



Second Stage study guide

February 2018



By Moses Goods and Friends

The Cast

Moses Goods
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The Artistic Staff

Directors
Set, Prop, Light Design
Projection Design
Costume Design
Sound Design
Stage Manager
Study Guide by

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WE WELCOME YOU TO HONOLULU THEATRE FOR YOUTH!

The year-round work of HTY is supported in part by a grant from the State Foundation on Culture and the Arts with funds from the Hawaii State Legislature. This support, with a grant from the National Endowment for the Arts and gifts from private foundations, the corporate community and individuals, enables HTY to offer plays to schools at nominal cost.

Introduction

TEACHER PREVIEW

HTY invites you & a guest FREE to *Kinolau* on Fri., Feb 9 at 7:00pm or Sat, Feb. 10 at 4:30 pm at Tenney Theatre. Please call ahead for reservations.

USING THIS GUIDE

For a more complete list of Standards Connections, please visit the HTY website:
<http://www.htyweb.org/wp-content/uploads/2017/03/kinolau-standards.pdf>

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---Take your trip to the HTY production of Kinolau---

AFTER THE SHOW Activities	Page	STANDARD CONNECTION
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CONTACT US. TELL US WHAT YOU THINK.

Feedback Forms: Please return an evaluation form after seeing the performance. We often contact teachers for further information, so include your name, school address and email address.

HTY Online: Visit our website for last minute changes or special offers, www.htyweb.org.

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 Stu Hirayama, *School Reservations Manager*

For Teachers

INTRODUCTION from Artistic Director, Eric Johnson

It is wonderful to have Moses Goods back creating work for the HTY stage. This particular production celebrates traditional practice and stories but also asks powerful questions of how these stories speak to contemporary audiences. The study guide for this production will allow you to prepare students for the production and to meaningfully follow up with the experience. As always, these activities are integrated into the Standards appropriate for your students so using these lessons in the classroom should be simple and effective. We welcome your comments on the production and on any of these materials as our goal is always to design work that integrates and enhances your teaching. Mahalo for making HTY part of your teaching!

PEOPLE POWER: An Opening Activity

Our 2017-18 season theme is “The Power of People!” Start your HTY journey before traveling to the theatre with the following activity, giving students the opportunity to imagine their own story, together.

ONE WORD STORY

Preparation: Sitting in a circle, the class will create a story together. Each participant contributes one word at a time as you go around the circle. The words should connect to create sentences and the sentences string together to create a single story.

Guidelines:

- Do not think too hard. It is only one word. Trust intuition.
- Words like “a,” “and” and “the” are important words.
- Do not tell anyone else what word to say.

Procedure: As students slowly build off of each other to create the story, occasionally repeat it back, so students can stay abreast of the basic plot. Guide the students to incorporate the following simple properties to help shape the story and give it purpose:

- Character(s)
- Want/Goal
- Problem/Obstacle

Resources

BOOKS

Native Planters by E.S. Craighill Handy, Elizabeth Green Handy & Mary Kawena Pukui

Daughters of Haumea: women of ancient Hawai'i by Lucia Tarallo Jensen & Natalie Mahina Jensen.

Don't look back: Hawaiian myths made new, edited by Christine Thomas

From the Mountains to the Sea: Early Hawaiian Life by Julie Stewart Williams

Resource Units in Hawaiian Culture by Donald D. Kilohani Mitchell

WEBSITES

Hawaii Alive, a web resource, has a wide range of materials from Bishop Museum collections:

<http://hawaiialive.org/topics.php?sub=Early+Hawaiian+Society&Subtopic=109>

www.bishopmuseum.org - Bishop Museum

Animated Pele Story

<http://oiwi.tv/keiki/pele-searches-for-a-home/>

For Teachers

Before Seeing the Show

What is *kinolau*?

Kinolau literally means “many forms” or “bodies” (Kino=body lau=many). They are the physical manifestations of an akua (god). Every plant and animal is an embodiment of a god. So are clouds, rain, the movement of lava, the currents of ocean and air.

Kinolau suggests a way of being that enabled Hawaiians to thrive on remote and isolated islands for more than a thousand years. “Our ancient kūpuna [elders] were aware of the need to be respectful of the environment,” says Hokulani Holt, a Hawaiian cultural expert and revered kumu hula. “Agrarian societies cannot survive if they don’t know every nuance of the environment: soil, plant cycles, wind. . .” One way to perceive these nuances is as *kino lau*.

“In the relationship between the Hawaiian and his environment, things were not all bad or all good. They had both, just like us. Some might think that the shark is bad because of his predatory nature, but the good he provides is the balance within the ocean. Thus, the ali’i [chief] was seen as a shark on the land; hopefully, when what he does is done well, he achieves the same thing.”

In traditional society, she explains, “Everyone needed to know a little about different things. There was also an imperative to have specialists to take that understanding to a higher level. The culture becomes more cohesive, because you need everyone.”

TALKING POINTS: Before visiting the show

Playwright and performer Moses Goods created this play ... “to encourage empathy for certain Hawaiian concepts, particularly human beings’ relationship and connection to the natural world.” Below are a selection of stories that will be featured in the HTY play. Even in these small descriptions, what do you notice about the gods, humans and nature?

Kamapua‘a: The ‘Pig-god’ has many kinolau. He can change from fish to tree to an irresistibly handsome man to a pig, his famous form. In the story, he travels to Kahiki in search of ‘love,’ using his kinolau to overcome obstacles he encounters.

Kū: One of the 4 major akua, Kū has many kinolau and is a great provider. In the story, it is a time of famine and people are perishing. To save his family and people Kū sacrifices himself by becoming an ulu tree (breadfruit) so that others may live.

Laka: The primary goddess of hula. In the story, we learn how and why hula dancers adorn themselves with specific plants while dancing.

Hāloa: An akua that was stillborn but lives on as the kalo plant, because people cultivate and care for it. This story shows the relationship of people and nature; take care of it and it will take care of us.

Mauna Kea: Both a dwelling place and an earthly manifestation of Wākea the sky father. Wākea and Papa (Earth mother) are believed to have brought people and the land into existence.

Pele & Namakaokaha‘i: See one version of a story about these sisters in this guide.

For Teachers

Play Related
Activities

Read a *kinolau* Story

Distribute copies of the **FOR STUDENTS: How Pele Came to Hawai'i** page (pg. 6) to your students. Read it aloud with student volunteer readers or pair students up and have them read it out loud together. After reading, use the other activities on this page to discuss and explore the characters and ideas in the story, paying particular attention to how nature is portrayed through the story.



After Reading *How Pele Came to Hawai'i*

Once students have read *How Pele Came to Hawaii*, discuss the questions below.

Questions about the reading:

- What did you like best about the story? Why?
- What surprised you in the story? Why?
- Who are the characters?
- What is the setting?
- The title suggests a 'Legend' – what are the *legendary* events of this story?
- What does this story teach the reader about the personality of the gods and goddesses?
- What does the story help the reader learn about Hawaiian history and values?
- This story is a *mythology* style tale: it describes epic events of history. What does this story explain about our world or life?
- Which events in the story do you think **COULD** happen and which are more **IMAGINARY**? Tell why you believe that.

Dramatic Art: Bring a Story to Life

Here's a simple and engaging way to bring a story to life in your classroom. This can be done with any story, but we suggest you start with HOW PELE CAME TO HAWAII story. Proceed as follows:

- 1) Read the story aloud and identify the characters, place, time, important events.
- 2) Divide the class into small groups of 2-4 students.
- 3) Identify 5 or 6 action-oriented moments. Guide your students to create frozen pictures or 'tableaux' with their bodies to show the characters in each moment (For young students, consider giving each student pair one moment of their own).
- 4) After creating all of the tableaux, read the story aloud, having the groups create each tableau as you reach that moment in the story.
- 5) If desired, allow the students to put the frozen pictures into action for a few seconds and freeze again.

For Students

How Pele Came to Hawai'i



Long ago Pele lived with her family on an island of Far Kahiki. She quarreled with her powerful sister, Namakaokaha'i, a goddess of the sea, and Namakaokaha'i sent tidal waves to overflow Pele's lands and destroy her houses. Helped by her family, Pele fought the sea goddess, but was defeated.

One of her brothers, the shark god, provided a canoe, and brothers and sisters sailed with Pele over the many-colored sea. Whenever they found an island, Pele tried to make a home, but always Namakaokaha'i followed and drove the family away.

At last they reached the island we call Kaua'i. There Pele dug with her sacred digging stick, throwing up lava to form the hill still called Pu'uopele, The Hill of Pele. In the fire pit she had made, she and her brothers and sisters lived contentedly.

Alas! Namakaokaha'i climbed to a high mountain top and, as she searched the sky, saw the glow of fire reflected on the clouds. "She lives! Pele lives!" the angry goddess shouted and rushed to the attack. Though brothers and sisters gathered about Pele and all fought bravely, they were defeated and fled before Namakaokaha'i.

Pele and her family reached O'ahu and once more Pele dug. She made a fire pit as she had done before, but salt water rose in it and drowned her fire. Today we call the pit she dug Salt Lake.

At Le'ahi, which we call Diamond Head, Pele dug a fine crater, but once more water put out her fire. Again and again Pele tried -- on Moloka'i and West Maui. No better luck! Always salt water flowed in, and the fire was destroyed.

Finally, on the top of Haleakala on Maui, a splendid pit was dug. Here the family lived, satisfied that they had a lasting home.

But again, from her lookout, Namakaokaha'i saw smoke and glowing clouds. Once more she rushed to the attack. But Pele had grown strong and confident. This time she fought single-handedly with her powerful sister. Long the battle raged, but at last Namakaokaha'i won. She left the family mourning over Pele's death and returned to her own island in triumph. "Pele is no more!" she cried. "Her power is destroyed!"

Once again, from her point of lookout, Namakaokaha'i searched the sky. What did she see? Over Mauna Loa, on the island of Hawai'i, dark smoke hung. The clouds above glowed red, and plainly the sea goddess saw among the clouds the form of a beautiful woman.

"Pele lives!" she muttered. "She has become a goddess whom I can never kill."

The brothers and sisters also saw the lovely form among the clouds. "Pele lives!" they cried joyfully and joined Pele in her new home, the fire pit of Kilauea. There the brothers tend her fires, and the sisters dance the hula or string lehua lei.

For Teachers

Post-show Writing

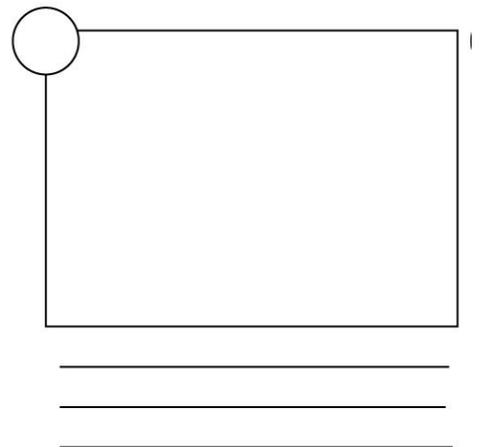
Writing: A Shapeshifter Tale

Shapeshifting is a common theme in mythology and folklore in which a character is able to completely change form or identity.

Guide students to create A SHAPESHIFTING TALE: Which creature would you like to write about?

- **Kupua:** With the power of appearing in different kinds of bodies, they are usually cruel and ready to destroy any persons they catch. There are also many kupuas of kindly spirit who give watchful care to the members of their own families.
- **Leshy:** A male woodland spirit that looks like a common peasant with glowing eyes and can shrink themselves into a blade of grass or grow to the size of the tallest trees.
- **Selkie:** Seals that can transform themselves into human form by shedding their seal skin. They can make contact with humans for only a short amount of time before they must return to the sea.
- **Berserker:** Human warriors that transform into wolves, bears, and wild bulls in battle.
- **Kitsune:** Intelligent and magical foxes that can assume the shape of a beautiful woman, young girl, or elderly man and are great tricksters.
- **Púca:** A mythological fairy that can assume the form of a horse, rabbit, goat, goblin, or dog.
- **Encantado:** Most commonly viewed as a freshwater dolphin or sea snake that has the ability to shapeshift into human form. They have superior musical ability and are attracted to parties.
- **Aswang:** A combination of vampire and witch, these female creatures are capable of transforming into either a huge black dog or a black boar. The creatures stalk human beings at night.
- **Lycanthrope:** Mythological humans that can shapeshift into wolves or wolf-like creatures. They have super-human strength and senses, far beyond those of either wolves or men.
- **Yakshas:** Male supernatural beings and demons that are sometimes benign and sometimes malevolent toward human beings, they can be handsome youths or hideous, potbellied, humpbacked black dwarfs.

Writing Prompt: Guide students to imagine a young person or even themselves as a type of shapeshifter. Use the *FOR STUDENTS: Storyboard* page to help students imagine what adventures their character or they themselves might have as that shapeshifter. How might being a shapeshifter be a challenge, be helpful or make their life more difficult?



Using the Storyboard:

- 1) Fill in the circle with the number of the scene.
- 2) Draw in the square the major action of the scene.
- 3) Write a few words on the lines that describe who is in the scene and what is happening
- 4) When finished, have students share their stories with each other by showing the storyboard and telling the tale.

For Students

Storyboard

The storyboard consists of six rectangular panels arranged in two rows of three. Each panel has a small circle at the top-left corner connected to the panel by a vertical line. Below each panel are three horizontal lines for notes.