



ArtSmarts

2004-2005 Wells Fargo School Matinee Series

Hānau Ka Moku

October 1, 2004 11:00am

Jackson Hall, Mondavi Center

Dear Teachers:

We hope you find this CueSheet helpful in preparing your students for what they will see and hear at the Hānau Ka Moku school matinee. This guide provides background information on the artists and the performance, as well as a brief overview of Hawaii. A review of audience protocol is also included.

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Hānau Ka Moku (An Island is Born)

The **Hālau O Kekuhi** dance school and the **Tau Dance Theater** have created a stirring work combining traditional Hawaiian dance, chant, and music with contemporary dance, narrative, sets, and video. The mythic imagination gives birth to this timeless dance drama that honors the procreative forces of the earth. Modern abstraction is juxtaposed with *Hula 'Aiha'a*, a traditional Hawaiian dance form, forging the continuing story of the movement of Pele, and the creation of new land.

Hula is an ancient Hawaiian art form dating back to the islands' first Polynesian settlers. Originally a means of religious storytelling, hula is a blend of chanted poetry, movement, costume, and rhythm. The essence of hula is not the dancing but the chants--called *mele* (poetry). The movement, which includes arm and hand gestures, repeating foot patterns, and hip gyrations, accompanies the *mele* and is meant to interpret key points in the narrative. After being suppressed by Christian missionaries in the nineteenth century and co-opted by stereotype in the twentieth, traditional chant-accompanied (as opposed to more modern song-accompanied) hula enjoyed a revival in the 1970s. *Hula aiha'a* refers to a particular style of vigorous, physically demanding, and low-to-the-ground dances, many of which concern the volcano goddess Pele.

Hālau O Kekuhi and the Edith Kanaka'ole Foundation

Hālau O Kekuhi is a traditional formal hula school passed down through matrilineal descent. The hula school is internationally known for its 'aiha'a or raw and bombastic style of dance, characteristic of Hawaiian islands. Hālau O Kekuhi is the center of cultural knowledge and the most active fundraising entity for the Edith Kanaka'ole Foundation (EKF). This non-profit enterprise's mission is to teach and encourage heightened indigenous Hawaiian cultural awareness and participation through Hawaiian cultural education and the maintenance of the teachings, beliefs, practices, philosophies, and traditions of Luka and Edith Kanaka'ole. The three most recent and outstanding activities of the foundation include the organizing and hosting of the World Indigenous People's Conference on Education in Hilo in 1999, the world's first Hula Conference, Ka'Aha Hula O Halauaola in Hilo in 2001, and Hālau O Kekuhi's recent debut on Great Performances, featuring the hula drama *Holo Mai Pele* in the Fall of 2001. EKF umbrellas several programs including Ke Ana La'ahana Public Charter School, Lauhuki Preschool, Makawalu Visual Arts School, Ma'iola Indigenous Hawaiian Health Curriculum Project, Ku'ula Marine Resource Project, Papa Hulilani Indigenous Hawaiian Astronomy Curriculum Project and EKF higher education scholarship programs.

Tau Dance Theater

Peter-Rockford Espiritu founded Tau Dance Theater (TDT) in 1992 with an emphasis on solo, duet, and trio work. By 1996, TDT had developed into a professional dance company with 13 dancers. TDT's work is a reflection of its founder and Artistic Director, who is the first indigenous Pacific Islander from Hawai`i to become the director of a professional dance company. While TDT's work is deeply rooted in the traditions, spirituality, and artistry of Polynesia and the Pacific Rim nations, Mr. Espiritu—with great respect—creates from these traditional forms of expression electrifying modern works.

Peter-Rockford Espiritu started his formal dance training with Kumu Hula John Ka'imikaua and Halau Hula O Kukuna O Kala. Scholarships for study include the Colorado Dance Festival, the American Dance Festival at Duke University, and School of American Ballet in New York. As a dancer, Mr. Espiritu has performed with New York Theater Ballet, Ralph Lemon, and Svi Gothiemer in New York, David Taylor Dance Theater in Denver, and locally with every major dance company in Hawai`i, including Dances We Dance under the direction of Betty Jones and Fritz Ludin. As a choreographer, Mr. Espiritu has created dances for the Aspen Dance Festival, Arizona Arts Festival, Yuko Anami Ballet & Hits Dance Space in Japan, to name a few.

“The Tradition”

Pualani Kanaka’ole Kanahale, co-artistic director for the Hānau Ka Moku production, speaks personally about the inherited tradition:

Our family lives on the island of Hawai’i in the archipelago of the Hawaiian islands. We have inherited a rich tradition of ***hula*** (dances) and ***mele oli*** (chants), full of stories of gods and goddesses, ceremonies, prayers, protocol, imagery, wisdom, and intelligence. This tradition teaches us how to respect family, appreciate natural phenomena, memorize lengthy chants, love the land, understand hierarchy, recognize life and death cycles, and acknowledge and honor the presence of life. The gift is matrilineal; however, by adding to it our childhood experiences and paternal influences, we have gained a broader understanding of space and time in connection with cultural history and practices and their evolution.

Our dance school was named after our mother, whose name was Kekuhikuhipu’uoneonaali’iokohala. ***Hālau O Kekuhi*** is the name we gave the school to honor our mother, and the ancestors from whom this name originates. A ***hālau*** is a long house where one learns, socializes, and exhibits skills; therefore, the name simply translates as “School of Kekuhi.” The basic style of our ***hula*** is known as ***‘aiha’ā***, and our repertoire consists of chants and dances composed around volcanic activity. ***‘Aiha’ā*** is a highly energetic, bent-knee, flat-footed, low-postured, vigorous dance style, resembling Kilauea volcano itself.

One of the most traditional instruments used for hula is the sharkskin drum called ***pahu***. The ***pahu*** stands two to three feet high and is made from the trunk of the coconut or breadfruit tree. A small knee drum called ***puniu . . .*** is made from the skin of the ***kala*** fish, stretched over half a coconut shell. Another drum we often use is the double-gourd drum known as ***ipu heke***.

Mele refers to sung poetry, and ***oli*** to the voice techniques used to deliver the ***mele***. This art form is more sophisticated and esoteric than ***mo-olelo*** (prose narrative). ***Mele*** are chanted in a rhythmic manner for dancing and at other times in a nonrhythmic manner. They are sometimes composed to mark an event of immense magnitude, such as an earthquake, volcanic eruption, storm, or tidal wave. Compositions also recall events such as the birth of a high chief or a death in the family, experiences like war, and feelings such as nostalgia for a person or place. The composition process may be quite straightforward or very complex, depending on the composer’s mood and training, and other factors, such as the need to veil the identity of a hero or heroine. ***Mele*** are delivered in diverse voice styles in which performers convey the character and sounds of the natural world, such as the wind, ocean, birds, and volcanic eruptions. One word paints many

pictures, blending the mundane with the sacred and referencing gods, rituals, laws, family affairs, love, war, animals, natural phenomena, and voyages.

My sister Nalani Kanaka'ole and I are *kumu hula* of Hālau O Kekuhi. *Kumu hula* translates as “dance teachers,” with the word *kumu* meaning “the source of knowledge.” We were trained by our mother and grandmother, and we have passed on that training to our children, grandchildren, cousins, nieces, and nephews. We believe that the inclusion of family members is the key to the longevity of any tradition. . . .

Hula has gone through many different stages. Before the Europeans came, it was performed for many different reasons. It was a fun thing to do; it was also a very sacred thing to do, something one did only at a certain time, for a certain deity on certain moons, at certain ceremonies. Hula has also passed through a stage when it was forbidden, and when there was a lot of misunderstanding about its meaning. But now it is experiencing a revival. For our family, hula was always accepted. It is a gift from our ancestors, and we continue it through the generations. Hula transports us from this world into another. It is the vehicle that makes us feel and think and be very Hawaiian.

*Excerpted from **Holo Mai Pele** (2001), a book co-published by Pacific Islanders in Communications and Edith Kanaka'ole Foundation to accompany the nationally televised 'Great Performances' production (PBS) of the same name.*

The Presentation: *Hānau Ka Moku, ‘O Kama’ehu*

The Island is born, It is Kama’ehu

The island child of Haumea (earth) and Kanaloa (sea) is born. Kama’ehu, the red island, rises from deep in the ocean floor. Nurtured and cared for in the benthic realm of Kanaloa. The first occupants of Kama’ehu are *na po’e i’a*, the animate and inanimate creatures of the ocean who enjoy the deep, hot springs of Kanaloa region. Pelehonuamea, once again dutiful to her task, continues her journey eastward in search of Haumea’s womb where Kama’ehu is to be born. The new mountain child is Kama’ehu, the substance is Pelehonuamea, but the matriarch is Haumea.

Fire and water, the elements for life.

When the fontanel of Kama’ehu breaks the surface of Kanaloa's ocean water, Mauna Kea, Mauna Loa, and Kilauea will welcome Kama’ehu to the family of mountains on the island of Hawai’i.

An island emerges/ From the bottom of the sea/ An extraordinary island child

Gushing, surging, pushing/ Rising, being drawn up/ The steam blows, the sea rolls

The stones grow in agony/ From under the dark sea, the light sea/

Bursting on high, breaking the waves Kama’ehu, the red child is greeted/

By Mauna Kea, Mauna Loa, Kilauea/ The child is born, the family grows!

ACT I: Island Mountains, the family emerges from volcanic activity.

- We recognize Mauna Kea as the ancestor who gathers water with the help of the female water forms of Poli’ahu, Waiau, Lilinoe, and Kalau’akolea.
- Pele displays her many forms from Mauna Loa, twisting and twirling her steamlets of yellow lava moving in unison toward the sea. The land of Ka’u and Puna continues to grow.
- Who is the god of Kilauea mountain creating this dense steam? Pele appears from Kilauea and is hungry. Koa’e bird goes in search of the red fish and finds the Koa’e fish in the seamount of Kanaloa.
- The ocean floor rumbles. Moanonuikalehua is lined with steam stacks. With the help of the skilled eel, Manaiakalani is used to anchor a large rock and the fissure is pulled open. The ocean boils.
- The turbulent ocean attracts the attention of the god clouds who, like canoes, voyage to witness the activity. “Who is this,” the gods query, “that causes the ocean to surge, that breaks open the earth’s core, to whom belong these great columns of steam?” “It is I, Keahiloa, Pelehonuamea, Kama’ehu kama a Kanaloa!”

ACT II: The Kumulipo delineates the birthing and evolution process of land and ocean life forms. It is the organic inception of all familial patterns.

- The chanter and dancers explore the cosmos, the birthing slimes, the evolution from the coral polyp, the worm and the nurturing element, water. Water is the god.
- The deep ocean fish are born. They travel the breadth and depth of Kanaloa's realm.
- The dichotomy of land-ocean pairing strengthens the notion for procreation, regeneration and survival of the species. The dualistic nature of the Kumulipo supports the theme of survival, urgency for life and preservation of all species.
- The whale participates in the birthing cycle of sea creatures as it parades around the islands and sifts through the ocean food sources. Darkness bends back into the benthic zone of Kanaloa where Kama'ehu breathes and life begins for the child who is destined to become a mountain.

ACT III: Hulihia, a cataclysmic effect initiated by volcanism.

- The umbilical cord of the land is cut; the nets are loosened; the reddish child of Kanaloa is recognized; the niuhi is the guardian shark who leads one to the fire child and the magic words which call up the fire are chanted.
- This Hulihia brings Pele in her eruptive forms from Kahiki to the archipelago of Hawaii touching upon each island. The forms include fire, kindling, lightning, thunder, exploding stones, earthquakes, clouds, steam, smoke, winds, rain and the laws dictating the function of volcanism.
- Eruption overturns the earth, causing great atmospheric disturbances. The 'iwa bird announces the storm, the eruptive storm. It is the birth of the new child in the realm where no mortals swell.
- Recognizes Haumea and her fire child who is also known as Kalehe'oi'aipohaku, Kelehe'ai'ohelo, Kalehelewa'uhahaumea, Kama'ehu'a'Kanoloa . . . Pele. The evidence of birth, the dilation, the issue, the island surfaces. Kane of the lightning and Lono of the thunder call out to Pele. Kama'ehu is born, shouldered on the tentacles of Kanaloa of the deep

'INANA, the gods have stirred!
'INANA, the gods have created!
'IE HOLO E! And so it is!

Hawaii

Millions of years ago fiery basalt rock erupted through a crack in the floor of the Pacific Ocean. Gradually the lava cooled and formed great undersea mountains whose summits protruded from the ocean. Over the centuries the action of wind, water, fire, and ice on the chain of volcanic peaks created the islands that became the state of Hawaii—a land of exotic flowers, shining beaches, and majestic mountains.

The first inhabitants of Hawaii were Polynesian seafarers who came to the islands in sturdy outrigger canoes more than 1,500 years ago. When the British sea captain James Cook discovered the islands in 1778, he found a preliterate but thriving people who bred fish for a better catch and irrigated their taro fields. (Taro is an edible plant that grows underground tubers.) Today Hawaii has a population more varied than that of any other state: its inhabitants include descendants of the original Polynesian population, of 19th-century sailors and traders, of the New England missionaries who brought Western ways to the native people, and of the Asians and Portuguese who came as field hands to work on the islands' sugar and pineapple plantations—mixed with the service personnel from the United States mainland who arm the great Hawaii-based naval and air fleets.

The Aloha State

The state of Hawaii is a chain of rugged islands, coral reefs, and rocky shoals located in the North Pacific Ocean. It occupies all except for the 2 square miles (5 square kilometers) of the Midway Islands. The Hawaiian Archipelago is crossed near its northwestern end by the Tropic of Cancer. It is some 2,400 miles (3,860 kilometers) away from the West coast of the United States mainland.

There are about 132 named islands and islets in the chain, which curves 1,523 miles (2,451 kilometers) southeast to northwest. Hawaii's land area of 6,425 square miles (16,641 square kilometers) is less than that of any other state except Connecticut, Delaware, and Rhode Island. The state of Hawaii is composed mainly of eight principal islands. In order of size they are Hawaii, Maui, Oahu, Kauai, Molokai, Lanai, Niihau, and Kahoolawe.

Climate

The mild, uniform climate of Hawaii is famous all over the world. Wide temperature changes are unknown in the state. Despite Hawaii's location in a tropical zone, cooling ocean currents keep the climate moderate.

Natural Resources

One of Hawaii's most valuable resources is its soil. Only 8 percent of the land is used for crops, yet agriculture is one of Hawaii's major sources of wealth. Hawaii's fertile soil is composed of lava ash and soft, sandy stone. In places it has yielded 11 tons of sugar per acre, the largest yield on Earth. Because of the mild climate and fertile soil, the crop year never ends. Pineapple and sugar plantations

operate in both summer and winter.

Plant and Animal Life

Hawaii's landscape is a perpetual flower show. Hedges of hibiscus bloom everywhere. Shower trees shed their blossoms along the streets. Bougainvillea vines, night-blooming cereus, and ginger plants make the islands a paradise of bloom. There are more than 1,700 species of flowering plants and trees in Hawaii—many found only in this state. Some species have been imported from Asia, Africa, Australia, Mexico, and Brazil. A great many originated in the East Indies.

Wild animals are found on six of the islands—Hawaii, Maui, Oahu, Kauai, Molokai, and Lanai. They include deer, wild goats, and wild pigs. No snakes (except for one very small species) are found on the islands. The only land reptiles are small skinks and geckos, commonly called lizards, and toads. More than 60 percent of the nearly 90 native bird species and more than half of about 24 native land and marine mammals, reptiles, and amphibians are threatened, endangered, or extinct.

People of Hawaii

The population of Hawaii recorded in the 2000 census was 1,211,537. This was an increase of 103,308, or 9.3%, since 1990. The two largest racial groups are the Caucasians and the Japanese, followed by Hawaiians, Filipinos, and Chinese.

Hawaiian Language

The English language is the one most used in Hawaii. Many ancestral languages are still spoken on the islands, however, and many Hawaiian words are heard in everyday speech. The Hawaiian alphabet has only 12 letters: the vowels *a*, *e*, *i*, *o*, and *u*, and the consonants *h*, *k*, *l*, *m*, *n*, *p*, and *w* (sometimes pronounced like *v*). Each vowel is pronounced separately. A pidgin English, which differs from standard English in both word use and inflection, is also spoken.

History

Hawaii was settled more than 1,500 years ago by the Polynesians—a race of seafarers who probably originated in Southeast Asia. Little is known of their arrival except through old Hawaiian legends.

The island chain first became known to the Western world and recorded history in January 1778. Captain James Cook, a British explorer, came upon the islands during one of his voyages. He named them the Sandwich Islands, after the earl of Sandwich. The islands then consisted of individual kingdoms ruled

by local chiefs. By 1810 one ruler had conquered the others. Kamehameha I and his descendants then ruled the islands for almost a hundred years.

In 1820 the first companies of American missionaries arrived from New England on the *Thaddeus*. Other missionaries followed, from Europe as well as America. They became advisers to the Hawaiian rulers and were influential in liberalizing the government and in advancing education, including a written language. Christianity, both Protestant and Roman Catholic, became the national religion.

As early as 1826 a United States Navy captain negotiated one of the first commercial treaties with Hawaii. Whaling ships from New England and fur-trading ships from Russian America (Alaska) used Hawaii as a supply point. In the next decades trade increased tremendously.

Annexation by the United States

In 1858 the Kingdom of Hawaii applied for annexation to the United States but was refused. In 1893 Queen Liliuokalani tried to replace the so-called “bayonet” constitution forced on her predecessor in 1887. This led to a revolution. A group of residents, mostly Americans who had become prominent in the Hawaiian economy, engineered the overthrow of the monarchy.

The new government applied for annexation to the United States. When this request was again refused, the rulers established a republic in 1894, with Sanford Ballard Dole as president. Finally, in 1898, a treaty of annexation was concluded. In 1900 the Territory of Hawaii was established. The Organic Act gave the people greater political power than they had possessed under their kings. American institutions and influences spread throughout the islands, and the economy made rapid progress.

Pearl Harbor and World War II

By a treaty in 1887 Oahu's Pearl Harbor had been turned over to the United States to be used as a ship coaling and repair station. In 1908, as the Navy was being upgraded, the building of a great naval base began there; the War Department, meanwhile, ordered the construction of Schofield Barracks. United States Army and Navy installations were expanded.

On Dec. 7, 1941, the Japanese attacked Pearl Harbor. Honolulu proved to be the only American city under attack during the war. Fearing an invasion attempt, the Army proclaimed martial law (later found to be unconstitutional by the Supreme Court). Civil government was not restored until October 1944. Anxiety arose at the presence of more than 150,000 people of Japanese birth or extraction

on the islands. Suspected leaders were interned, but the vast majority worked peaceably on the plantations

and on construction projects. Hawaiian-born Japanese American troops achieved a notable combat record in Italy during the war.

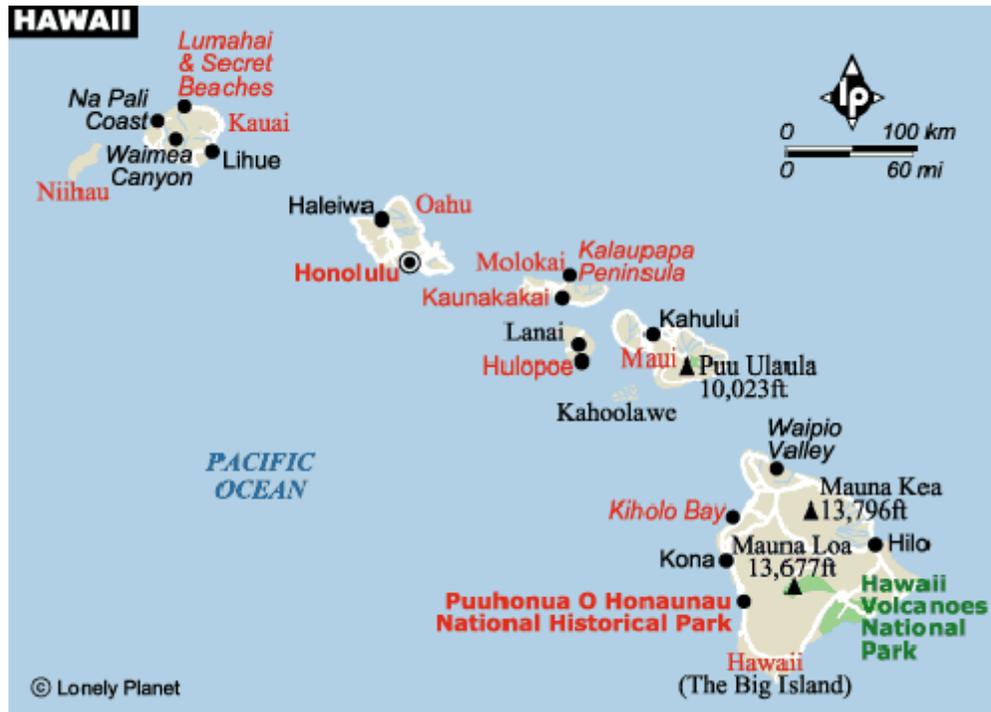
Statehood

After the war the people renewed their plea for statehood. A bill for Hawaiian statehood was passed by the House of Representatives in 1947 but did not meet Senate approval. Finally, on March 12, 1959, Congress voted to admit Hawaii as the 50th state. On June 27 Hawaii's voters approved immediate statehood. President Dwight D. Eisenhower signed the proclamation making Hawaii a state effective August 21. After attaining statehood Hawaii's economic development was rapid, particularly in industrial diversification and tourism.

This article was excerpted from:

"Hawaii." Britannica Student Encyclopedia. 2004. Encyclopædia Britannica Online.<
<http://search.eb.com/ebi/article?eu=296707>>.

Map of Hawaii



-map taken from <http://lonelyplanet.com>

THINK ABOUT IT!

Talking with your teacher, friends and family about a performance after attending the theater is part of the experience. When you share what you saw and felt you learn more about the performance. You can now compare ideas and ask questions and find out how to learn even more. Here are some questions to think about:

- 1) How would you describe the music of Hawaii to a friend?

- 2) What feelings did you have while you listened to the music and watched the dancing?

- 3) What did you like best about the performance and why? Was the program different from what you expected? How?

- 4) Write a poem expressing your impressions of the performance: what you saw (the dancers, singers and musicians, the costumes and instruments); what you heard (the songs and instruments); and the kinds of feelings and thoughts you had during the show.

- 5) How was the hula dancing in this performance different from what you imagined or had seen before?

This CueSheet was prepared by ANETT JESSOP, Graduate Researcher, Davis Humanities Institute

ATTENDING THE THEATER

What is expected of student audiences at the matinee:

- * Enter the auditorium quietly and take seats immediately
- * Show courtesy to the artist and other guests at all times;
- * Demonstrate appreciation for the artist's work by applauding at the appropriate times;
- * Refrain from making unnecessary noise or movements;
- * Please eat lunch before or after the performance to avoid disruption;
- * Please turn off cell phones and pagers. Flash photography is strictly prohibited.
- * Relate any information acquired from the pre-matinee discussion to the new information gained from the matinee.

What you can expect of your experience in a performing arts theater:

A theater is a charged space, full of energy and anticipation. When the house lights (the lights that illuminate the audience seating) go down, the excitement level goes up! Theaters are designed so that the voices of the singers and actors and the music of the musicians can be heard. But this also means that any sound in the audience: whispering, rustling of papers, speaking and moving about, can be heard by other audience members and by the performers. Distractions like these upset everyone's concentration and can spoil a performance.

The performers on stage show respect for their art form and for the audience by doing their very best possible work. The audience shows respect for the performers by watching attentively. Applause is the best way for audience members to share their enthusiasm and to show their appreciation for the performers. Applaud at the end of a performance! Sometimes the audience will clap during a performance, as after a featured solo. Audience members may feel like laughing if the action on stage is funny, crying if the action is sad, or sighing if something is seen or heard that is beautiful. Appreciation can be shown in many different ways, depending upon the art form and the culture(s) of the people in the audience. While the audience at a dance performance will sit quietly, other types of performance invite audience participation.