



Discussions Related to the Play's Themes

Below are some questions related to the themes and action of the play.

Cultural Heritage

- Where is the place you call 'home'? Why is that place 'home' to you?
- What do you know about the history of your culture(s)?
- What do people in your family or from your 'home' value? Why is that important to them?
- What would you want other people to respect about your cultural heritage(s)?

Traditions: Sharing your traditions with someone can be a meaningful experience.

- What are some traditions we have here in Hawaii that you do not see anywhere else? How do you feel about those traditions? Are they important? Why or why not?
- What are some other traditions we see practiced around the world? Why might these traditions be important to the people who practice them?

Home

- What defines a 'home'?
- When you say *home* what does it make you think of? Who does it make you think of?
- What makes you feel like you are home?

Music: We all like music. Our lives, traditions, families and culture often include special or unique music.

- What's your favorite music? When and where do you usually listen to it?
- What kind of music do you like singing or playing?
- What's a special event that you enjoy that features music?
- What kind of music best describes you? Your family? Your culture?

Heroes and Heroines

- Who do you consider a "hero" and why? What makes that person a hero?
- What's the difference between a hero and a superhero?
- Why do we need heroes?
- Whoever did something special for you that makes him/her a hero to you?
- Has anyone ever called you a hero? What did you do that made you a hero?

Adventurous Journeys

- What's the most adventurous journey you've been on? Where did you go? How did you get there?
- What's an adventure you'd like to go on one day?
- What makes a journey 'adventurous'?
- Whoever did something special for you that makes him/her a hero to you?
- Has anyone ever called you a hero? What did you do that made you a hero?



Creative Expression: The Robin Hood of Hawaii

Here's a simple and engaging way to bring a story to creative life in your classroom. The story included below is the *Ballad of Ioane Ha`a*, which tells of the Hawaiian Robin Hood of Mauna Kea.

Procedure

- Read the story aloud and identify the characters, place, time, important events.
- Divide the class into small groups of 2-4 students.
- 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.
- After creating all of the tableaux, read the story aloud, having the groups create each tableau as you reach that moment in the story.
- If desired, allow the students to put the frozen pictures into action for a few seconds and freeze again.

The Ballad of Ioane Ha`a

*On the mount'n of the great Wākea in the misty, foggy rain,
Was a man who could name every slope, every ditch, every hill and plain.
No boundary line or fence,
could keep his horse from riding hence,
An' wherever he'd roam became his home. Ka 'ōiwi o ka 'āina nei.*

*He had a long white beard and the ranchmen feared when he rode onto their land,
On a jet-black steed, that would jump and kneel on his firm command.
When it came to roundup time,
All the ranchmen then would find,
That a heifer was missing from their herd, stolen by his hand.*

*Ha`a ē!
Ha`a ē!
Ma kona lio 'ele'ele i ka uhiwai ē.
Ke kia'i o ka mauna of yesterday.*

*All the ranchmen knew the very one that was to blame.
When they saw him straddled on his horse across the range,
With eyes like the shimmering sea,
He mau maka 'ālohilohi had he.
He was the dreaded one, Ioane Ha`a was his name.*

*Then a chase was on but the ranchmen knew that it would be in vain.
For when Ioane Ha`a rode you'd think he was insane.
Over gulch and river, he'd bound,
Not a better rider could be found.
And in the end, he'd stop and squat down just to mock their pain.*

*Ha'a ē!
Ha'a ē!
Ma kona lio 'ele'ele i ka uhiwai ē.
Ke kia'i o ka mauna of yesterday.*

*The only hope they had was that the law would catch this man.
But even they felt hopeless when that black horse ran.
They combed every rock and hill,
Using every last drop of will,
And finally caught him giving him a sentence to the can {NOTE: meaning 'jail'}.*

*But nowhere on the island could they hope to find,
A prison that could hold him and his dangerous mind.
So, they put 'em on a ship to sail,
To Honolulu for a proper jail.
But even that was not enough to keep this man confined.*

*Ha'a ē!
Ha'a ē!
Ma kona lio 'ele'ele i ka uhiwai ē.
Ke kia'i o ka mauna of yesterday.*

*In time, he made a prison break and stole again
But this time something was exposed about him when,
The things he took and stole,
He gave to a couple poor and old.
And so, seen was the truth of loane Ha'a then.*

*So, then it was from that point on that all would know,
loane was a hero not a criminal.
He never stole out of greed,
He gave it all to the ones in need.
He me'e kaulana 'o loane no kākou.*

*Ha'a ē!
Ha'a ē!
On Mauna Kea he would stay,
Protecting the Hawaiian way.*



Writing: Newspaper Reporting

In 1908, Ikuda Purdy, a paniolo at Parker Ranch, took home the world championship roping title in a cowboy competition Cheyenne, WY. Below is a newspaper clipping from the time. Guide students to write the news article that accompanies this headline.

Procedure:

*Copy and distribute the second page of this activity to students.

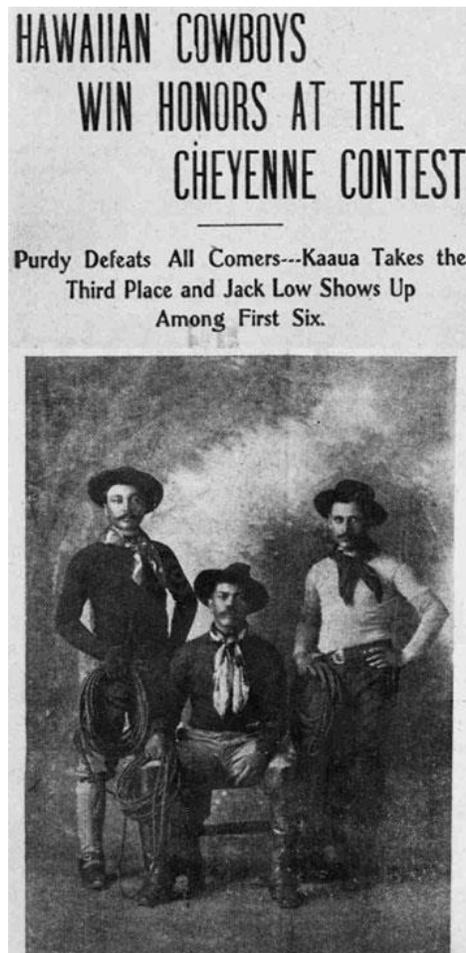
*Review the key elements of a news report.

*Guide students to address the following in the article:

- Describe how they looked.
- Describe how they rode their horses.
- Describe what they did that might have wowed the audience.
- Describe how they roped the steer.
- Describe how they performed rope tricks.

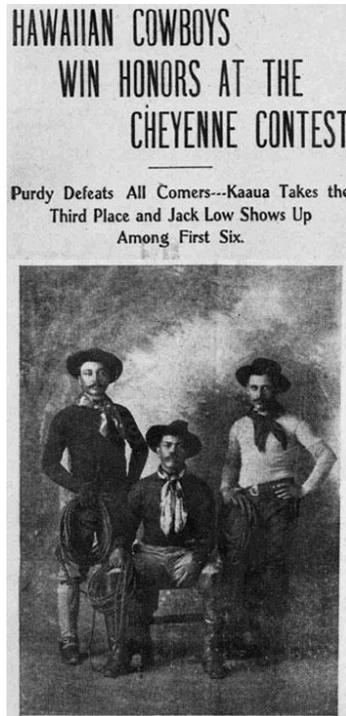
*Build from the following information:

The paniolo made a colorful entrance in Cheyenne. They wowed the spectators. Ikuia Purdy won the steer-roping contest in 56 seconds. Archie Ka`au`a came in second. Jack Low suffered an asthma attack during the competition but placed sixth.



Key elements of a News Report are:

1. **Headline**
 - a. Catches your attention
 - b. Sums up the story
2. **Placeline**
 - a. Where the story begins.
3. **Lead**
 - a. The opening section
 - b. Gives most important information
 - c. Should answer most of the 5W's
4. **Body**
 - a. Supplies detail
 - b. Most important details come first
 - c. Simple true statements
5. **Quotation**
 - a. What someone actually said
 - b. Adds accuracy
 - c. Adds "at the scene" feeling

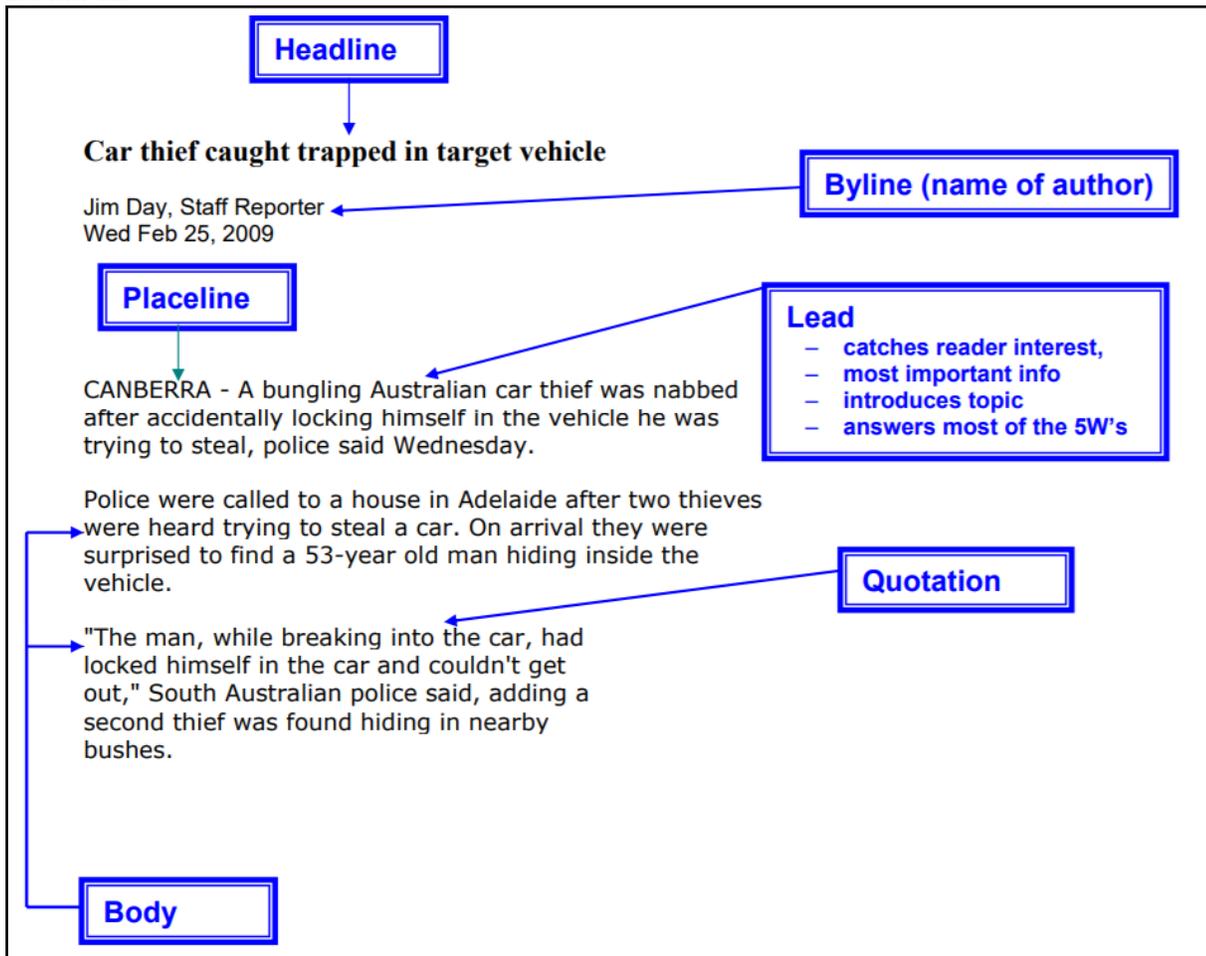


The paniolo made a colorful entrance in Cheyenne. They wowed the spectators. Ikua Purdy won the steer-roping contest in 56 seconds. Archie Ka`au`a came in second. Jack Low suffered an asthma attack during the competition but placed sixth.

Describe

- *How they looked.
- *How they rode their horses.
- *What they did that might have wowed the audience.
- *How they roped the steer.
- *How they performed rope tricks.

EXAMPLE:





MY CULTURE/MYSELF

Guide students to create a collage that shows their cultural identity, using the accompanying template.

Materials: student-selected images and pictures; glue; markers

Procedure:

- Copy and distribute the My Culture/My Self page.
- Guide students to write ideas about themselves in each of the four categories.
 - My Family Background-Where does your family come from (what countries or cultures?)
 - Family Traditions-What special holidays does your family celebrate?
 - Where I Live-What neighborhood do you live in? What's special about it?
 - Cultural Traditions-What activities are you involved in? (Hula, lion dancing, taekwondo, ukulele)
- Assign students to collect images related to each of the categories (pictures, magazine clippings, internet sources)
- Guide students to either rip or cut out the images and attach them to the back of the My Culture/My Self page.
- Guide students to share their My Culture/My Self pages with each other, discussing their personal cultural history.

My Culture/Myself

MY FAMILY BACKGROUND

FAMILY TRADITIONS

WHERE I LIVE

CULTURAL TRADITIONS



Reading: Paniolo Timeline

Copy and distribute this page to students. Guide students to take turns reading segments in order to learn a little more about the history of Paniolos in Hawai'i.

Ancient Hawai'i - No large land mammals.

1793 - Captain George Vancouver gifts a few cattle to Kamehameha I. It started a rich tradition of cowboy and ranch culture that is still visible today. However, the first cows and bulls fared poorly, either falling ill and dying or being quickly killed and eaten.

1794 - Vancouver landed additional cattle at Kealahou and strongly encouraged Kamehameha to place a 10-year kapu on them to allow the herd to grow.

1803 - American Richard Cleveland presented horses - a stallion and a mare - to Kamehameha.

1815 - The oldest and most famous of Hawaii's ranches is Parker Ranch on the Big Island. John Palmer Parker, a sailor from Massachusetts, settled in Hawai'i and worked for Kamehameha I as a bull hunter and keeper of royal fishponds. After marrying chiefess Keli'ikipikaneokaolohaka, he established a two-acre ranch on the slopes of Mauna Kea, buying the land from Kamehameha III and later expanding it with his wife's 640 acre inheritance. Parker's descendants continued to expand the ranch, eventually making it the largest ranch under individual ownership in the United States with 225,000 acres and 50,000 cattle.

1832 - Kamehameha III sent one of his high chiefs to California to hire cowboys who could round up wild cattle and teach Hawaiians cattle and horse handling skills. Three Mexican-Spanish vaquero (cowboys) began working on Hawai'i island, first breaking in horses to turn them into working animals, then rounding up and handling herds of cattle. Hawaiian paniolo traditions were strongly shaped by the Mexican vaquero heritage that stemmed originally from Spain.

Up to 1846 – The cattle grew into a huge problem and a dangerous nuisance. 25,000 wild cattle roamed at will and an additional 10,000 semi-domesticated cattle lived alongside humans. A wild bull or cow could weigh 1,200 to 1,500 pounds and had a six-foot horn spread. Huge herds destroyed native crops, ate the thatching on houses, and hurt, attacked and sometimes killed people.

In addition to causing erosion damage to the land, these animals also affected what foreign plants were brought to the Islands. While native koa, `ohia, uhiuhi, elama (native ebony), kauila, halapepe, `aiea, mamane and `iliahi began to disappear, other non-native species were planted as cattle feed.

After 1830 - The kapu was lifted and the hunting of wild cattle was encouraged. The king hired bull hunters from overseas to help. Many of these were former convicts from Botany Bay in Australia. Hunting sometimes ended in inadvertent tragedy. Bull traps caught unsuspecting humans with alarming frequency.

After 1905 - They introduced kiawe as another cattle feed, a shallow-rooted, thorny tree that is now ubiquitous.

1908 – At the Frontier Days celebration in Cheyenne, Wyoming, Hawaiian paniolos Ikuu Purdy, Archie Ka'au'a and Jack Low scored first, second and sixth place in the steer-roping competition.



Getting to Know the Paniolo

Adapted from Nā Paniolo o Hawai'i

Cowboys in Hawai'i are known as *paniolo*. This is a term that evolved from the word *español* (meaning Spanish), that was used in the early years to refer to the Spanish-Mexican *vaqueros* brought to Hawai'i in the 1830's to teach Hawaiians how to handle and manage descendants of the first introduced cattle. Today, paniolo is a term used for the Hawaiian or Hawai'i born cowboy working on island ranches. It is also a general term which can be used for the rural, ranch related lifestyle in Hawai'i.

Over the years ranching has become an important part of the Hawaiian economy. Today, active ranches can still be found on the islands of Hawai'i, Maui, Moloka'i, O'ahu, and Kaua'i. The cattle industry appears strongest on the island of Hawai'i, where ranches such as Parker, Hu'ehu'e, Pu'uwa'awa'a, Kahuā, Kealakekua, Hualālai, McCandless, Kahuku, Kapéala, and Keauhou continue to work large herds of cattle. Maui also has very active ranches: such as Haleakala, 'Ulupalakua, Kaupō, and Hana. Moloka'i has both Pu'u O hoku and Kualapu'u ranches. O'ahu has a few smaller ranches and the largest feed lot in the state, Hawai'i Milling and Feedyard, located in 'Ewa. Kaua'i still counts Makaweli, Kīpūkai, Kīpū, and to a lesser extent, Princeville ranches as active. There are numerous small ranches on all of the islands, many of them run as family operations.

Men and women of Hawaii's diverse ethnic groups have been attracted to the ranching lifestyle. Though during the early years most paniolo were Hawaiian, today the names and faces of Portuguese, Puerto Ricans, Spanish, Mexicans, Japanese, Chinese, Filipinos, and Caucasians can be found in and around the ranches. The language of working cattle and the art of saddle-making remain Hawaiian, with regional differences in nomenclature and pronunciation probably due to geographic isolation and linguistic variations.

A common thread that binds the ranching community together is a deep love for the *'āina* (the land) and a willingness to enjoy nature in all of her unpredictable moods, including her fiery volcanic rage and her breezy gentility. Patience and strength, forged from long years of simplicity and hard work, seem to be the backbone of the paniolo and his family. Like their counterparts in the American West, paniolo are expert riders, ropers and cattlemen. In addition, they are often great fishermen, skilled in the throwing of a net and very knowledgeable in the behavior of ocean currents and various types of fish!

Another important, yet perhaps unexpected, characteristic of paniolo in Hawai'i is their sensitivity to beauty, both at work and at home. The beauty is balanced by a certain degree of harshness, which comes with the realities of raising and slaughtering animals, the physical endurance required from man and horse, and the ever-present danger of the work. Beauty is to be found in their environment and in the forms, textures, embellishments, and sounds of paniolo equipment. The combining of subtle fragrances in a flower lei, the appreciation of a well-made saddle or hat, the delight in seasonal colors of high volcanic slopes, and the enjoyment of the sweet sound of *kēpā pele* (bell spurs) jingling through the silence of an early morning are all part of a complex and wonderful array of sensitivities embraced by paniolo.

Hawaii's ranching industry is now undergoing rapid change. Large landholders are under pressure to realize greater economic returns with fewer expenditures. Many ranches are, in turn, adapting to the demanding times with new strategies: improved grazing techniques, diversified livestock, trail riding, windmill farms, small-scale real estate development, and flower farming. In spite of inevitable modernization, much of the ranching community continues to cherish long-held traditions and looks forward to a promising future.



Reading & Drawing: Paniolo Skills

Read or distribute the text below that describes the skills and work of the paniolo. After reading, guide students to draw a picture that captures a paniolo's life, based on the text. When finished, ask students to share their drawings and identify which part of the text gave them the idea for their drawing.

Paniolo Skills

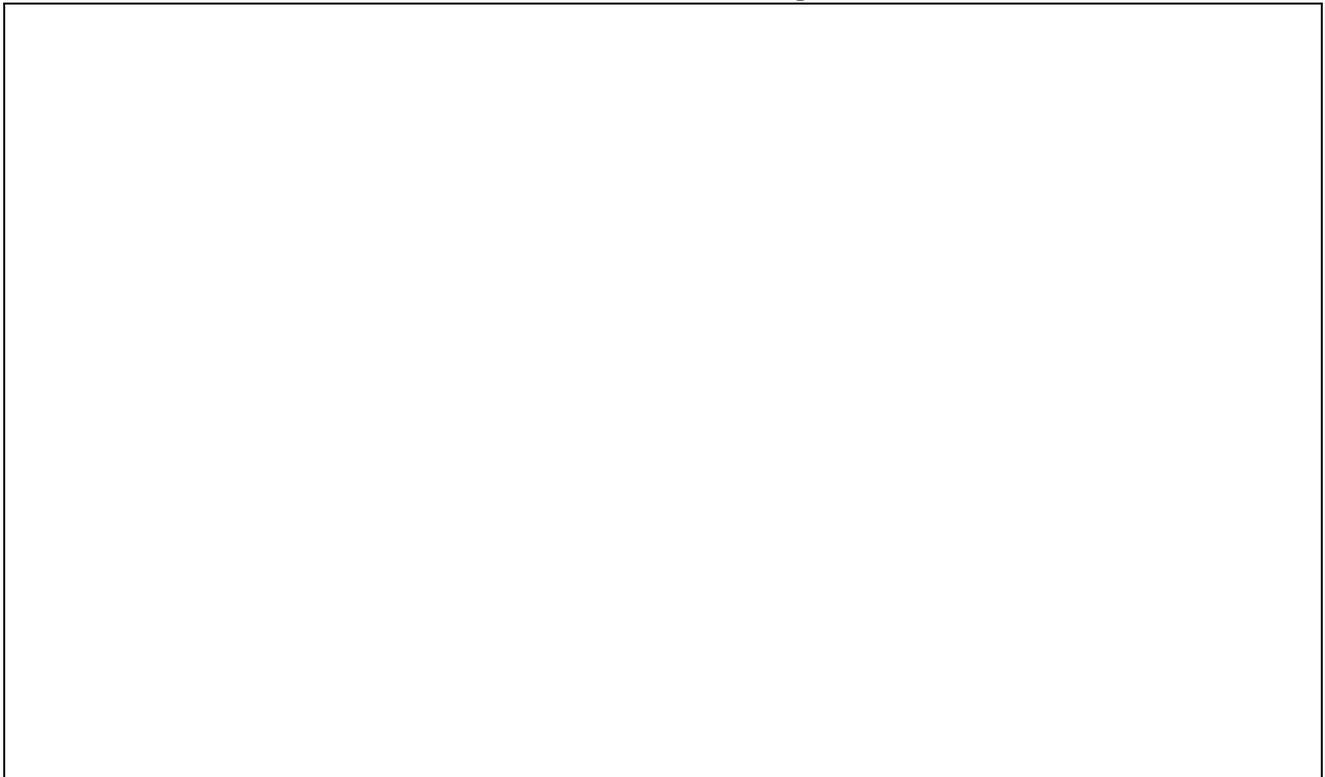
The first skill the paniolo needed was horse handling. Most of the early horses in Hawai'i were mustangs, tough strong horses that required a minimum of care. Many were not well trained or were only partially 'broken' or well-trained.

Once trained, a 600 – 900-pound horse could carry heavy loads, climb rugged hills and work hard all day. In corralling and driving cattle, they were an essential partner for the paniolo.

The paniolo used their roping skills to control and thin the cattle herds. Paniolos learned to work with leather to create saddles and how to cut and braid rope lariats. In the hours after work, paniolos played guitars, ukuleles and sang.

Paniolo became skilled in transporting cattle from land to sea. Cattle were shipped live and transferred from neighbor islands to the Honolulu stockyards for sale. Paniolo sitting atop their horses swam cattle out through the surf to waiting longboats which then rowed out to the steamer.

Paniolo Skills Drawing





Hawaiian Cowboy: A song of the paniolo

Listen to a song of the Hawaiian cowboy at <https://www.youtube.com/watch?v=-4r227kIJLc>

Words & music
by Sol K. Bright

Ulu lei, 'o lei lehua
Lei lehua, 'o lei lehua
Lei lehua, 'o lei lehua
'O nā lei, lei u'i ē

Trot (my) wreath, o wreath of lehua
Lehua wreath, o wreath of lehua
Lehua wreath, o wreath of lehua
The wreaths, the beautiful lei

He wahi lio Lehua kou inoa lā
Hanohano wale 'oe Hawai'i lā
E like kou holo 'ana me ka 'ō'io lā
Ke kolo, ke kuli, ke ku'i kolo iho 'oe
'Auhea wale 'oe te wahine holo lio
Pua nani a'o Hawai'i lā
Aloha i ka Hawaiian cowboy

You are a fine horse, Lehua is your name
Magnificent one of Hawai'i
Your ride is smooth like the bonefish
You crouch, work the knees, and you post
Listen you, oh horsewoman
Beautiful blossom of Hawai'i
The love of the Hawaiian cowboy

Ulu lei, 'o roselani
Roselani, 'o roselani
Roselani, 'o roselani
'O nā lei, lei u'i ē

Trot (my) garland, o garland of roses
Heavenly rose, o heavenly rose
Heavenly rose, o heavenly rose
The garlands, the beautiful lei

He wahi lio Roselani kou inoa lā
Kilakila wale 'oe o Maui lā
E like kou holo 'ana me ka 'ō'io lā
Ke kolo, ke kuli, ke ku'i kolo iho 'oe
'Auhea wale 'oe te wahine holo lio
Pua nani a'o Maui lā
Aloha i ka Hawaiian cowboy

You are a fine horse, Roselani is your name
Majestic one of Maui
Your ride is smooth like the bonefish
You crouch, work the knees, and you post
Listen you, oh horsewoman
Beautiful blossom of Maui
The love of the Hawaiian cowboy

Ulu lei, 'o lei 'ilima
Lei 'ilima, 'o lei 'ilima
Lei 'ilima, 'o lei 'ilima
'O nā lei, lei u'i ē

Trot (my) wreath, o wreath of 'ilima
'Ilima wreath, o wreath of 'ilima
'Ilima wreath, o wreath of 'ilima
The wreaths, the beautiful wreaths

Ha'alele mai au i Honolulu lā
Ho'i mai au i ka 'āina malihini
Ke kau 'ana aku i ka lio Kaleponi
Ua fāfā mai lā 'o Lehua
He wahi lio kalakoa ko
Ka 'āina malihini lā
In San Francisco by the Golden Gate
Aloha i ka Hawaiian cowboy

I depart from Honolulu
Coming back to foreign lands
Mounting a California steed
Lehua said "don't do that"
A horse of many colors has
The foreign land
In San Francisco by the Golden Gate
Who loves the Hawaiian cowboy

Ha'ina mai o ka puana
Lei lehua, 'o roselani
Ha'ina mai o ka puana
'O na lei, lei u'i ē

Tell the refrain of
Garland of lehua, roses
Tell the refrain
Of the wreaths, the beautiful wreaths

I'm heading for the last roundup
'Auhea wale 'oe te wahine holo lio
E like kou holo 'ana me ka 'ō'io lā
Ke kolo, ke kuli, ke ku'i kolo iho 'oe
'Auhea wale 'oe te wahine holo lio
Pua nani 'oe Hawai'i lā
Aloha i ka Hawaiian cowboy

I'm heading for the last roundup
Listen you, oh horsewoman
Your ride is smooth like the bonefish
You crouch, work the knees, and you post
Listen you, oh horsewoman
You are the beautiful blossom of Hawai'i
The love of the Hawaiian cowboy

LAST

Roselani dandee
Is the pride of Maui Island
She can surely cut a caper
On the lava by the sea
When I lower my spurs
To her tender little sides
She'll wiggle and whinny

STANZA

And wiggle all the way
Off to the hills
And to the slopes of Polipoli
We'll ramble through the bushes
Where the heifers love to play
Roselani loves her Hawaiian Cowboy

Resources

WEBSITES

Rodeo, Island Style: An article of modern day paniolo

<http://sarahrose.com/wp-content/uploads/2010/06/hawaiian-cowboys.pdf>

Songs of the Paniolo

https://www.huapala.org/Kil/Kilakila_Na_Roughrider.html

<https://www.huapala.org/Wai/Waiomina.html>

https://www.huapala.org/Hawaii/Hawaiian_Cowboy.html

Hawaiian Paniolo: A Brief History

<https://www.bikemaui.com/hawaiian-paniolo-brief-history/>

The Cowboy Way Discover Paniolo Life on the Big Isle and Maui

<https://www.hawaii.com/discover/the-cowboy-way-discover-paniolo-life-on-the-big-isle-and-maui/>

In Maui's Upcountry: Where the Paniolo Roam

<https://www.nytimes.com/2013/10/06/travel/in-maui-s-upcountry-where-the-paniolo-roam.html>

VIDEO

Holo holo paniolo

Jensen, Susan. Singer, Paul. J&S Productions (Firm)

An engaging documentary about the Paniolo who work the ranches of Hawaii today. These island cowboys learned the basics from the Californio Vaqueros in 1833. But they added something of their own that nobody could teach them-- their indomitable spirit and unmatched bravery.

Paniolo o Hawai'i cowboys of the Far West

Lee, Edgy. Berry, Paul. Royal Hawaiian Shopping Center. Bernice Pauahi Bishop Museum. Native Hawaiian Culture and Arts Program. FilmWorks Pacific Ltd)

Presents a historical overview of Hawaii's paniolo who learned to ride, rope and roundup cattle from the vaqueros of Mexico. Their influence and rich past remain a legacy for the modern cowboys who continue to work on the cattle ranches of Hawaii.

BOOKS

For Children

The littlest paniolo

Crowe, Ellie.

Pua's paniolo parade

Cotton, Jolie Jean.

Paniolo Pete and the Wild Pua`a

Au, Joy Mitsui. Pratt, Christine Joy, ill.

For Youth and above

Rough riders: Hawai'i's paniolo and their stories

Loomis, Ilima.

Na paniolo o Hawai'i : a traveling exhibition

celebrating paniolo folk arts and the history of ranching in Hawai'i

Martin, Lynn J. State Foundation on Culture and the Arts (Hawaii) Honolulu Academy of Arts

MUSIC

Nā mele paniolo Songs of Hawaiian cowboys.

Kaiwa, Bill. Cooke, George Paul, b. 1881. Cooke, George Paul. Sproat, Clyde Halema'uma'u, 1930-Molokama o Hanalei (Musical group)