Sacred Dances & Legends of Hawai’i
Tuesday, April 3, 2018
at 10:00AM, Bowker Auditorium

The University of Massachusetts Fine Arts Center Global Arts Performances for Schools Program is underwritten in part by PeoplesBank, A passion for what is possible.

Study Guides for Teachers are also available on our website at www.fineartscenter.com - under On Stage select Global Arts—Performances for Schools, then select Resource Room. Some content for this study guide was adapted from Spark KQED Arts at: https://ww2.kqed.org/spark
Welcome

Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.

Please arrive early. Arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and dismissal times.

Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.

Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.

Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.

For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.

Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited.

PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.
Please review the following information with your students.

We expect everyone to be a good audience member.

Good audience members...
- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. Remember that performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists' performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists.

Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp aloud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation with applause at the end!

Curriculum Frameworks
This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience, we have listed applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

Curriculum Connections: Dance, Music, Performance Art, Social Studies, World Culture, and History.

Music and Dance
Connections 7. Roles of Artists in Communities.
Hawai’i is the only state that is not part of the North American continent. It is also the southernmost of the states, lying about as far south as central Mexico. Hawai’i is actually a chain of 132 islands, each of which is the top of a submerged volcanic mountain.

**Hawai`i:** Hawaii is the largest of the habitable Hawaiian islands and covers 4,038 square miles. This island was formed by five volcanoes, two of which are still active. Kohala is on the northern side of the island. Hualalai is in the west. Mauna Kea and Mauna Loa are toward the center of the island. Kilauea is located on the eastern side of Mauna Loa. Mauna Kea, at 13,796 feet above sea level, is the highest point in the state. Mauna Loa and Kilauea are still active volcanoes and erupt intermittently, sometimes spewing fiery lava streams flowing down the mountains to the sea.

**Maui:** Maui was formed by two volcanoes and is often called the Valley Island because of the many canyons that cut into the two mountains. A low isthmus passes between the two mountains creating a fertile area for growing sugar cane. Haleakala, the highest point on Maui, also contains the world’s largest dormant volcanic crater, at least for now. Haleakala is considered active and is expected to erupt sometime within the next 200 years.

**Kaho`olawe:** Kaho`olawe is a small, uninhabited island next to Maui. It is dry and windswept. Take a field trip to the island on a small fishing boat.

**Moloka`i:** The island of Moloka`i can be roughly divided into three regions according to its physical features. The eastern region is covered with rugged mountains and canyons. The west is a dry plateau. The central area is a fertile plain suitable for growing various crops. Take a virtual field trip of Moloka`i.
Lana`i: Is Pineapple growing country, with 98% of the land owned by the makers of Dole pineapple products.

O`ahu: O`ahu consists of two mountain ranges; the Koolau Range in the east and the Waianae Range in the west. The valley between these two mountain ranges consists of a fertile, rolling plain and support many sugar and pineapple plantations. A most notable landmark, is the 760-foot extinct volcanic crater, known as Diamond Head, located on the southeastern end of the island at the end of Waikiki. Take a virtual field trip of O`ahu. View this map of O`ahu from the Naval Pacific Meteorology and Oceanography Center.

Kaua`i: In the center of the island is Kawaikini Peak, rising 5,170 feet and Mount Waialeale, rising 5,080 feet. Mount Waialeale is the rainiest spot on earth, averaging 460 inches of rain a year, and contributing to this island's nickname; the Garden Island. Many streams flow from these mountains to the sea through canyons in the volcanic rock. Waimea canyon has colorful rock walls that are 2,857 feet high. On the northwestern coast are rugged cliffs that make it impossible to build a road around the whole island. Take a virtual field trip of Kaua`i. You may view this map provided by the Hawaii Geographic Information Coordinating Council.

Ni`ihau: Niihau is a private island. It is nicknamed "The Forbidden Island." The island is a semi-arid island and the climate is dry, though several lakes provide fresh water.

Hawaiian History Snap shot
Around 300-500 AD Polynesians from the South Pacific, probably the Marquesas Islands, found the Hawaiian Islands in double-hulled voyaging canoes. The first heiau was built on the Big Island of Hawaii in 500AD and by 900AD all the main Islands were occupied.

Native Hawaiians are Polynesians who arrived from other Pacific islands, likely the Marquesas and Tahiti. There is some disagreement on on how; some historians believe that there was a Marquesan migration in the 3rd century followed by Tahitians in the 1300's, who invaded and displaced the original settlers.

On January 18, 1778, the English explorer Captain James Cook becomes the first European to discover the Hawaiian Islands when he sails past the island of Oahu.

Native Hawaiians trace their ancestry back to the original Polynesian settlers of Hawaii. According to the U.S. Census Bureau report for 2000, there are 401,000 people who identified themselves as being "Native Hawaiian" alone or in combination with one or more other races or Pacific Islander groups.

What foods are native to Hawaii?

Poi: A Hawaiian dish made from the fermented root of the taro, which has been baked and pounded to a paste. It is a staple and traditional filler starch dish in Hawaiian cuisine.

Laulau: The traditional preparation consisted of pork wrapped in taro or luau leaf.

Kalua pig: Kalua is a traditional Hawaiian cooking method that utilizes an imu, a type of underground oven. The word kalua is also be used to describe the food cooked in this manner, such as kālua pig.

Poke: Poke is a raw fish salad served as an appetizer and sometimes as a main course.

Lomi Salmon (lomi-lomi salmon) A side dish in Hawaiian cuisine, it is a fresh tomato and salmon salad.

Fruit (like pineapple and lilikoi): Lilikoi is Hawaiian passion fruit.
Hālau Hula Ka No’eau [hah-lao hula kah no-ey-ow] is dedicated to preserving and performing traditional hula, a dance style called hula ku’i. This style evolved from the teachings of the late hula master Maiki Aiu Lake, a revered teacher and artistic director who was one of the hula leaders at the forefront of the Hawaiian renaissance. This movement began in the 1960s to restore the knowledge of Hawaiian cultural traditions that had almost disappeared. Lake’s styling reflected the gentle mannerisms and courtly dances of the Hawaiian Monarchy during the late 1800s.

Michael Pili Pang, founder, kumu hula (hula master), and artistic director of Hālau Hula Ka No’eau, studied hula under master artists Lake and Mae Klein and master chanter Pualani Kanaka’ole Kanahele. With his hālau hula (hula school and performing group), he takes the folklore of the Hawaiian Islands and through traditional hula, styling, music and chant present emotional and stirring performances. He explores both the traditional stylings of his “hula genealogy”, and he creates new hulas based in tradition. "When I choreograph, I try to do the same styling," says Pang. "If my dances look like my teacher’s, then I’ve succeeded in retaining and passing down a style. Anyone can teach the dance. But to pass down the styling is quite difficult."

"For Hawaiians, studying and performing hula is a lifelong undertaking, requiring concentration, discipline, and constant practice." -Dance Magazine

The company has won top honors at hula and chant competitions throughout Hawai‘i and has performed in New York City, British Columbia, Minnesota, Arizona and for a number of professional dance companies and universities across the country. Pang says the reason the company tours is to share Hawaii’s "true culture. We’re trying to bring as much of Hawai‘i to the mainland as possible and not make it so commercialized, but instead as traditional as possible. Because hula is a tradition for us."
Aloha (pronounced ah-loh-ha): Hawaiian greeting roughly translated to mean “joyfully sharing life;” acronym: A - akahai = kindness; L - lokohai = unity; O - `olu `olu = honesty; H - ha`aha`a = humility; A - anohui = patience.

Ancestors: Relatives or kinsfolk of a family, tribe or culture who have passed away

Hula Hālau (pronounced hah-lā hoo-lah): Instruction house for teaching and learning hula

Hula `auana (pronounced hoo-la `oo-ah-nah): Modern-day hula; informal, and without ceremony

Hula (pronounced hoo-lah): Hula dance; hula dancer; to dance the hula; song or chant used for hula. Hula reflects many central ideas and events in Hawai`ian history. Before written language, the hula and its chants were used to record and relate history and genealogy, and to communicate

Indigenous: Existing or growing naturally in an area; native

Ipu (pronounced `ee-poo): A Hawaiian drum made from a hollow, dried gourd that is played by with the hands and fingers and by tapping it on the ground or on a mat.

Kupuna (pronounced kūh-poo-nah): An elder, grandparent, ancestor, relative, or close friend of a grandparent’s generation; a starting point or source

Laka (pronounced lah-kah): The sylvan goddess of hula (sylvan = woods, forest). Laka is the sister of Lono, the supreme god, the close friend of Pele, the volcano goddess

Lei (pronounced lay): Hand-tied rings of flowers commonly given to celebrate an arrival or departure, to mark a significant achievement, to give thanks, or just to say “I love you”

Mana (pronounced mah-nah): Life force; energy

Mahalo (pronounced mah-ha-low): Thank you

Mea hula (pronounced may-ah hoola): A hula dancer

Mele (pronounced may-lay): An anthem or poem

Missionaries: People of a ministry commissioned by a religious organization to propagate its faith or carry on humanitarian work

`Ohana (pronounced `oh–ha-na): Family

Pacific Islanders: Persons from a Pacific Rim culture, including Hawai`ians, Fijians, and Guamanians

Tradition: An inherited, established, or customary pattern of thought, action, or behavior (as a religious practice or a social custom); the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction

Volcano: A vent in the crust of the earth or another planet from which usually molten and steam issue
Hula is a form of storytelling, a way of expressing reverence for natural phenomena or a particular leader, as well as a form of entertainment, a greeting for visitors, and a way of praising events and peoples. The original settlers from Polynesia who had come there by canoe from the southeastern Pacific islands in roughly the fifth century C.E. developed this expressive and beautiful form of dance in the Hawai’ian Islands. Many different ethnic groups have migrated to Hawai’i since the first European contact by Captain Cook in 1778, including British, Americans, Portuguese, Chinese, Japanese, and Filipinos. All of these groups have shaped the present multicultural dance culture of Hawai’i, with the exception of hula, which has remained largely unchanged by imported dance traditions.

The precise origin of hula is debated. One theory suggests that the basis of the contemporary practice of hula is the story of Hi’iaka, a goddess who danced the first hula to appease her sister, the volcano goddess Pele, giving praise and making offerings. Before Western intervention, hula was an integral part of religious practice, when dancers danced to the sounds of the pahu (sharkskin-covered log drum) in the most sacred ceremonies dedicated to the gods. Hula is traditionally learned by study with a teacher. And a teacher of hula is called a Ke Kumu.

Throughout the decades, the peoples and culture of Hawai’i have been under severe pressure from immigrant factions from China, Japan, the Philippines, and the United States, each with their own specifically branded intention to supplant Hawai’ian culture and traditions. In 1821, the Christian missionaries who had arrived from New England banished the practice of hula because of the chanting accompanying the dance that praised Hawai’ian gods. The missionaries found these chants, and all other forms of worship of Hawai’ian gods to be threatening to their doctrines.

During the reign of King David Kalakaua (1874-1891) Hawai’ian performing arts went through significant change. Over the objections of the Christian Hawai’ians and non-Hawaiians, the King gathered “experts” in the area of hula, encouraging them to practice and to teach the traditional arts. He also encouraged the hula practitioners to merge Hawai’ian elements of poetry, chanted vocal performance, dance movements, and costumes to create a new form of called hula ku’i (ku’i means "to combine old and new").
When Hawai‘i was proclaimed a state of the United States in 1959, the language was still forbidden to be studied or spoken. Although the foreign government made efforts to squash the practice of hula in addition to the language, the desire to practice and preserve this tradition became stronger throughout the 1960s. These efforts culminated in the establishment of private schools and programs specifically dedicated to the teaching and learning of hula for those peoples and students of Hawai‘ian origin.

A resurgence of ethnic pride has raised interest in pre-ku'i performing arts since the early 1970s. Chant-accompanied hula has been revived, and new dances are choreographed in the older style, eclipsing the song-accompanied form in popularity, especially among younger Hawai‘ians. Contemporary practitioners divide hula into hula kahiko (ancient hula – the form practiced by Hālau ‘o Keikiali‘i), comprising older chant-accompanied dances, and hula 'auana (modern hula), comprising newer song-accompanied dances.

Through the continuing efforts of indigenous Hawai‘ians, by the end of 20th century, hula training and practice was once again invested with ritual and prayer. Teachers of hula were dedicated to Laka, the goddess of the hula, and they made offerings to her regularly, passing this tradition on to their students.

The term hula refers to movement and gestures. Hula, however, cannot be performed without mele (poetry), the most important component. Mele are records of cultural information ranging from sacred mele pule (prayers) and mele inoa (name chants, many for chiefs) to topical mele ho’oipoipo (love songs) and mele 'aina (songs praising the land); the type of mele used is one way of classifying the dances.

Allusion is greatly valued in the poetry, and hula gestures are a secondary level of abstraction; they do not tell the entire story but rather interpret key aspects of the mele. The concept of hula therefore involves mele and its recited realization in performance (there was no concept of "music" in Hawaiian culture).

Performers in sitting dances are simultaneously musicians. They perform gestures while chanting and accompanying themselves with percussive instruments. The most commonly used instruments are the 'uli'uli (feather-decorated gourd rattle), pu'ili (split bamboo rattle), 'ili'ili (waterworn stone pebbles, two in each hand, played in a manner similar to castanets), and kala'au (sticks).
Try Hula Dance steps

Steps:
1. Kaholo – 2 steps to the right or left (step, together, step together)
2. Ka’o – in place – sway hips and lift opposite heel.
3. Kawelu – crossover step with hip sway. Usually right foot first, then left, then right forward, left forward.
4. Kahela – one foot out 45-degree angle with hips in opposite direction.
5. Ami – 360-degree hip rotation. Feet stay in place.
6. Lele – right foot forward followed by left with heel up; alternate.
The History of the Hawaiian Lei

The lei custom was introduced to the Hawaiian Islands by early Polynesian voyagers, who took an incredible journey from Tahiti, navigating by the stars in sailing canoes. With these early settlers, the lei tradition in Hawaii was born.

Leis were constructed of flowers, leaves, shells, seeds, nuts, feathers, and even bone and teeth of various animals. In Hawaiian tradition, these garlands were worn by ancient Hawaiians to beautify themselves and distinguish themselves from others. The Maile lei was perhaps the most significant. Among other sacred uses, it was used to signify a peace agreement between opposing chiefs. In a Heiau (temple), the chiefs would symbolically intertwine the green Maile vine, and its completion officially established peace between the two groups.

Below are instructions for making two types of leis. The first is recommended for students who have the motor skills that will allow them to use a needle and thread. The second is similar to threading beads on a string.

Making a Crepe Paper Lei

You will need:

Crepe paper in rolls (or in folded sheets cut into 2-inch strips)
Needle and Thread (measured about 2 yards and used double-1 yard when threaded)
Scissors

1. Measure thread and cut it to size. Thread your needle and make the thread doubled so it is stronger than just one strand, and tie a knot about 3 inches from the end.

2. Start hand sewing through the center of your crepe paper with a running stitch. Stitches should be about 1/4 inch long.

3. As you go, pull your thread all the way through to the end so the crepe paper bunches up.
4. To add interest gently twist the crepe paper before you sew it every few inches.
5. Repeat until you have reached about 3 inches from the end.
6. Tie a knot and then knot the 3 inch ends together

You can also make ½ horizontal cuts in the crepe paper along the edges to add a fringe effect to your lei. Just be sure you do not cut too deep and cut your thread!

Making a Paper Lei

You will need:

About 36 inches of string
4-5 Plastic party straws cut in 1-inch lengths for each lei.
Colored Construction paper
Card stock to make flower shape template
Scissors

1. Cut plastic party straws into 1-inch lengths.
2. Create a basic flower design template on paper. Flowers should average about 2 inches in diameter.
3. Trace the template onto pieces of construction paper, using different colors.
4. Cut the flowers out of the construction paper. Using the point of the scissors poke a small hole through the center of each paper flower.
5. Tie a double knot at the end of the string and thread string through the hole of the flower, then thread it through a 1-inch straw bead.
6. When finished tie ends together.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S
BOWKER AUDITORIUM in Stockbridge Hall

*School Bus Parking:* Students should be dropped-off at the circle near Stockbridge Hall, which is accessed via the road to the Campus Center Parking Garage off Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

*Individual cars:* We recommend parking in the Campus Center Parking Garage, which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters and there are few meters available that are close to Bowker Auditorium.

**PLEASE NOTE CHANGE IN PARKING**
The Campus Center Parking Garage has transitioned to an automated pay-station system for non-permitted, short-term parkers. The biggest change for our patrons is that there is no longer a staffed kiosk at the garage exit. To receive a discount, please use the coupon available from any usher. Under the new pay station system, departing short-term parkers must bring their parking ticket to one of the six pay stations within the garage. There are two pay stations each, on levels 2-4. If you have a discount coupon, you MUST scan the code PRIOR to making final payment. After making payment, you will receive your validated garage ticket. At the exit gate, feed the validated ticket into the machine.

**From the North:** (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

**From the South:** (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right (east) at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

**From the West:** (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

**From the East:** (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.
Evacuation Procedures
Bowker Auditorium

Note: Interior house conditions may necessitate alternate exit routes.
Sections A - K and the Pit exit toward stage.

Sections L - U exit toward lobby.

West side exit stairwell left.
East side exit stairwell right.