

PERFORMANCE GUIDE

THE ROYAL SCHOOL

BY MOSES GOODS & LEE CATALUNA



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ALOHA FROM ARTISTIC DIRECTOR, ERIC JOHNSON

Aloha and welcome to the work of Honolulu Theatre for Youth! We are delighted to share these resources with you. We believe wholeheartedly in the power of stories to bring us together across time and distance. When that happens we often find great similarities with our fellow humans that strengthen our sense of belonging, heritage and shared purpose. We also find profound differences which should be equally celebrated. Differences stretch our sense of self and tickle our curiosity for what is possible. Coming from a place that is both geographically remote and culturally diverse, we treasure stories in our community and are deeply honored to share this one with you now. If you would like more information on the company or our work, look us up at htyweb.org.





OUR PARTNERS

We have been fortunate to work with a variety of partners and funders on the creation of this project.

National Endowment for the Arts
The Hawai'i Tourism Authority
The Cooke Foundation

PRODUCTION CREDITS

Written by Moses Goods and Lee Cataluna

Directed by Eric Johnson

Songs by Moses Goods

Music by Mattea Mazzella

Dramaturgy by Ryan I. Kaha'iolelo Sueoka

Choreography by
Jonathan Clarke Sybert

Set & Prop Design by
Chesley Cannon
Eric West

Lighting Design by
Chesley Cannon

Costume Design by
Iris Kim

Sound Design by
Mattea Mazzella

Asst Sound/Lighting Design by
Jarren Amian

DJ Consultant/Musician
Kalani Pokipala (DJ Packo)

Stage Manager
Sarah Danvers

Performed by
Moses Goods
Alysia Kapa'a
Lokomaika'i Lipscomb
Kaonohiokalaealohilohine'i Muller
Damani Jones Timson

Special Thanks

We must give a very special mahalo to the many people who were involved in readings, discussions and all the work that went into creating earlier versions of this production that were sadly cancelled due to the pandemic. Our work today was built from their strong foundation.



SHOW SYNOPSIS

The Royal School is set in the 1840s in the short-lived school for the children of ali'i. Meet young Lydia, Lot, Pauahi, Alexander, and Moses-- future kings, queens, and leaders of Hawai'i. Features original music, mele, and rap in a modern re-telling of one of the most important historical moments in the kingdom of Hawai'i.

NOTE FROM CO-CREATOR, LEE CATALUNA

Today's children are told that things are changing too fast for adults to figure out. They are warned that it's their responsibility to shape the future. They feel the weight of that responsibility.

The children of Hawaiian chiefs in the mid-1800s were similar in this way. They were called "children of the turning tide" and "the hope of their people" and upon their shoulders was placed the future of Hawaii. The sixteen royal children educated at Ke Kula Keiki Ali'i, the Royal School, were being educated to deal with things their parents and grandparents didn't know how to fix: the increasing economic and political pressures of globalization, the loss of indigenous culture, and a rapidly changing set of national values.

The creative team on this project worked to keep the story from the point of view of the royal children - - some of whom entered the boarding school when they were four years old - - rather than from the perspective of their missionary teachers or from the distant gaze of historians. In this play, the childhood voices of Hawaii's kings and queens transcend time and speak to the children of today, the future leaders of Hawai'i.

WHAT ARE ALI'I?

Ancient Hawaii was organized by a strict caste system denoting place in society.

Ali'i (The Royal Class)

The ruling class of lesser and greater chiefs of different districts of the islands.

They governed with divine power called *mana* and were responsible for leading the people in times of peace and protecting the realm. Ali'i are believed to be “Managers” of the god’s lands and the all the people living there.

Kahuna (The Priestly Class/ Upper Class)

Religious officials who tended the temples and conducted religious activities in the villages.

Kahuna could also be masters from a variety of disciplines such as healers, navigators, carpenters, boat builders, chanters, dancers, genealogists, or physicians.

Maka'ainana (The Commoner Class)

This class consisted of the farmers, fishermen, craftsmen and their families. Farmers shared their yield with the fisherman, who, in turn, shared their catch with farmers. Everyone worked for the betterment of society under the leadership of ali'i.

Kauwā- (The Servant/ Outcast Class)

This class consisted of outcasts, lawbreakers, and slaves who served the ali'i.

All the different members of the caste system worked cooperatively and collectively to provide for each other with respect and reverence paid to the 'aina, or land. In the Hawaiian feudal system, no one owned any land. People were simply caretakers of a given area of land.

Being an Ali'i was typically a family position passed down from one generation to the next, until the unification of the islands by Kamehameha I Pai'ea. Ali'i could be members of a high ranking chiefdom on any of the islands, family of the house of Kamehameha, or allies of his dynasty to achieve high rank and power.

Many students attending the Royal School were direct descendants of Kamehameha I or one of his close allied chiefs.



Kamehameha I

ABOUT THE ROYAL SCHOOL

The Royal School is a historic school founded by King Kamehameha III in 1839 in Honolulu, Hawai'i. First known as the Chiefs' Children's School, it was established to educate and groom the next generation of Hawaiian royalty to govern. The school was renamed The Royal School in 1846. After the boarding school closed in 1850, it became a day school for children. It is now a public elementary school and moved to its present campus in 1967. It is the oldest school on the island of O'ahu.

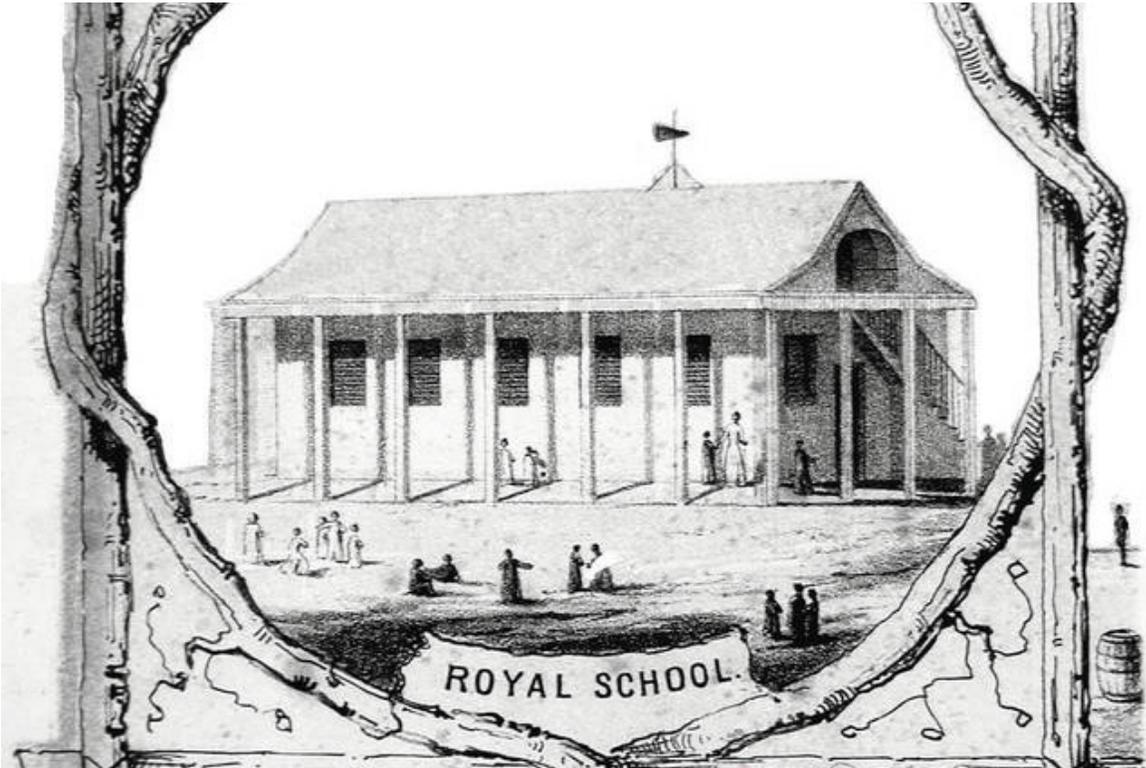


Photo courtesy of The Hawaii State Archives

HISTORICAL BACKGROUND: WHAT WAS HAPPENING IN 1840?

1840 marked an important turning point in the government of Hawai'i. The 1840 Constitution of the Hawaiian Kingdom titled *Ke Kumukānāwai a me nā Kānāwai o ko Hawai'i Pae 'Āina, 1840* was the first fully written constitution for the Hawaiian Kingdom. This constitution organized the power of government and its functions in an American style and legal format that also recognized Christianity as an authority.

The 1840 Constitution established the authority of island governors that had been appointed by the King. It also created a two-body legislative council, The House of Kamehameha made up of high ranking ali'i families and the House of Representatives who were elected by the people. It was the first time that common citizens had a voice in the government. It also created a judicial system which included the Supreme Court and established the office of Kuhina Nui that had the power equivalent to a prime minister or regent.

According to the laws stated by this Constitution, seven ali'i families were eligible for succession to the throne. The majority of the students at The Royal School belonged to these families.

CHILDREN OF ALI'I IN OUR PLAY



Lydia Kamaka'eha (Lili'uokalani)

Born on September 2, 1838 in Honolulu, Lydia was taken in via *hānai* (adoption) by Abner Paki and Laura Konia. She was raised alongside Pauahi. She was a prolific composer, musician, and student. At the Royal School she learned reading, spelling, penmanship, arithmetic, geometry, algebra, physics, geography, history, bookkeeping, music, and English. She composed more than 150 songs in her lifetime, and was the last reigning queen of Hawai'i. Her autobiography, *Hawai'i's Story by Hawai'i's Queen*, describes different times of her life, including her time at the Royal School. Her most well-known song "Aloha 'Oe," was sung by a youth choir as her remains were entombed in the Kalākaua crypt in Mauna Ala, the royal mausoleum, after she passed away at age 79. She also executed a deed of trust that established a legal trust dedicated to the welfare of orphaned Hawaiian children and disadvantaged youths, which today is known as the Queen Lili'uokalani Trust.



Bernice Pauahi (Bishop)

Pauahi was born in Honolulu on December 19th in 1831. She enjoyed horseback riding, swimming, music, flowers, and the outdoors. Pauahi excelled in both academics and etiquette during her time at the Royal School and became a devout Christian. She met Charles Reed Bishop in the mid 1840s and they married in 1850, despite her parents' plans for a marriage arranged to Lot Kapuaiwa. She was a known philanthropist, aiding sick travelers through the Stranger's Friends Society, teaching music lessons at the Royal School, and teaching Sunday school, among many other charitable endeavors. She owned about 9% of the land in Hawaii at the time of her death-- almost 380,000 acres-- which she willed to become the Bishop Estate that established Kamehameha Schools.

Moses Kekūāiwa

Moses was born July 20, 1829. He was *hānai* (adopted) by Chief Kaikio'ewa of Kaua'i and was exposed to the many tradesmen and merchants passing through Waimea. He was a talented and charismatic speaker and barterer. Many assumed he would be the next governor of Kaua'i once he came of age. Moses was being groomed for this position of rank and responsibility and was sent to The Royal School. However, he had difficulty adjusting to western schooling, and was expelled from the school on the first day of February in 1847. Moses recruited several Hawaiian men and trained them in combat and navigation to visit Tahiti and the Society Islands in south Polynesia. He was eventually betrothed to Ninito Tera'iapo, a tahitian princess, and she traveled to meet him, but he passed away of measles before she arrived in Honolulu.



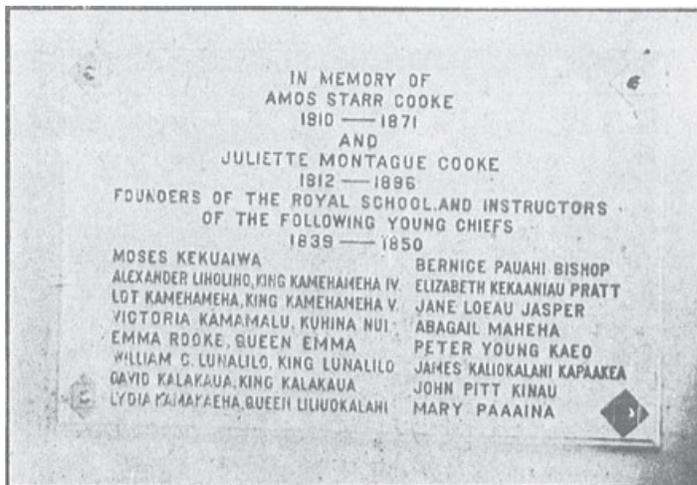
Lot Kapuāiwa

Lot was born on December 11, 1830. Described as the last traditional chief by his people, his motto as a ruler was *Onipa'a*--To remain firm. He was meant to be governor of Maui through his hānai family, but this never happened. Lot was betrothed to Pauahi at a young age, but she decided not to marry him. As king, Lot brought back traditional Hawaiian medicine, making it legal to use by doctors in Hawai'i once again. He also created a hula festival to honor traditional Hawaiian dance every July. Lot and Alexander were sent on a diplomatic mission to agree on a new treaty with the US in 1849. He held many offices in Hawaiian government before becoming king, including advisor to Kamehameha IV, his brother Alex. Lot offered the throne to Pauahi on his deathbed, but she refused, and so an election was held after his passing to give the crown to William Charles Lunalilo, the first elected monarch of the Kingdom of Hawai'i.



Alexander Liholiho

Born on February 9, 1834, Alexander was brother to Lot and Moses, and was hānai by Kauikeaouli, Kamehameha III. Kauikeaouli declared him heir to the throne and he was raised as the crown prince of Hawai'i. Alex played the flute as well as piano and enjoyed singing, acting, and cricket. Of note, he took part in a diplomatic mission to France after an attack on Honolulu by Admiral de Tromelin in 1849. He became an asset to the envoy because of his fluency in French and English, and met several key figures of world politics at the time, including the US President, the Queen of England's husband, and the president of France. He helped negotiate treaties with these various parties to ensure Hawaiian independence. Alexander Liholiho became Kamehameha IV in 1854 at age 20. Much of his reign, alongside his queen Emma Rooke, was dedicated to improving public health and education. They built a leprosy treatment center on Maui as well as the Queen's Medical Center. Emma and Alexander also founded both 'Iolani School and St. Andrew's Priory. In 1862, he translated the Book of Common Prayers into 'Olelo Hawai'i. His feast day in the Episcopal church is November 28th, and called the Feast of the Holy Sovereigns, awarded because of his charitable work to heal the Hawaiian community.



The Cooke Memorial Tablet at Kawaiaha'o Church commemorating the sixteen royal children and their teachers.



POST SHOW DISCUSSION

WHAT IS KULEANA?

**WHAT KULEANA DID THE ALI'I HAVE IN THE PLAY?
WHAT KULEANA ARE IMPORTANT TO YOU AND
YOUR FAMILY? TO YOUR COMMUNITY?**

WHAT DOES IT MEAN TO BE A GOOD LEADER?

**CAN YOU THINK OF A TIME WHERE YOU HAD
TO MAKE A DECISION OR FACE A PROBLEM AS A
GROUP? HOW WAS THAT DIFFERENT FROM MAKING
A DECISION OR FACING A PROBLEM ALONE?**

GLOSSARY OF TERMS

Our show features 'Ōlelo Hawai'i -the Hawaiian language.
Here are some of the words and phrases that are used in the performance.

'Ōlelo Hawai'i	Definition/ Meaning
ali'i	chief, noble, royal, to be chiefly
hewa	bad energy
hana	work, action, behavior
kahu	priest/ guardian/ attendant
keiki	child
kula	school
kapu	sacred, prohibited, forbidden
kuleana	responsibility/ function/ role
kaikua'ana, kua'ana	elder sibling or cousin of the same sex
kaikaina, kaina	younger sibling or cousin of the same sex
poi	staple food of Hawai'i, made from cooked taro root
kuli kuli	"Be quiet!" (informal)



GLOSSARY OF IMPORTANT ENGLISH TERMS AND PHRASES

Term	Definition/ Meaning
accord	agreement; harmonious or consistent thought
acquiescence	reluctant acceptance of something without protest
ancestor	family member from whom one is descended
anthem	song
 betrothal	engagement to marry
boundary	dividing line that marks the limits of an area or subject
occupation	term of seizure and control of a territory by foreign military forces
restoration	act of returning something to its former owner, place, or condition
slate	a dark-colored stone; a writing board made of a thin flat piece of slate
sovereign / sovereignty	possessing absolute, ultimate, royal authority or power

**Ua mau
ke ea
o ka āina
i ka pono**

*-KAMEHAMEHA III,
JULY 31, 1943*

*“The sovereignty of
the kingdom continues
because we are
righteous.”*

*Thomas Square
Honolulu, Hawai‘i*



JOURNAL IN CHARACTER

In this play, we meet young ali'i – Pauahi, Moses, Lydia, Lot, and Alex – who may become the next king or queen of Hawai'i. What does it mean to you to be free and in control of your life? What does it mean if you had no freedom to make your own decisions? How would that make you feel?

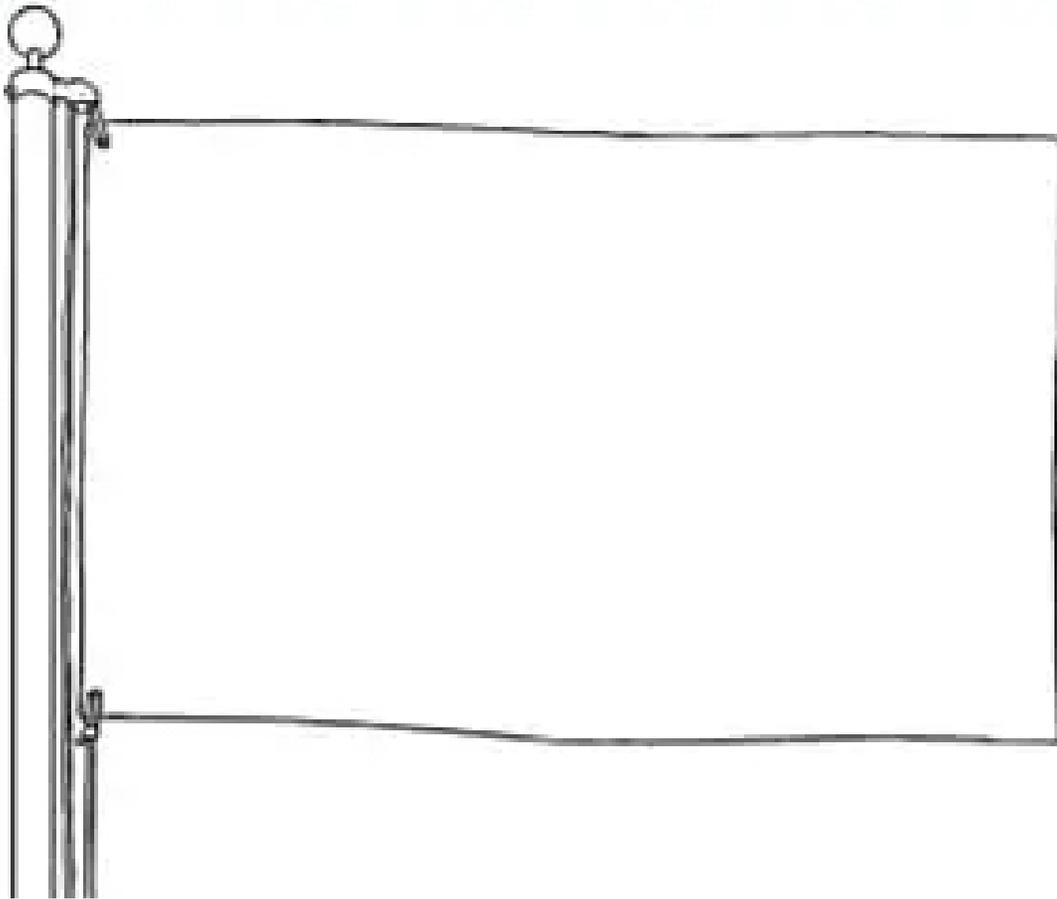
Choose one of the characters and put yourself in their shoes.
Imagine what it might feel like to be away from your family, facing difficult decisions.

Write a page in the voice of the character.

- | | |
|---------------|---|
| STEP 1 | Choose one of the characters.
Pauahi, Moses, Lydia, Lot, or Alex |
| STEP 2 | Imagine one of the moments in the play.
Use your imagination to become one of the characters in our play.
Imagine how that character was feeling at that moment. |
| STEP 3 | Write a page in character.
Write a page in that character's journal about that moment. What are you feeling as the character? What are you hoping? |
| STEP 4 | Share your journal pages
If comfortable, share your journal pages with your class. |
| STEP 5 | If time, write another journal page as another character.
Putting yourself in someone else's shoes helps to understand different perspectives. |
| STEP 6 | Discuss.
Discuss the different perspectives of the characters with your class |

DRAW A FLAG: WHAT WOULD YOU PROTECT?

Draw a flag that shows/describes 5 things that you value or would want to protect .



Instructions

- Think of 5 things that you value or want to protect.
- Choose an image for each of the 5 things.
- Design your flag.
- Draw/Color the images onto your flag.



ABOUT HTY

Honolulu Theatre for Youth (HTY) is a theatre of place, deeply rooted in the cultures and people of the Pacific and dedicated to serving young people, families and educators across the Hawaiian Islands. Founded in 1955, HTY is one of the oldest professional TYA companies in the country and is recognized for its long history of innovative drama education programming and the creation of original theatrical works that celebrate the diverse cultures of Hawai'i.

OUR COMPANY

Becky Dunning
Managing Director

Stu Hirayama
School Reservations

Brad DeCaires
Box Office

Fay Ann Chun
Grants Manager

Jian Gu
Accounting

Eric Johnson
Artistic Director

Reiko Ho
Artistic Associate/Marketing

Moses Goods
Artistic Associate/Actor

Annie Cusick Wood
Artistic Associate

Artistic Team
Jarren Amian
Chesley Cannon
Sarah Danvers
Serina Dunham
Iris Kim
Lokomaika'i Lipscomb
Mattea Mazzella
Kaonohiokalaealohilohinei Muller
Hermenigildo Tesoro Jr.
Eric West
Emily Wright

Daniel A. Kelin, II
Director of Drama Education

Lily Crumpton
Asst. Director of Drama Education

Tamara Smith
Drama Ed. Administrator

Clara Whippy
Teaching Artist

Ana Narrajos
Teaching Artist

Chloe Tower
Teaching Artist