn to nurture the growth of the students in their classrooms.

As another opportunity for this course, I was asked if a similar course could be offered in another community. Yes, however, moving communities would mean that another educator from within that community, with his/her own connections into that community would need to facilitate the course, find the huaka‘i and contact the kūpuna. Alana is reliant on the rising up of each community, so there is more work to be done. Although I could be a coach and a mentor for a community person, the work and the development of teachers needs to come from within the community in order to address the needs of the teachers and the students.

For me, my call to alana ‘ia started with the need to tell the story of my feeling of disconnect in school. I felt that the Alana professional development course could help teachers to transform their practice and focus on relationships so that other students would not feel that disconnect. The surprise for me in this journey is that my own transformation goes beyond this course and its effects on teachers. In order to tell this story, I had to create a dissertation framework that honored this story. I spent many months poring over books on how to write dissertations only to find that the dissertation framework that I was looking for didn’t exist. Nothing felt right. I was forcing myself to fit my story into these other frameworks. When I thought about the root word mo‘o, I felt that this was an appropriate metaphor and one that was rich enough to create a Hawaiian dissertation framework around. The writing felt more authentic once I created the framework and I found that I was not force fitting ideas into a framework that

didn't feel pono to me. My own transformation really had to do with my own confidence in my own academic voice. Alana 'ia.

The questions

The best stories, in my experience, are the ones that leave me with more questions. I am invested beyond the last page of the book. I continue to try and find answers to the questions that haunt me. This story also ends with questions. When I invited the kupuna to eat with us during the course, they would inevitably ask me what they should talk about. I always left it up to them, but I did say that if they wanted to, they could talk about their own education, what they learned from their kupuna and what their dreams for the education of their own mo'opuna were. As a result, their stories really talked about a time that is gone, and a way of education that is dying with the kupuna. Makalapua, one of our lunch guests, talked about learning Hawaiian language as a process of hanging out with kupuna who spoke Hawaiian and learning it that way rather than through a class. Auntie Diana and Auntie Minnie talked about their own education in similar ways. For the three of them, education was about what one learns in the community, and at home, not by questioning, but by listening and watching, and practicing. Auntie Diana and Auntie Minnie didn't talk about the institution of school as much as they talked about what they learned from their own communities.

One of the poignant moments in the summer course was Auntie Diana talking about life in Miloli'i and how she learned the songs of Miloli'i by sitting at the feet of her aunts and listening to the songs they wrote and the stories behind those songs. When she came to the classroom, she brought her mo'opuna from Texas with her so that this girl could also hear her stories. At one point, she was done talking so she picked up her ukulele and started singing the songs that went with the stories she was telling us. Her speaking voice was quiet, but her singing voice filled the classroom and scattered into the corners as if she were somehow channeling her two aunts. I think we all realized that we were sharing a moment of legendary proportion and this moment would connect us to each other and to Auntie Diana forever. I believe that in her humble way, Auntie Diana was sharing her definition of learning, Miloli'i style. Her definition of Hawaiian learning was a perpetual and unselfish sharing of what was freely given to her. What it did for me was to bring up more questions. For the students of Hawaiian ancestry, no, for all students, what does learning look like? Is it more than just a number or a score? What is academic achievement? What is education? What do we want our Hawaiian students to know

and be able to do? Does that match up with what we are measuring? How do we survive in this new global economy and what are we willing to sacrifice along the way? How can we measure the impact of CBE and Moenahā on student learning? By whose standards do we measure student learning? Are CBEs best practices that benefit all students? What longitudinal, Indigenous assessments are valid for our Hawaiian students? How does using Hawaiian CBEs transform Hawaiian teachers? Non-Hawaiian teachers? Is it really possible to walk in both worlds or will the trying rip us apart? What kind of education do we want for our mo‘opuna? The questions highlight the need for more stories. The questions call out to more storytellers to alana ‘ia. This work continues.

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APPENDIX A

Consent to Participate in Research Project:

Alana Culture-Based Education Course

My name is Cathy Ikeda, and I am a doctoral candidate at the University of Hawai'i at Mānoa (UH). This project is my action research required to complete my problems of practice dissertation for my Ed.D degree. The purpose of this action research project is to test the effectiveness of this professional development course in empowering teachers to transform a current unit to incorporate a Hawaiian world view and/or Hawaiian CBE practices into a non-Hawaiian studies unit. I am asking you to participate in this project because you bring your content expertise and experience as a teacher and a leader. Your participation is optional, and you may choose to be a part of the course without being a participant in my research. You will still be asked to do the same type of work and reflection, however, I will not use your data.

Project Description - Activities and Time Commitment: Participants in this research are all students enrolled in the course who choose to participate in this research project. If you participate, in addition to the course requirements, I will interview, "talk story" with you twice during the course and once after the class. The talk story sessions will each last for about 10-15 minutes. I will record the interview using a digital audio-recorder. I am recording the interview so I can later type a transcript - a written record of what we talked about during the interview - and analyze the information from the interviews. If you will participate, you will be one of ten participants who I will interview individually or in small groups. One example of the type of question I will ask is, "What went well?" If you would like to preview a copy of all of the questions that I may ask you, please let me know.

Benefits and Risks: There may be no direct benefit to participation, however, I believe that the benefit to you in participating in my research project is that you will be given an opportunity to self-reflect on your current and future practices as a teacher. The results of this project may also help me and other researchers learn more about the benefits of and ways in which CBE practices and content can be incorporated in non-Hawaiian studies, non-Hawaiian language classes. I believe there is little or no risk to you in participating in this project. If, however, you are uncomfortable or stressed by answering any of the interview questions, we will skip the question, or take a break, or stop the interview, or withdraw from the project altogether.

Confidentiality and Privacy: During this research project, I will keep all data from the interviews in a secure location. Only I will have access to the data, although legally authorized agencies, including the University of Hawai'i Human Studies Program, have the right to review research records.

After I transcribe the interviews, I will erase audio-recordings and destroy original transcripts. When I report the results of my research project, and in my typed transcripts, I will not use your name or any other personally identifying information. Instead, I will use a pseudonym (fake name) for your name. If you would like a summary of the findings from my final report, please contact me at the number listed near the end of this consent form.

Voluntary Participation: Participation in this research project is voluntary. You can choose freely to participate or not to participate. In addition, at any point during this project, you can withdraw your permission without any penalty of loss of benefits. If you choose to withdraw your permission to participate in this research, you will still be enrolled in the course and expected to fulfill the course requirements.

Questions: If you have any questions about this project, please contact me via phone (808) 937-8363 or e-mail (caikeda@ksbe.edu). If you have any questions about your rights as a research participant in this project, you can contact the University of Hawai'i, Human Studies Program, by phone at (808)956-5007 or by e-mail at uhirb@hawaii.edu.

Please keep the prior portion of this consent form for your records.

If you agree to participate in this project, please sign the following signature portion of this consent form and return it to me.

-----TEAR OR CUT HERE -----

Signature for Consent:

I agree to participate in the research project entitled, *Alana Culture-Based Education Project*. I understand that I can change my mind about participating in this project at any time by notifying the researcher.

Your name (Print):

Your signature:

Date: _____

APPENDIX B

Interview Questions and Script

Questions for Teacher Applications (Google form)

1. What is your name and preferred e-mail?
2. What are the grade level and/or content area that you teach?
3. How many years have you taught?
4. Why are you interested in participating in the Alana course?

Questions for Administrators or Colleagues Recommending Teachers (Google form)

1. What is your name and title?
2. What is the name of the teacher that you are recommending?
3. In your opinion, what are the leadership and curricular strengths of this teacher?

Questions for Teachers for their Final Self Reflection (Blackboard)

Think about our huaka'i, talk with kūpuna, demonstration lessons presented, or anything else that you feel is worth further reflection. This can be either a positive or negative experience.

1. What happened?
2. Why?
 - Was there something about the activities, something about the timing or location of events?
 - Are there other potential contributing factors? Something about what was said or done by others that triggered my response?
 - What are my hunches about why things happened the way they did?
3. So what?
 - What have you learned from this?
 - How could I improve this training in the future?
4. Now what? (future implications)

Interview Script

1. Introduce the session
 - Welcome the participant and offer them refreshment.
 - Clarify how much time is available for the "talk story" and explain the process, including the purpose of the audio recording.
 - Key points to cover/include:
 - I will ask several questions designed to provide you with the ability to self-reflect on what you're learning so far and how that can be meshed with past as well as future practices
 - There are no wrong answers

2. Asking the questions
 - What happened?
 - Why?
 - So what?
 - Now what?
3. Closing the interview - provide an opportunity for the participant to add any further points. Talk about next steps or next interview (if necessary). Mahalo them for their cooperation and mana'o.
4. Interview note-taking

Follow the protocol set out in consent form for recording, transcribing, protection of identity and destruction of data on the recording

APPENDIX C

Course Schedule

Day 1, July 15, 2013 - Ho‘olohe: Orientation, Moenahā, Pilina

Participants will:

- Understand the course expectations
- Be immersed in a CBE classroom - greeting, protocol, sharing of mana‘o o ka lā, etc., and volunteer for kuleana for the class
- Learn about the Moenahā framework (day 1&2 combined)
- Develop participants’ understanding of CBE

Homework:

- Set up your individual page on Blackboard
- Complete the introduction blog on Blackboard
- Read "The Hour of Remembering" by Elizabeth Lindsey and "On Being Hawaiian" by Jon Osorio (all readings on Blackboard)
- Prepare oral mo‘okū‘auhau for morning halawai

Day 2, July 16, 2013 - Ho‘opili: Diving deeper into Moenahā - Ho‘oūlu

Participants will:

- Share kuleana in the morning meeting, mana‘o o ka lā
- Use the evening readings as common pieces to inform the writing of their own Philosophy of Education piece (morning writing workshop)
- Give and receive feedback on their writings
- Deepen understanding of Moenahā framework in order to start looking at their unit with CBE in mind
- Talk story with a kupuna on one of three "nānā i ke kumu" lunch sessions

Homework:

- Complete daily reflection blog on the Blackboard
- Respond to two colleague posts from any day
- Read at least three "Hawaiian Cultural Influences in Education" briefs

Day 3, July 17, 2013 - Ho‘opili - CBE demonstration lesson modeling - Mōhala i ka wai ka maka o ka pua

Participants will:

- Deepen their understanding for our classroom protocol by being active participants and leaders
- Use the evening readings as common pieces to inform the writing of their own Philosophy of Education piece (morning writing workshop)
- Give and receive feedback on their writings
- Participate, connect, adapt/adopt ideas for their own classrooms from the demonstration lessons modeled
- Start to collect resources for their own content area by searching online as well as in the Hawaiian room (afternoon research workshop)

Homework:

- Complete daily reflection blog on Blackboard
- Respond to two other colleague posts from any day and/or respond to feedback on your own posts

- Read "E Lauhoe Mai Na Wa'a: Toward a Hawaiian Indigenous Education Teaching Framework," "A Brief Overview of CBE and Annotated Bibliography," and "Culture-Based Education among Hawai'i Teachers"
- Work on Philosophy of Education paper

Day 4, July 18, 2013 - Ho'ohana - Laulima

Participants will:

- Deepen their understanding for our classroom protocol by being active participants and leaders
- Use the evening readings as common pieces to inform the writing of their own Philosophy of Education piece (morning writing workshop)
- Give and receive feedback on their writings
- Familiarize themselves with the Honua Maui Ola and Seven themes of Hawaiian CBE chart
- Use their content or grade-level hui to discuss, debate, connect with the CBE rubrics, Honua Maui Ola standards, as well as the seven themes of Hawaiian CBE chart (afternoon research and coaching sessions)
- Prepare for their demo lessons through individual coaching sessions
- Share out Philosophy of Education paper for feedback
- Talk story with a kupuna on two of three "nānā i ke kumu" lunch sessions

Homework:

- Complete daily reflection blog on Blackboard
- Respond to two other colleague posts from any day and/or respond to feedback on your own posts
- Turn in Philosophy of Education paper to Blackboard by midnight on Friday, July 19

Day 5, July 19, 2013 - Huaka'i - Puna

Participants will:

- Deepen their understanding of this wahi pana and their understanding of the following themes in CBE: Pilina Kai'āulu, Mālama 'Āina and Kōkua Kai'āulu through service learning and community outreach on the huaka'i
- Talk story with a kupuna on three of three "nānā i ke kumu" lunch sessions
- Participate, connect, adapt/adopt ideas for their own classrooms from this experience

Homework:

- Complete week one reflection on Blackboard
- Respond to one Philosophy of Education paper on Blackboard
- Read: "Grounding Hawaiian Learners and Teachers in their Indigenous Identity," *Culture, Innovation, and Promising Directions in Native Hawaiian Education*, chapter 5 and "Makawalu: Standards, Curriculum, and Assessment for Literature through Indigenous Perspective"

Day 6, Monday, July 22, 2013 - Ho'ohana -

Participants will:

- Deepen their understanding for our classroom protocol by being active participants and leaders
- Use the literature pieces shared as models for their own Identity piece
- Give and receive feedback on their writings

- Participate, connect, adapt/adopt ideas for their own classrooms from the demonstration lessons modeled
- Use their content or grade-level hui to discuss, debate, connect with the makawalu concept and how it relates to the CBE rubric, 7 themes as well as Honua Maui Ola (Critical Friends hui)
- Prepare for their demo lessons through individual coaching sessions
- Use the discussion and new learning to relook at their units

Homework:

- Complete daily reflection blog on Blackboard
- Respond to two other colleague posts from any day and/or respond to feedback on your own posts
- Work on unit revision
- Work on demonstration lesson (Thursday and Friday)

Day 7, Tuesday, July 23, 2013 - Ho‘ohana

Participants will:

- Deepen their understanding for our classroom protocol by being active participants and leaders
- Use the literature pieces shared as models for their own Identity piece
- Give and receive feedback on their writings
- Use their content or grade-level hui to continue to gather resources, critique lessons, receive and give feedback
- Prepare for their demo lessons through individual coaching sessions
- Use the discussion and new learning to revise their unit

Homework:

- Complete daily reflection blog on the Blackboard
- Respond to two other colleague posts from any day and/or respond to feedback on your own posts
- Work on unit revision
- Work on demonstration lesson (Thursday and Friday)
- Work on Identity piece

Day 8, Wednesday, July 24, 2013 - Huaka‘i - Keaukaha

Participants will:

- Deepen their understanding of this wahi pana and their understanding of the following themes in CBE: Pilina Kai‘āulu, Mālama ‘Āina and Kōkua Kai‘āulu through service learning and community outreach on the huaka‘i
- Participate, connect, adapt/adopt ideas for their own classrooms from this experience

Homework:

- Complete daily reflection blog on Blackboard
- Respond to two other colleague posts from any day and/or respond to feedback on your own posts
- Work on unit revision
- Work on demonstration lesson (Thursday and Friday)
- Work on Identity piece

Day 9, Thursday, July 25, 2013 - Ho‘opuka

Participants will:

- Deepen their understanding for our classroom protocol by being active participants and leaders
- Use the literature pieces shared as models for their own Identity piece
- Give and receive feedback on their writings
- Present their demonstration lessons (half of the participants with administrator invitations)
- Participate, connect, adapt/adopt ideas for their own classrooms from this experience

Homework:

- Complete daily reflection blog on Blackboard
- Respond to two other colleague posts from any day and/or respond to feedback on your own posts
- Work on unit revision
- Work on demonstration lesson (Thursday and Friday)
- Work on Identity piece

Day 10, Friday, July 25, 2013 - Ho‘opuka

Participants will:

- Share out their Identity piece and submit to Blackboard
- Present their demonstration lessons (half of the participants with administrator invitations)
- Participate, connect, adapt/adopt ideas for their own classrooms from this experience
- Share their revised rubrics and how it connects to the CBE rubric
- Reflect on their week 2 (on Blackboard) as well as complete the next steps plan
- Plan out the continuity sessions, including huaka‘i and guest speakers

Homework:

- Submit revised unit to Blackboard by midnight of July 29, 2013

