

NAVIGATING OUR PAST, PRESENT, AND FUTURE USING MO'OLELO:  
SITTING BESIDE OUR ANCESTORS

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## **Dedication**

This is dedicated to my 'ohana with love.

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## **Abstract**

Often relegated as fictitious accounts of ancient people who have long since past, many of our Native Hawaiian mo'olelo remain unspoken, unsung, unread. Overlooked and undervalued, they wait in silence like unopened books on dusty shelves anticipating that special moment when someone reaches over to savor the stories of our people.

Mo'olelo are seldom included within the classroom curriculum, thus, continuing the colonial practice of denying Kanaka 'Ōiwi students access to learning their Hawaiian history, language and culture through a Hawaiian lens. A strong Indigenous education is grounded in curriculum and pedagogy congruent with traditional knowledge, culture, and practices at its core.

In this research project, I investigated the role of mo'olelo with a fourth grade students at a Hawaiian-serving school. The haumāna created videos depicting mo'olelo that they had learned and found of interest. The source for these mo'olelo may have stemmed from a family member, class-related reading, or cultural practitioner. Five Hawaiian language and culture teachers and five cultural practitioners were interviewed about the importance of mo'olelo upon viewing the fourth grade students' mo'olelo videos. The participants expounded upon the strengths of the students' storytelling abilities and ways to improve upon them. The participants' collective knowledge provided guidance and instruction as to how educators might effectively integrate mo'olelo within their classroom practices.



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## Chapter I

### Introduction

#### Wehe I Ka Mo'olelo – To Unfurl the Story

*The term, 'Ōiwi means 'of the bone', a reminder that we embody the ancestral connections between land/place, gods/spirits and people/community that are manifest when we bury our iwi (bones) back into our kulāiwi (bones, plains, homeland). Taking up this identity involves the kuleana (responsibility, right, claim, authority) to 'ho'ōla i nā iwi' (to care for one's ancestors or, literally, to 'make the bones live') (Ayau and Tengan, 2002). Kuleana also chooses us rather than the other way around, and it comes as a gift from our kūpuna (ancestors both living and deceased). (Tengan, 2005, p.252)*

Our Native Hawaiian ancestors navigated thousands of untold miles throughout the Pacific by relying upon their keen senses, relationship with the world in which they lived, and connection to spirit. By detecting the subtle changes within their environment and carefully observing the oceans, the lands, the skies and everything in between, Kanaka Maoli (Hawaiian Aborigines) were able to find their way home (Oliveira, 2014). Their pilina (relationship, connection) with their natural surroundings allowed our kūpuna (ancestors) to recognize hō'ailona (sign, symbol, omen) which manifested in a myriad of ways. These signs influenced decisions great and small, as told in the numerous stories our kūpuna left us. Native Hawaiians such as I continue to incorporate hō'ailona today as it remains relevant and powerful in our world.

During the initial stages of writing this dissertation, I was provided a vision in which I received three gifts. The first gift was a pearl the color of a soft shade of pink that sometimes greet you in the early morning sky. It lay gently in the palm of my hand, but as can only happen in dreams, it slowly disappeared, only to reappear as a full moon in the night sky. By comparison the second gift seemed almost insignificant. It was a simple cowry shell that fit perfectly across the palm of my hand. The third gift manifested itself as a delicate stream of falling sand emanating from a loosely held fist. I contemplated upon what these gifts signified and interpreted them as reminders. Reminders that I am guided by the ancestral wisdom that come from the heavens, that we are island people with a long history and strong bond with our ocean heritage, and lastly, I am anchored to this 'āina (land) by the sands of my birthplace.

My dissertation is about mo'olelo which can be loosely translated as stories, but it is much richer than that. The 'olelo no'eau (Hawaiian proverb), "Ka 'ike a ka makua he hei na keiki (the knowledge of the parent is absorbed by the child), reflects the numerous kūpuna who have come before and bequeathed us with their vast wealth of knowledge and wisdom. This 'ike (knowledge) and na'auao (wisdom) were passed down in the many forms of mo'olelo. The motivation for this research originated from my quest to better know how to integrate mo'olelo effectively into my teaching practices in a Hawaiian school. It is my hope that the reader will understand how my Hawaiian worldview informed the decisions I made and interpretations garnered while conducting this study.

### **Our Storied Lives**

Mo'olelo are stories, tales, myths, histories, literature, legends, narratives of any length, accounts, and all coherent successions of talk (Wood, 2006). It allows us to connect with the past and brings history to the present. Osorio shared,

I had come to believe that the stories and epics that I knew were important not because they represented people and events whose existence and occurrences could be verified, but because they were lessons to me, and to anyone who cared to listen, about who we are and how we should live our lives. (2004, p. 14)

Mo'olelo continues to be alive and relevant to Kanaka Maoli today because we are still here. We practice it, we learn from it, we live it. Hula (dance), oli (chant), and mele (song), continues to link us to our ancestors and our Hawaiian language both old and new. By practicing our Hawaiian language, we continue to show how much we value the mana'o (thoughts, beliefs) of our kūpuna. It also allows us a chance to see the world through their eyes which often contradicts and refutes the colonial perspective that "ignores, demeans, and/or suppresses our pilina and kuleana to the 'āina and each other" (ho'omanawanui, 2004, p. 88). Smith (1999) says Indigenous stories are "ways of passing down the beliefs and values of a culture in the hope that the new generation will treasure them and pass the story down further" (pp. 144-145). It is through story that we can share who we are as a people and my dissertation serves to perpetuate this tradition.



## Sharing a Mo'olelo

I come from a long line of farmers and laborers on both sides of my family. My father's parents emigrated from Okinawa to work in Hawai'i's sugar plantation in search of a better life. My mother's parents were k̄anaka maoli from Hawai'i Island and Kaua'i. My Tūtū Lady (grandmother) worked in a pineapple factory, and Tutu Man (grandfather) was a truck driver. As I was growing up, I loved the stories my parents would share of the grandparents I barely knew. But best of all, I loved it when they would tell stories of what their lives were like growing up in the 1930s and 1940s. Although I may not have heard traditional stories being told, I did hear many life-experience stories (Archibald, 2008).

My mother, Alice Tung Loong, was the eldest daughter of ten children. Her parents were of Hawaiian and Chinese ancestry, and they raised their children in Koloa and Kapaia on the island of Kaua'i. When just a baby, she was hānai'd (adopted) by her biological parents' close friends, and grew up as their only child amidst the lo'i (taro patches), river banks, and forests of Hanamaulu, Kaua'i. My mother seldom shared stories of her youth but when she did, I eagerly hung on to each word, richly picturing the many adventures and hardships she experienced as a young girl. One story I distinctly remember was especially heartbreaking. She explained, her mother had succumbed to tuberculosis and with vivid detail, relived the moments through a child's eyes of when her mom had passed. Unsurprisingly, her father contracted TB as well, and while she attended middle school, his needs became too great, and he spent the remainder of his days in a local hospital where he could receive the medical attention his body required. This meant she had to return to her biological family and although readily accepted and loved by them, she missed the 'ohana (family) who raised her.

She continued to explain that her hānai father would send her letters while in the hospital. Letters she cherished written in a mixture of Hawaiian and Pidgin English which being mānaleo (native speaker), she easily translated and understood. However her school friends did not understand nor value these letters written in Hawaiian and "broken" English. With the sometimes cruel disregard of children, she woefully recounted how a few classmates ridiculed the way in which he wrote, not caring how ashamed and hurt these comments made her feel.

The reason I share this story is threefold: to share my mother's memories for in sharing her stories, she continues to live on; to recount a part of history as told from my mother's perspective, as a woman who lived during a time when Hawaiians were forbidden to speak their own language in school, and was ridiculed for having a father who wrote in Hawaiian and Pidgin English; and, to perpetuate my Hawaiian culture in the sharing of mo'olelo (storytelling) for in each story is a life lesson, a cultural practice, an insight into who we are and what we believe as a people. Osorio (2004, pp.16, 17) wrote, "And with every story we tell that demonstrates our ancestors living their lives, every splendid and petty pursuit, every gesture of magnanimity and reprisal, we draw closer to one another and celebrate our kinship."

### **A Teacher of Hawaiian Students Mo'olelo**

I have been teaching for over twenty years in various grade levels ranging from kindergarten through sixth grade in public and private schools that predominantly serve students of Hawaiian ancestry. At the initial stages of my career, although I had been teacher-trained to be culturally sensitive and constructively work with Hawaiian students, my teaching practices were less than stellar. I reverted to what Chris Au (2014) states in his dissertation as "a particular teaching methodology, curriculum, and philosophical belief – that were congruent with hegemonic narratives that promoted a colonial mentality (Taiaiake, 1999) and American capitalist values (McLaren, 2005)" (p. 163).

With that in mind, some of life's most introspective moments start out with a simple question. In my case it came from Hiram in the back of the classroom who, frustrated with a daily task asked, "Mrs. Lum, why do we have to write in our journals every day?" It was early in my second year of teaching and I was dumbfounded! Here was a simple question asked by a third grader that I had never thought about. The only response I could think to say was, "Because I said so!" Did I hear a gasp? A woeful, "I can't believe she said that!" The truth was I hadn't given it a second thought as to why I did it, why I made my students write every day about 'nothing in particular'. My mantra was to "Just write for 10 or 15 minutes about whatever you want to - your weekend, your dog, your annoying little brother - and you will magically transform into... A better writer!" That's what I was led to believe. However, what I was really doing was fostering a classroom of disgruntled, subjugated, disenfranchised

Hawaiian learners who were building a strong dislike for writing and schooling in general. Luckily, there is a happy ending to this story – my first batch of third graders survived the year despite my lack of experience, and I, in turn, survived them.

Over time, I came to realize that my teaching need not replicate what I was led and fed to believe as good teaching practices for Hawaiian students. No matter how I wanted to become the best teacher possible, I couldn't. Not as long as I was placing pedagogy before the students themselves. As Kaomea (2003) states in *Reading Erasures and Making the Familiar Strange*, “even the most well-intentioned teachers and administrators can unwittingly be complicit in in the operation and perpetuation of oppressive hegemonic dynamics” (p. 14).

Hiram has no idea how his simple question set me on a life-long journey to continuously reflect upon my teaching practices, examine my teaching philosophy and determine what it means to be a Hawaiian teacher working with Hawaiian children. In the truest form of a'o (teach, learn), he was teaching me that day.

### **A Hawaiian Teacher's Mo'olelo**

I believe students are passionate about learning when they are provided opportunities to make decisions about what they will be studying (inquiry), how they will share their understanding and learning (choice), the manner in which they will be assessed (reflection), and the environment in which the learning will take place with others (social interaction). Additionally, children are passionate about learning when they are able to make connections to their identity, culture, and outside-of-school learning. What if it is considered essential to integrate cultural components into the already full curriculum to reflect students' lived history rather than gloss over it as unimportant events best left in the past? Dewey believed it was important to link children's lives to school experiences. Smith (2002) mentions, “valuable knowledge for most children is knowledge that is directly related to their own social reality, knowledge that will allow them to engage in activities that are of service to and valued by those they love and respect” (p. 586). How could I provide meaningful, rich, and relevant experiences that students valued and connected to their “outside of school” literate lives?

I currently teach fourth grade students in a private Hawaiian school after years of working with primarily first and third graders here and in a public school in Waimānalo.

Although initially apprehensive, I viewed this change as an opportunity for growth in refining my teaching practices and learning new curriculum. A challenge that I had not foreseen was the intensity of the social studies curriculum which encompassed Hawai'i's history and culture and the depth and rigor of which history, culture, and mo'olelo are taught at this school due in part to its commitment to perpetuate the cultural knowledge and traditions of the Hawaiian people. While I was generally familiar with our Hawaiian history and culture, it became quickly apparent how my knowledge base was superficial, at best, and riddled with inaccurate information. How could I have been born and raised in Hawai'i, to be of Hawaiian descent and not know my own history? In order to teach the curriculum well and do my students justice, I immersed myself in learning Hawaiian language, history, and cultural practices.

The 'ōlelo no'eau, "I ka 'ōlelo nō ke ola, I ka 'ōlelo nō ka make," can be literally translated to mean, "In the language is life. In the language is death." Today we might further interpret this proverb to mean, in the Hawaiian language we find the life, culture, and knowledge of our people, and without it, we will die. I began to recognize the importance of incorporating Hawaiian language into my daily teaching practices for embedded within language are the values, beliefs, and historical underpinnings of a people. My people. I also started to better appreciate, recognize, and understand the many intricate layered teachings awaiting within each mo'olelo. The importance of passing on cultural knowledge through language and storytelling magnified and I began to purposefully include mo'olelo into the curriculum. However, the students were listening to the stories with their ears on a superficial level but not taking the learning to a deeper level. So, was I truly helping students to become lifelong learners and value their kūpuna's 'ike? I found myself constantly second-guessing my actions with questions like: Am I unknowingly perpetuating discourses that continue to marginalize and oppress Hawaiians? What are students really learning? How do students perceive their identity as Hawaiians? Am I providing them with the tools needed to enable them the freedom to explore and expand upon their identities as Hawaiians? How does mo'olelo fit into students' lives?

## **Research Questions**

My uncertainty of how best to perpetuate Hawaiian culture and history using mo'olelo, and the possibility of mo'olelo being used to counter Western hegemonic practices to assimilate, oppress, and marginalize Indigenous people, served as the impetus and purpose of this research study. The areas of concern were streamlined to reflect the following three research questions:

1. What do the students' mo'olelo reveal about Hawaiian fourth grade students' connection to their history, 'āina and communities in which they live?
2. How do Hawaiian language and culture teachers and cultural practitioners view the importance of mo'olelo?
3. How can mo'olelo be effectively integrated in my classroom?

## **Theoretical Framework**

Theory provides an explanation for behaviors and attitudes, and can be utilized to guide research in raising questions about various topics such as gender, race, and economics. It serves as a lens through which important issues can be further examined (Shopes, 2003). As is discussed in the next chapter, this research study is guided by two similar theories: culturally sustaining/revitalizing pedagogy (CSR) and culturally sustaining pedagogy (CSP). Both theories build upon Ladson-Billings's culturally relevant pedagogy (CRP) of focusing on student learning and academic achievement, cultural competence, and sociopolitical consciousness. As Ladson-Billings (2014) states, "This is the secret behind culturally relevant pedagogy: the ability to link principles of learning with deep understanding of (and appreciation for) culture" (p. 77). However, according to Ladson-Billings (2014), CSR and CSP have evolved in "new ways that require us to embrace a more dynamic view of culture" (p. 75).

CSR asserts it is imperative for Indigenous peoples to address the disruptive legacy of colonization through increasing educational sovereignty (McCarty & Lee, 2014) by seeking to perpetuate and sustain "linguistic, literate, and cultural pluralism as part of the democratic project of schooling" (Paris, 2012, p. 95). Paris and Alim's CSP build upon culturally relevant pedagogy by incorporating the "multiplicities of identities and cultures that help formulate today's youth culture" (Ladson-Billings, 2014, p. 82). Rather than focusing on one racial or

ethnic group, CSP provokes us to consider the global identities emerging in the arts, literature, music, athletics, and film, as well as take into account the shifts of identity “toward a hybridity, fluidity, and complexity never before considered in schools and classrooms” (Ladson-Billings, 2014, p. 84).

### **Organization of Dissertation**

In formatting this dissertation, I sought the guidance of master storyteller, JoAnn Archibald (2008), to gently nudge me in the right direction. She shares,

As a beginning storyteller/teacher, I received a few stories that became part of my heart knowledge. When telling stories for educational purposes, at first I spent time planning which story to tell, then I developed my talk around the story. Gradually, the process of my planning... changed to one in which I let my intuitive nature select the story to be told. (p. 94)

Within these pages, you will find stories intertwined with academic language that hopefully will add to your collective knowledge.

The purpose of chapter one was to provide an overview of how the study emerged. I first introduce myself through mo’olelo and followed with the context and intent of my study. The research questions serve to guide the direction of the study whereas the brief introductory descriptions of the theoretical framework and methodology indicate the lens and stance I used while collecting, examining, and analyzing the data gathered. In chapter two, I more fully share the theoretical framework using Culturally Sustaining Pedagogy (CSP), Culturally Sustaining/Revitalizing Pedagogy (CSR) and a Hawaiian lens. The third chapter provides information drawn from the literature about Indigenous and Hawaiian knowledge systems, mo’olelo and storytelling, a recounting of Hawai’i’s history of education and its continued deleterious effects, and end with culture based education. In chapter four, I share Indigenous and Hawaiian research methodologies and the method used in collecting, organizing and analyzing the data. The data analysis and results are explained in chapter five. I present the mo’olelo from the cultural practitioners and Hawaiian Language and culture teachers, offering overarching themes grounded in the theoretical framework lens previously mentioned. I

conclude with chapter 6 where I present a discussion of the research, its implication for teachers and other interested educators, as well as areas for future studies.

## Chapter 2

### Theoretical Framework

#### Kūkulu Mana‘o – Forming the Ideas

*Indigenous epistemology is fluid, non-linear, and relational. Knowledge is transmitted through stories that shape shift in relation to the wisdom of the storyteller at the time of the telling. (Kovach, 2005, p. 28)*

This chapter has been by far the most difficult to write. When I began to shape and solidify its composition, my words felt surreal and empty like a forest with no birds. Something just didn't feel right but I couldn't pinpoint the cause. I waited and watched patiently for a hō'ailona to confirm that I was on the right path. Hoping to catch a glimpse of a rising star, decipher the phase of the moon, something I could look upon for guidance but everything seemed to be just faint whispers on the wind. I was disconnected and I knew it. Regardless, I remained resolute, "That's okay, I can still finish this by Friday. I can do this." I plunged further into the roiling muck of theories, frameworks, and pedagogies, hoping one would serve as a lifeline to frame this study. Thursday came and I possessed nothing – just a pile of notes that made sense in Western approaches to research but not mine. Although my commitment to finishing this chapter was high, the words flowing from my heart were low. The sentences sitting on my computer were forced, trite, and devoid of ea (life force), born for one purpose only - to fulfill an academic requirement. The signs were there all along but I just hadn't read them! I almost traded my Hawaiian knowingness for someone else's criteria of a theoretical framework.

So how does an Indigenous researcher survive the Western academic terrain and still be able to construct a piece of literature in a pono (proper, correct) manner? Although I may not speak in Hawaiian, I nevertheless still view the world as a Hawaiian, and embrace the rich lessons I experience throughout the journey as I seek to reach my PhD destination.

#### **Indigenous Theories**

In Meyer's *Changing the Culture of Research: An Introduction to the Triangulation of Meaning* (2006), she reminds us our research philosophies, methods and outcomes have moved from "knowing to meaning. From intelligence to interpretation. From fragmentation to wholeness. From status-quo objectivity to radical/conscious subjectivity" (p. 264).



Wilson (2008) describes the evolution of the Indigenous paradigm as moving through four stages spanning from the 1970s to 1990s, and how this paradigm shapes our research today. In the first stage, most Indigenous scholars duly separate their Indigenous lives from their academic ones to align themselves within a Western framework, regardless if it conflicts with their personal worldviews. In the second stage, there is a notion of an Indigenous paradigm but Indigenous scholars' feel compelled to use predetermined Western methods or only one culturally specific model when researching their communities to be accepted by European and Western academia and avoid marginalization. In the third stage, Indigenous paradigms begin to focus on decolonization which challenges Western methods in researching Indigenous communities. In Tuhiwai Smith's groundbreaking work, *Decolonising Methodologies* (1999), she proposes the process of Indigenizing Western methodologies although Indigenous methodologies are not defined. However, from the decolonizing movement, numerous Indigenous scholars' work are generated which confirmed that Indigenous peoples have their own unique worldviews. In the fourth stage, Indigenous scholars have been granted the respect of conducting their own research, resulting in an increase of Indigenous scholars. Using "an Indigenous paradigm has allowed them to do research that emanates from, honours, and illuminates their worldviews" (p. 54). This Indigenous Research Phase challenges Indigenous scholars to "articulate their own research paradigms, their own approaches to research and their own data collection methods" (p. 54).

I had no idea I would experience all four stages compressed most intensely and profoundly over the course of four weeks. But so it was, and here I am. On many levels I feel emancipated. For three nights in a row now, I am blessed to have clearly observed two constellations that hold deep meaning for me. Manaiakalani, Maui's Fishhook or Scorpio, and Hānaiakamalama, or the Southern Cross. These constellations indicate once again, I am headed in the right direction.

According to Kovach (2005), theory is interwoven with methodology and can be construed as a perspective, lens or framework whose function is integral in guiding the researcher to determine: the important issues in which to study, the participants to include in

the study, the researcher's role in relation to the participants, how the research will be presented and written, and the method used in the study. An Indigenous theoretical framework encompasses an Indigenous way of knowing (e.g., Indigenous epistemology previously defined); it incorporates what Tuhiwai-Smith refers to as "researching back," indicating a decolonization objective (1999, p. 7); it is founded on collectivist research principles (and respects the inherent ethics and protocols associated); it has an ecological basis that is respectful of the natural world; and, finally, an Indigenous perspective values authentic/organic techniques in data collection.<sup>3</sup> (Kovach, 2005, pp. 28, 29)

Further, Budhwa and McCreary (2013) explain the importance of representing Indigenous knowledge through narrative because of the complex nature of Indigenous epistemic spaces although the essay continues to be the dominant mode of academic expression.

### **Hawaiian Educator's Paradigm**

Smith (1999) suggests that Indigenous researchers develop their own research methodology reflective of their perspective. Native Hawaiian educator, Ku Kahakalau, did just that—she created a native methodology called *Indigenous heuristic action research* (2004) while completing her doctoral program. Kahakalau's personal and professional focus was to affect positive change for Hawaiians, more specifically, "for Hawai'i's native people, to help myself, my family, my community, my lāhui (nation) achieve pono (excellence) and contribute to the perpetuation of my native language, culture, and traditions" (2004, p. 23). She shares, I had little knowledge of doctoral research in general, or indigenous methodologies specifically, and had never heard of Tuhiwai Smith's "mix" concept. Although I knew the ultimate goal I wanted to achieve as a result of my research—creating a Hawaiian model of education had been my dream for many years—I had not determined the exact nature of my method of inquiry nor the specifics of how I would conduct my research (p. 21).

Kahakalau used a self-styled methodology she terms indigenous heuristic action research which is based on a qualitative research methodology called heuristics. She felt heuristics best aligned with native ways of learning and knowing. As explained by Kahakalau (2004, p. 22), "heuristic research requires that the investigator have a "direct, personal encounter with the

phenomenon being investigated and [be] present throughout the process” (Moustakas, 1990, p. 14).” The six phases of *Heuristic Research* (initial engagement, immersion into the topic and question, incubation, illumination, explication, and culmination of the research in a creative synthesis) combined with action research and native epistemology, formed what Kahakalau (2004, p. 31) calls indigenous heuristic action research. It bears the following characteristics:

- The research question centers on an indigenous plight and attempts to bring about positive change for an indigenous people.
- The research is conducted by an indigenous person, in an indigenous community, for the immediate benefit of this community and with help from this community.
- The research personally includes and affects the researcher and his or he family and community.
- The research includes a practical application of the theory via an ongoing social action project that directly benefits an indigenous community and includes both a quantitative and a qualitative analysis of the action research.
- The research process utilizes indigenous data collection methods such as observation and participation, talk story, dream learning, and so on.
- The research method utilizes triangulation and involves at least two distinct groups of co-researchers in data collection and analysis.
- The research process follows a six-phase phenomenological process developed by Moustakas, called heuristics.
- The findings of the research are presented both in a format that is understood and preferred by the indigenous community involved and as a format accepted by academia.

Based on Kahakalau’s framework, I offer another Native Hawaiian methodology infused with Native Hawaiian epistemology, culturally sustaining pedagogy and culturally sustaining/revitalizing pedagogy – a mash-up of sorts that a bricoleur might use as I investigate my research questions. In Julie Kaomea’s work, *Qualitative Analysis as Hooku’iku’i or Bricolage: Teaching Emancipatory Indigenous Research in Postcolonial Hawai’i* (2016), she states,

research bricoleurs value diverse forms of knowledge, especially those knowledges that have historically been subjugated. They likewise value the abilities and insights of their research participants. By drawing upon a variety of methodological, epistemological, and cultural traditions – and seeking insight from the margins of Western societies and the ways of knowing of non-Western peoples – bricoleurs make previously repressed features of the social world visible and seek to challenge the hegemonic status quo. (p. 100)

The theoretical lens I use in relation to the Indigenous methodology is replete with Native Hawaiian and Indigenous epistemology, and supported with two similar and important works - culturally sustaining pedagogy conceived by Django Paris, and culturally sustaining/revitalizing pedagogy developed by Teresa McCarty and Tiffany Lee. These two frameworks are rooted on its predecessor, culturally relevant pedagogy, a highly respected educational teaching philosophy developed by Ladson-Billings. To provide a deeper understanding of culturally sustaining pedagogy and culturally sustaining/revitalizing pedagogy, information about culturally relevant pedagogy is provided.

### **Culturally Relevant Pedagogy**

From the 1970s through the 1990s, Ladson-Billings' work enriched discussions and invigorated research to examine asset pedagogy, thus, repudiating the legitimacy of deficit models. Ladson-Billings dared to ask what was right with African American students when the current policies and teaching practices were focused on what was wrong with them. Her question and research eventually culminated with her seminal work called *Toward a Theory of Culturally Relevant Pedagogy* in 1995. Culturally relevant pedagogy practices are based upon students' personal and cultural strengths, their intellectual capabilities and their prior achievements; ultimately teaching by building upon students' ethnic identity, cultural background and student accomplishments (Sleeter, 2012). Paris (2012) describes this time frame as "a windfall moment in educational research at the intersection of language, literacy, and culture with African American, Latina/o, Indigenous American, Asian American, and Pacific Islander American students" (p. 93).

Ladson-Billings' findings focused on practical ways to improve teaching pedagogy and identified the underlying structures successful teachers incorporated in their work with students of color. These structures were broken down into three major domains inclusive of:

holding high academic expectations and offering appropriate support such as scaffolding; acting on cultural competence by reshaping curriculum, building on students' funds of knowledge, and establishing relationships with students and their homes; and cultivating students' critical consciousness regarding power relations.

(Sleeter, 2012, pp. 563,564)

While culturally relevant teaching pedagogies view the linguistic, literate and cultural practices of working-class and poor communities of color as resources and assets, other aspects of teaching also controversially assisted students of color to become more like middle-class White students by being inculcated through "accessing Dominant American English (DAE) language and literacy skills and other White middle-class dominant cultural norms of acting and being that are demanded in schools" (Paris & Alim, 2014, pp. 86, 87). For this reason, Paris (2012) suggests that culturally relevant pedagogies are not enough to support the needs of students in today's pluralistic society (Paris, 2012).

### **Culturally Sustaining Pedagogy**

In an effort to overcome continued hegemonic practices in an unequal education system, Paris (2012) suggests the term culturally sustaining pedagogies better supports the "value of our multiethnic and multilingual present and future" (p.95). He explains the goal of culturally sustaining pedagogy is to support multilingualism and multiculturalism in practice, and to "perpetuate and foster – to sustain – linguistic, literate, and cultural pluralism as part of the democratic project of schooling and as a needed response to demographic and social change" (Paris & Alim, 2014, p. 88).

In *Culturally Relevant Pedagogy 2.0: a.k.a. the Remix* (2014), Ladson-Billings describes culturally sustaining pedagogy as "nascent, filled with tentative and still-forming notions of the way forward" (p. 82). McCarty and Lee (2014) characterize it as an approach with an "explicit goal [of] supporting multilingualism and multiculturalism in practice and perspective for students and teachers (Paris, 2012, p. 95)" (p. 102).

Two important tenets of culturally sustaining pedagogy are to focus on the complex and ever-changing nature of youth identity and cultural practices, and to commit to “embracing youth culture’s counterhegemonic potential while maintaining a clear-eyed critique of the ways in which youth culture can also reproduce systemic inequalities” (Paris & Alim, 2014, p. 85). Both authors believe it is essential to envision and enact pedagogies that are built upon and filtered through a lens that sees “the rich and innovative linguistic, literate, and cultural practices of Indigenous American, African American, Latina/o, Asian American, Pacific Islander, and other youth and communities of color (2014, p. 86). But equally tempered with critiquing and exposing regressive practices that “rather than challenging hegemonic ideas and outcomes, the cultural practices of youth of color actually reproduce them,” (2014, p. 86). Briefly stated,

Our goal is to find ways to support and sustain what we know are remarkable verbal improvisational skills while at the same time open up spaces for students themselves to critique the ways that they might be, intentionally or not, reproducing discourses that marginalize members of our communities. (Paris & Alim, 2014, p. 94)

Paris and Alim suggest pedagogies “can and should teach students to be linguistically and culturally flexible across multiple language varieties and cultural ways of believing and interacting” (2014, p. 96).

### **Culturally Sustaining/Revitalizing Pedagogy**

Authors Teresa McCarty and Tiffany Lee are academics whose collaborative research has focused on language and indigenous education. Using an ethnographic approach to “advocate for community-based educational accountability that is rooted in Indigenous education sovereignty” (p. 101), they feel Indigenous education is a form of sovereignty inclusive of the right to education rooted in Native culture and language. They believe Indigenous education’s historical context is entrenched in systems of power and domination that systematically separated Indigenous people from their lands, languages and identities.

McCarty and Lee (2014) built their work upon culturally sustaining pedagogy whose approach is defined as having an “explicit goal [of] supporting multilingualism and multiculturalism in practice and perspective for students and teachers” and “seeks to perpetuate and foster—to sustain— linguistic, literate, and cultural pluralism as part of the

democratic project of schooling” by “supporting both traditional and evolving ways of cultural connectedness for contemporary youth” (Paris, 2012, p. 95; McCarty & Lee, 2014, p. 102). However their emphasis on education as a form of sovereignty differentiates their approach from culturally sustaining pedagogy and adds a new theoretical dimension.

As explained by Ladson-Billings (2014), one of the differences between culturally sustaining pedagogy and culturally sustaining/revitalizing pedagogy is that McCarty and Lee seeks to revitalize disappearing languages while moving forward in consideration of plurilingual educational spaces, whereas Paris and Alim focus on postmodern language and culture. For McCarty and Lee, “teaching Indigenous students is not merely about propelling them forward academically; it also is about reclaiming and restoring their cultures” (Ladson-Billings, 2014, p. 83). Culturally sustaining/revitalizing pedagogy is an approach designed to address the sociohistorical and contemporary contexts of Native American schooling through multiple ways. The three components of culturally sustaining/revitalizing pedagogy (McCarty & Lee, 2014) include:

- addressing the unequal power structure between the colonized and colonizer with the goal of transforming the relics of colonization.
- reclaiming and revitalizing what has been disrupted and displaced by colonization with special focus on the revitalization of native languages, language education policy and practice.
- recognizing the need for community-based accountability using respect, reciprocity, responsibility, and relationships.

Teaching the native language creates a sense of belonging and strengthens students “cultural identities, pride, and knowledge of the cultural protocols” (McCarty & Lee, 2014, p. 110). “Language is vital to cultural continuity and community sustainability because it embodies both everyday and sacred knowledge and is essential to ceremonial practices. Language is also significant for sustaining Indigenous knowledge systems, cultural identifications, spirituality, and connections to land.” (McCarty & Lee, 2014, p. 109)

In review, this chapter provides the theoretical lens I employed to frame my study. Using a bricoleur’s toolkit, I created a methodology based on Native Hawaiian and Indigenous

epistemology. I also discussed the struggles I experienced as I navigated between Indigenous epistemology and Western academic requirements. Chapter 3 draws from the literature to provide a brief historical accounting of education in Hawai'i and expounds on the differences between Indigenous and Western learning and researching.



## Chapter 3

### Literature Review

#### **‘Aohe Pau Ka ‘Ike I Ka Hālau Ho‘okahi – All knowledge Is Not Learned in One School**

*Celebrating survival is a particular sort of approach. While non-indigenous research has been intent on documenting the demise and cultural assimilation of indigenous peoples, celebrating survival accentuates not so much our demise but the degree to which indigenous peoples and communities have successfully retained cultural and spiritual values and authenticity. (Smith, 1999, p. 145)*

My keen interest on knowing and using Hawaiian mo‘olelo in the classroom fully blossomed when I began to teach in the fourth grade and was tasked to utilize its curriculum, one that is firmly grounded in Native Hawaiian history and culture. Although I vaguely recalled a scant, few stories about Kamehameha Nui and Queen Lili‘uokalani, the rest of his ‘ohana and other prominent Hawaiian historical figures drew a blank. Other than recognizing a photo or two. As for mo‘olelo of place, I knew many but most were either adapted, tourist versions of the original Hawaiian stories, overwritten with colonial perspectives of the past, or appropriated with new histories altogether. I never suspected the history and cultural practices of Hawai‘i were vibrantly rich and full of deep wisdom from our kūpuna that continues to be perpetuated today.

I grew up in a small town on Kaua‘i amongst seven other siblings. I recall numerous outings within Kekaha and neighboring towns that sent us exploring the beaches, mountains and places in between. While it was fun learning about our home through visiting nā wahi āpau (everywhere), it never occurred to me there was an untold history about our place. Although my siblings and I had attended a school for Hawaiians, grew up amongst Native Hawaiian friends and neighbors, and were raised by a mother who spoke fluent Hawaiian as a young child, not much of Hawai‘i’s history was ever emphasized with the exception of two events: the attack on Pearl Harbor in 1941 and Hawai‘i becoming the 50<sup>th</sup> State in 1959. Other than that, Hawai‘i was a place where everyone lived together in a “Melting Pot” of ethnicities and anything that transpired before Hawai‘i becoming a state was deemed insignificant.

My story is not unique to Indigenous people. Why was it that I never learned of my Native Hawaiian ancestors lives i ka wā kahiko (long ago) nor grew up speaking ‘ōlelo Hawai‘i

(Hawaiian language)? Why was it that I never heard my mother utter more than a simple word or two in Hawaiian, not even while conversing with her parents who were fluent Native Hawaiian speakers? Why did I grow up thinking that Native Hawaiians were not smart, and that I should always say I was Japanese (although I am not), Chinese, and Hawaiian (in that order) should someone inquire of my race? Nowadays we don't use the term race and instead interject "ethnicity" which is more politically correct. If we scratch below the surface and carefully examine Hawai'i's history, a slew of information can be found regarding the purposeful and systematic dismantling of our Hawaiian culture, annihilation of 'ōlelo Hawai'i (Hawaiian language), dis(re)membering the Kanaka Maoli's (Native Hawaiian) history and the assimilation of Hawaiian people into mainstream America.

In *Rethinking Indigenous Education*, McConaghy (2000, p.1) asks similar questions that resonate with the focus of this paper:

How is it that certain claims to knowledge are able to secure epistemic authority at particular times, in particular ways and for particular purposes? What are the processes by which old knowledge-claims are rejected and new gain legitimacy? How do elements of the old persist in the new? Importantly, how is it that certain colonial formations have remained resilient within Indigenous education?

She suggests there are certain assumptions of culturalism that have become almost canonical. Culturalism seeks to note the social and cultural differences between races, and indiscriminately applies these differences to all minority and Indigenous issues, thereby creating stereotypes. It creates a binary system that privileges a certain form of oppression and ignores the rest (McConaghy, 2000).

This affirms why I was never taught Hawai'i's history from a non-Western perspective. Just as other Indigenous peoples around the world experienced, Hawai'i's history is fraught with self-righteous and self-serving acts of colonialism resulting in the subjugation of Indigenous language, cultural knowledge, self-governance, land ownership, and epistemology.

This chapter contains four topics that will be discussed: importance of mo'olelo (past and present), a brief recounting of Hawai'i's history and its lasting effects within our educational system, Hawaiian literacy practices, and Hawaiian culture-based education.

## Mo'olelo

According to ho'omanawanui (2004),

'Ōlelo is "language, speech, word, utterance; to speak, say, tell; oral communication.

'Ōlelo is the root of our word for stories oral or written, mo'olelo. Mo'olelo is formed from two words: 'ōlelo, language, and mo'o, a "succession [or] series"; thus mo'olelo is "a succession of talk, as all stories were oral, not written," although today the term also encompasses written literature. (p.86)

Mo'olelo is found in many different forms of which most familiar includes mo'okū'auhau (genealogy), oli, hula, mele, 'ōlelo no'eau and storytelling. Traditional mo'olelo was shared in an oral fashion with a specific intention in mind, such as to recount the history of a place, teach a lesson about humility, recall the names of the stars in the summer sky, and so forth (Lefcourt, 2005). For example, in the past, sharing one's mo'okū'auhau was primarily used by ali'i (chiefs) to gain mana (power, authority, privilege) by linking their ancestry with and memorializing the accomplishments and history of their kūpuna (Pukui, n.d.). Today it is common practice to know and be able to recite one's mo'okū'auhau (Oliveira, 2014) but perhaps for different purposes; today, some Hawaiians recite their mo'okū'auhau as a means to reconnect with their Hawaiian roots and to perpetuate their Hawaiian culture.

While the most important mo'olelo were the mele ko'ihonua or cosmogonic genealogies of which there were many variations, all mele ko'ihonua possessed a genealogical relationship between the land, humans and the gods (Oliveira, 2014). By far, the most familiar is the kumulipo which describes the origin and evolution of all things in the Hawaiian landscape, including people.

Mo'olelo reveals recurring themes such as the struggle for survival and the importance of maintaining pono in the world (Oliveira, 2014). Sharing the appropriate mo'olelo at the right time created "connections between the people and the land, the ancestors, and the larger Hawaiian lahui" (Wood, 2006, p.16).

Mo'olelo can be used in two ways – to teach and to learn – like a'o. Hawaiian literature values the use of kaona and the use of traditional metaphors. According to wehewehe.org (Hawaiian Electronic Library), kaona can be defined as "hidden meaning, as in Hawaiian poetry;

the concealed reference, as to a person, thing, or place.” Graphic artist, Kamaka Kanekoa (2005), explains,

Native Hawaiians relish the indirectness, ambiguity, and double entendres created through kaona used in everyday speech to formal chant, protocol, and recitation of genealogies or mo’olelo. Sometimes, the hidden meanings were intended only for specific individuals or groups of people, such as family members or ali’i. As political tensions increased between Hawaiian ali’i and haole missionaries (and other foreigners) towards the later part of the 19th century, kaona became an important way for Native Hawaiians to communicate with each other... (p. 9)

Makawalu (multi-layered approach to deepen understanding) can be used to deepen the understanding of kaona use in songs, poetry, and story.

Some Indigenous peoples hold a similar view in recognizing stories hold different meanings based on background experience. In Mucina’s (2011) explanation of how understanding is supported in storytelling. She states:

The storyteller does not give an analysis of the story she or he is telling. The storyteller leaves each listener to analyze the story, because he or she knows that each person will gain something different from it. Each listener will bring their experience to the analysis of the story which will reflect their own contextual position, based on age, gender, values, sexuality, political knowledge and social position... multiple interpretations of the same story are welcomed. (pp. 8, 9)

There are numerous songs, poems, and chants that memorialize and describe historical places for, “To truly know a place is to be able to recite its stories... To know a place is also to be able to chant the landscape through poetry” (Oliveira, 2014, pp. 66, 67). Mo’olelo of place serves to solidify connections that people and families had with the land. Stories of places, nā wahi pana, were freely shared. It was a matter of pride to the people of the locale to have many places of interest to point out to visitors and recount the legends connected with each one (Pukui, n.d.). Unfortunately, events leading up to the overthrow of the Hawaiian monarchy like the Mahele, decline in Native population, and establishment of a new governance structure, had devastating and lasting effects on the Kanaka Maoli, including the loss of land and land-

based practices, and English replacing Hawaiian as the official language. These combined events led to numerous stories being lost and forgotten which many seek to recover today.

### **Perpetuation of Mo'olelo**

In Indigenous communities, storytellers serve an important role in their communities. Archibald (as cited in Iseke-Barnes, p. 25) describes them as, “they are older, wisdom-laced people; it takes over 40 years to become a storyteller because they are tasked with the ability to interpret stories and fully understand complex ideas.”

In Hawai'i, *kākā'ōlelo* (oratory tradition) was practiced by orators known as *kālimoku* and whose greatness lay in their knowledge of genealogies, histories, relationships, and the skill with which they could deftly use metaphors to convey meaning (Chun, 2007; Malo, 1987). Exceedingly talented *kālimoku* well-versed in storytelling, poetry, and figurative language, were often sought-after by high ranking *ali'i*, and sometimes, wielded greater influence than higher ranking chiefs in providing advice and counsel to the *ali'i* they served; this was due to the extensive knowledge of history, genealogy, and familial relationships they possessed (Chun, 2007; Pukui, n.d.; Malo, 1987). Genealogists were of noble blood and learned not only the names and connections of chiefs and chiefesses but also the genealogical chants and the stories of them, down to minute details such as where they were born, what they did, and so forth. Commoners were not trained to memorize and know the genealogy of the chiefs (Pukui, n.d.).

*Kūpuna* who were proficient in the stories, traditions, and practices of their people and homeland, carefully selected and taught grandchildren who were especially gifted with strong abilities to memorize and retain what was shared. During the storytelling period, strict protocols were followed to avoid distractions and interruptions interfering with the focus of listening to a story in its entirety. Stories were shared while no one else was present except for its intended listeners. Pukui (n.d.) recalls after the first story was shared, a second one would follow, and then a short chant. After two or three nights had passed, the listener-apprentice would be asked to repeat the story as it had been taught. If corrections were required, the mistakes were disclosed and the story would need to be repeated correctly. An additional story with a short chant would be shared during this period.

The stories learned were not freely shared nor repeated without first knowing who was in the audience, the reason for the mo'olelo, and the place in which they were shared. Specific stories were related only for whom it was meant; sharing mo'olelo was purposeful and had an intended audience and listener in mind (Pukui, n.d.).

Paralleling Hawaiian mo'olelo, Archibald (2008) explains Native American storytelling contain some of the same characteristics.

The types of stories vary from sacred to historical, from cultural traditions to personal life experiences and testimonials. Some stories are just for fun, while others have powerful "teachings." Some stories may be "owned," those that are the responsibility of individuals, clans, or families; some belong to the "public domain," being available for anyone to tell. Some stories can be told only at certain times of the year. (p. 83)

Each family had stories of their 'aumakua (family or personal gods) and within these stories were explanations of why certain things (i.e., particular fern or fish) were kapu (prohibited) for that 'ohana. These types of stories were not shared outside of the 'ohana unless the person to whom it was being told, could be trusted not to repeat them (Pukui, n.d.; Nelson-Barber & Johnson, 2016).

Other kūpuna who did not have the genealogy to be kākā'ōlelo passed on mo'olelo to their mo'opuna (grandchildren) by using words based on the work of their everyday lives, and spoke in a manner that conveyed their way of thinking in relationship to that work (Chun, 2011). This synergistic relationship between language and work brought life to their work, and their work brought life to their language; the two could not be separated lest something would be lost in its translation (Wood, 2006). Chun (2011) writes that young children received their education while working alongside their elders, thus providing numerous hours of mo'olelo being passed from one generation to the next, and relevant knowledge was perpetuated meaningfully and practiced through work.

In an effort to prevent loss of mo'olelo, our kūpuna prudently passed on and recorded many mo'olelo, mele, mo'okū'auhau, la'au lapa'au (healing practice), and 'ōlelo no'ea by posting them in Hawaiian newspapers in the 1860s when the Hawaiian language was fluently spoken, written and read by the majority of the Kanaka 'Ōiwi. More recently, our kūpuna once

again answered the call to preserve mo'olelo through oration, written documents, and audio recordings when the fear of losing native speakers was a real threat in the 1970s. Today we can easily access these recordings, print songs, and read the mo'olelo of our kūpuna because of the forethought and diligence of our ancestors in preserving them for tomorrow's children (Ng-Osorio & Ledward, 2011).

Kimo Cashman (2012) explains why we share and reclaim our foundational stories about our Indigenous knowledge and ancestral ties with our 'āina (e.g., Hōkūle'a and Kaho'olawe).

We tell these stories to honor our kūpuna and to celebrate their accomplishments. We tell these stories to teach our kids about what is important to us, what we believe, and how to act. We tell these stories to help our kids understand who they are, who our hui is, and to understand their kuleana to our hui. We tell these stories to our kids so they feel proud about who we are. We tell these stories because they make us feel good. (p. 45)

Nogelmeier (2011) expresses his desire to one day see the drive to reconnect the historical material with modern understanding in hopes that it provokes another renaissance, "one in which the inside story of the past becomes a recognized part of what we know today" (p. 13). I believe we are at the cusp of bringing to fruition this renaissance of knowledge.

Seeing our history, our traditions, our mo'olelo in print is seeing ourselves. It validates our existence as individuals, as communities, as a lāhui. Seeing ourselves in literature helps validate our presence; this is why the stories we tell are important.

(ho'omanawanui, 2010a, p. 210)

Mo'olelo endures in traditional and contemporary forms. As we continue to learn, practice and create hula (dance), oli (chant), and mele (song), we will continue to be connected to our ancestors. By using our Hawaiian language, we continue to show how much we value the mana'o of our kūpuna, as well as provides us a glimpse into their worldview which often contradicts and refutes the colonial perspective that "ignores, demeans, and/or suppresses our pilina and kuleana (responsibility) to the 'āina and each other" (ho'omanawanui, 2004, p. 88). Remembering is about connecting to our past and bringing this rich history into the present to form a tapestry of woven makaloa (type of sedge used in weaving mats) detailing the historical

deeds and accomplishments of our people. Kimo Cashman (2012) tells us,

In an oral tradition such as ours, telling stories is how we pass on the history and teachings of our ancestors. Without these stories we would have to rely on other people for guidance and information about our past. Teaching in the form of stories is an integral part of our identity as a people and as a nation. If we lose these stories, we will do a disservice to our ancestors-to those who gave us the responsibility to keep our culture alive. (p. 29)

The role of Indigenous storytelling is an important means to counter and disrupt Eurocentric and colonial norms of defining what is knowledge (Sium & Ritskes, 2013). When story is integrated with our experiences, ideas, ceremonies, play, imagination, and dreams, it creates the foundation for learning and teaching (Iseke-Barnes, 2009). Ho'omanawanui (2004) strongly asserts, "By learning, understanding, and perpetuating the mo'olelo of our kūpuna, Hawaiians are empowered with traditional 'ike. This 'ike inspires us to kū'ē, to resist and stand in opposition against colonization and against foreign domination, suppression, and appropriation of who we are and what our culture is and means to us" (pp. 88, 89). Processes of Indigenization and reinhabitations, include purposeful recounting of the past. This opens a space for a native community to retell its own story or history, including its place, genealogy, local knowledge, culture, language and social practices (Trinidad, 2012). We recognize that stories can help us to remember who we are as a people, to realize and recognize our humanity, to provide us a means through which we can share our emotions, and acknowledge our experiences (Iseke-Barnes, 2009).

Like many Indigenous cultures, the precursor to the decline in population, language use and cultural knowledge started with the introduction of Christianity, followed with Western ideologies and schooling practices. Native American scholar, Archibald, shares (as cited in Iseke-Barnes, 2009, p. 47),

[Stories] can help one to learn, heal, take action, and then reflect on this action.

However, if these stories are learned within contexts where the principles of respect, responsibility, reciprocity, and reverence are not practice, then their power diminishes or goes "to sleep" until awakened by those who can use the story power appropriately.



## History of Education in Hawai'i

The first Calvinist missionaries arrived in 1820 with the intent to inculcate the Hawaiian people with Christian dogma and American ideals which would prepare the way for accepting a Western governance structure and Christian way of living (Benham & Heck, 1998; Kahumoku, 2003). The missionaries were tasked by the American Board of Commissioners for Foreign Missions (ABCFM) to enlighten those they considered in need of Christian enlightenment and American values. They intended to attain these goals through preaching to the populace, teaching the tenets of the Bible, and utilizing the printing press to spread their religious doctrines (Chapin, 1996). Early missionaries believed education was key to converting Hawaiians to Christianity and believed the most effective way to educate and preach God's word was through the printed word.

The missionaries learned the Hawaiian language and developed an alphabet system with the assistance of Tahitians who served as translators for the English-speakers and Hawaiians (Au & Kaomea, 2009). Translating the Bible to Hawaiian did not convince the populace to turn to Christianity until some ali'i joined and were baptized in the Christian faith. It is important to note that although various ali'i converted on their own accord based on their own terms, others refused to be converted altogether. Makekai-Whittaker (2013) explains, "While many of the ali'i were Christians they were a particular type of Christian, vastly different from the kind of Christian Bingham wanted to produce. The ali'i seemed to open a space for a Hawaiian-Christianity, a negotiated hybrid space, where there was not contradiction in having an individual soul while looking to genealogy for mana. (p. 30)"

The conversion of the Kuhina Nui, Ka'ahumanu, opened the door for her and other ali'i to enact laws based on Christian morals, and served to change Native Hawaiian's traditional perceptions of morality to reflect those of the Christian mindset, and reject their own culture and values (Kahumoku, 2003).

Using a new technology tool in the form of a printing press, the Calvinist clergy were able to produce books and newspapers written in 'ōlelo Hawai'i. The printed word enabled the missionaries to quickly spread their Christian dogma and Western ideologies throughout the

islands. These publications quickly stirred great interest amongst the chiefs and commoners alike to learn to read the written word. By 1853, three-fourths of the populace over the age of sixteen were fluent readers in their own language (Lucas, 2000).

With the hopes of converting Hawaiians to Christianity, the missionaries opened their first schools to indoctrinate the adults (Lucas, 2000; Ng-Osorio & Ledward, 2011). Although successful at first, once they knew how to read, the adults soon stopped attending, which led to the creation of schools for children. Two types of schools were created – one for the ali'i and another for commoners. Common schools taught basic skills in Hawaiian to prepare students for the labor workforce and were considered inferior by missionary standards.

Schools for the ali'i and commoners were instructed in English and privileged Western knowledge systems which some believe eventually led to a weakened Hawaiian governance structure (Ng-Osorio & Ledward, 2011). By the mid-1800s, Christianity and Western education were deeply entrenched in the Hawaiian way of life such that a hierarchical system of education indicated,

At the apex were the private, exclusive schools that taught primarily in the English language. At the interim level lay the public English language schools. Private, independent institutions as well as these select schools offered college-preparatory courses and were better funded than the Common schools which taught in Hawaiian. (Kahumoku, 2003, p. 164)

The Hawaiian-medium schools successfully educated students in their own language to the point where they became competent in reading and writing in their own language. (Benham & Heck, 1998). Although students were literate in their language, the curriculum and instructional methods were comparatively different from a traditional Hawaiian education (Au & Kaomea, 2009). Due to government-sponsored English-medium schools competing with successful Hawaiian-medium schools, those in power like Richard Armstrong, the second minister of public instruction in Hawai'i, and succeeding ministers and administrators, saw fit to un-level the playing field as they viewed the Hawaiian language as devoid of value. Native Hawaiian students were indoctrinated into the Western way of thinking and began to devalue their belief system while upholding Christian ideologies. This trend of devaluing the Hawaiian

culture and knowledge system worsened with the “English-Mainly” Campaign, followed with advocates lobbying the Hawaiian legislature to enact a new law that privileged the English language over Hawaiian in binding legal documents (Lucas, 2000).

After the illegal overthrow of Queen Lili’uokalani in 1893, the new government stepped up its English-mainly campaign to an English-only one with the intention that the next generation of Hawaiians would be educated and speak the Christian language of English (Lucas, 2000). In 1896, the new republic viewed Hawaiian language to be a threat and quickly passed Act 57 which mandated that only English be used in both public and private schools (Benham & Heck 1998; Ng-Osorio & Ledward, 2011; Lucas, 2000; Goodyear-Ka’opua, Kaua’i, et al., 2008). Rev. McArthur stated (as cited in Lucas, 2000),

Here is an element of vast power in many ways. With this knowledge in English will go into the young American republican and Christian ideas; and as this knowledge goes in, kahunaism, fetishism and heathenism generally will largely go out. (p. 8)

Almost immediately there was a sharp decline in Hawaiian language and learning; within a span of 20 years, Hawaiian–medium schools went from 150 schools in 1880 to becoming nonexistent by 1902. In direct proportion, English-medium schools increased from 60 in 1880 to 203 in 1902. The provisional government’s attitude was that although Hawaiian language might be missed for sentimental reasons, it was in the better interest of the Hawaiian people that Hawaiian was eliminated (Lucas, 2000). This means the children who were educated at the end of the nineteenth century were the last Native Hawaiians to speak ‘ōlelo Hawai’i as a native language, other than a small community located on Ni’ihau (Warner, 1999). Goodyear-Ka’opua, Kaua’i, et al. assert,

For the bulk of the 20<sup>th</sup> century, under, prolonged U.S. occupation, there wasn’t a single school in the islands that made the indigenous Hawaiian language or culture central to its curriculum until the advent of Hawaiian language immersion schools in the 1980s. Instead, public schooling took on the function of naturalizing U.S. occupation and cultural assimilation, and capital expansion, much like in other U.S. imperial territories. (2008, p. 164)

Punitive measures were taken to ensure that 'ōlelo Hawai'i was strictly prohibited anywhere near schools (Warner, 1999). Lucas (2000) reports Native Hawaiian speaking teachers were threatened with dismissal for singing Hawaiian songs in school, and some teachers were compelled to reprimand parents for speaking 'ōlelo Hawai'i to their own children in their Hawaiian-speaking homes. Warner (1999) writes,

The loss of indigenous language is terminal: language death. Indigenous peoples like Hawaiians did not go to a foreign land seeking the American Dream. The American Dream was imposed on them, and has been used to subjugate the people socially, politically, and economically. (p. 72)

Ngugi (as cited in Warner, 1999, p. 71) considers the “domination of a people’s language by the languages of the colonizing nations to be crucial to the domination of the mental universe of the colonized.” Additionally, Nelson-Barber and Johnson (2016) posit, “school curricula strongly privilege “Western” ways, skills and stories, and use only the English language – not the heritage language, even though some teachers speak it” (p. 46).

The use of English as the dominant language reinforced colonial subjugation of people of other ethnicities and disempowered Oceanic peoples to the point where they believed they were lesser-than and became dependent upon the colonizers for guidance (Hau'ofa, 1994). In accordance with missionary accounts of Hawaiians as being lazy and lacking initiative, eugenicist scholars and others predicted the extinction of the Hawaiian race based on the decline of full-blooded Hawaiians by death, disease, and intermarriage (Kana'iaupuni, 2005). Despite these ominous forecasts by outsiders, the Hawaiian Lāhui (nation) continues to live on through the concerted efforts and agentic measures of the Native Hawaiians.

### **Hawaiian Newspapers**

The success of Hawaiian language newspapers spanning from the mid-19<sup>th</sup> century to the early 20<sup>th</sup> century was evident. “By 1861, the first of several dozen independent Hawaiian language newspapers which flourished from 1861 to 1930s, came into existence” (ho'omanawanui, 2004, p. 86). These newspapers were established to share information about the events occurring throughout Hawai'i and across the globe. Motivated by the decimation of the Hawaiian population and decline of Hawaiian language use, the newspapers began to serve

another purpose; they served as a decolonizing tool for those who did not agree with the Christian ideologies and Western influence in altering the Hawaiian Monarchy and governance, and also to preserve Native Hawaiian knowledge. Nogelmeier (2011) says Hawaiian language papers were intended to educate and inform their readers and to also share their knowledge, mo'olelo, and mele in the hopes of keeping them alive for future generations. "Malia paha o pau oukou i ka hala e aku," translates to, "Once you all pass away, traditional knowledge of Hawaii could disappear." The move to document knowledge was strongly fueled by a population who were increasingly literate but diminishing by mid-19<sup>th</sup> century due to epidemics, diseases, shrinking birth rates, and high death rates (Nogelmeier, 2011; Au & Kaomea, 2009). This greatly concerned the Native Hawaiian populace who believed their cultural practices and histories were at risk of being forgotten.

Native Hawaiian newspapers helped to preserve mo'olelo through the assistance of their readership who valued the stories of their ancestors and sought to save them for generations to come. Frequent appeals for readers to submit information increased, asking for more specific cultural, historical, and scientific information (e.g., star names, plant names), followed with mele and legends as well (Nogelmeier, 2011). The drive to record these vast stores of information brought noticeable results, especially knowing it was a means to preserving the Kanaka 'Ōiwi knowledge. Through requests like, "E makemake ana ka hanauna Hawai'i... (Hawaiian generations will want this in 1870s, 1880s, 1890s, and 1990s)" (Nogelmeier, 2011, p. 7), extensive legends, chants, meticulous descriptions of traditional practices and beliefs were shared by writers who were careful to curtail mistakes due to the high proficiency levels of their contemporary readers. It became common practice for writers and readers to engage in presenting and correcting cultural knowledge from long ago.

One such person, J. N. Kānepu'u, a school teacher from Pālolo, O'ahu, felt pressed to encourage others to reclaim their Hawaiian knowledge in a published piece called *Ka'ahale ma Moloka'i* (traveling around Moloka'i) in the Hawaiian newspaper, *Ke Au 'Oko'a*. In his article, he provides the names of wahi pana (legendary places), the rains and wind names, as well as other detailed information about the land (ho'omanawanui, 2008). As cited in ho'omanawanui (2008, p. 207), Kānepu'u concludes his submittal with,

Here is my challenge: if the school teachers of this archipelago are willing, they should write the stories of different lands and publish them...it would be a great benefit to enlighten people...we [the teachers] would...select the ones to teach the students in the manner of the foreign lands. If we all did this – teach the students about the different aspects of our lands – the points, the mountains, the plains, the craters, the seas, the winds, the Kāne stones, the heiau, the place where the chiefs lived, the springs, the rivers, the peninsulas, the ravines, the storied places, the places recorded in legend, etc.; if we all contributed to doing this, then we would have a new geography for the Hawaiian islands...[It will take some time if there are ka’ao stories for specific places, stories about travels there, and other storied places, and the kupua of this place, such as the deeds of La’amaikahiki at Kualoa, and the amazing works of Kamapua’a in the uplands of Kaliuwa’a and the stories of Kāneipolu in Kailua. If these things are edited appropriately, then they can be published. Aloha to you all, and mahalo to the editors and publishers. (Kānepu’u, 1867, p. 4; my translation)

His article was a bid to educators then, and I would argue now as well, to renew and (re)develop our pilina to our ‘āina by remembering, recognizing, and naming the Hawaiian knowledge of our ancestors. “Through the process of decolonizing and reestablishing Native Hawaiian cultural knowledge, positive educational experiences foster future leadership and land/cultural reclamation” (ho’omanawanui, 2008, p. 207).

The composition of Native Hawaiian literature in ‘ōlelo Hawai’i lasted for approximately a hundred years; Hawaiians freely explored the written word and wrote traditional mo’olelo, as well as translated stories from other countries into ‘ōlelo Hawai’i. New mo’olelo were created, ranging from a single paragraph to over a thousand pages (ho’omanawanui, 2004). Countless mo’olelo, ka’ao (epic legends), mele and pule (prayers) conveyed values, teachings, and histories to the people (Kamakau, 1991).

Unfortunately following the decline of a native-speaking population, Hawaiian newspapers began to fold - from twelve syndications in 1910 to only one in 1948 (Lucas, 2000). With the introduction of radio and television becoming the primary sources of disseminating information, Hawaiians seldom heard their language spoken in public forms of communication.

English was established as the “dominant language of education, business, and government” (Lucas, 2000, p .9). Hawaiian programs were unavailable and there were no means to continue learning and speaking the Hawaiian language on an everyday basis (Lucas, 2000), and thus, it became a language relegated to the entertainment industry where you can still see commodified versions of Hawaiian culture being pandered as Disney-esque images of how Hawaiians look and sound like (ho’omanawanui, 2010b). Nonetheless, families who valued the Hawaiian language continued to perpetuate its use at home, at church, and within Hawaiian societies (Lucas, 2000).

According to Benham and Heck (1998, p. 77), “the seeds of social and political change were effectively planted by the schools. The idea of “West was best” was entrenched in the beliefs of the Native Hawaiian, ... no matter how false, many Native Hawaiians soon accepted it as truth.” The education system determined that the Hawaiians remain at the bottom of the social, economic and political structure.

Since the overthrow of the Hawaiian Kingdom, “Hawaiian life has been determined and regulated by non-Hawaiians” (Au & Kaomea, 2009, p.579). Despite this, Hawaiian language and culture experienced a resurgence; Hawaiian cultural pride and the passion to retain their identity have been proven throughout history in a myriad of ways, of which the Hawaiian Immersion Program is one.

In the early 1980s, ‘Aha Pūnana Leo created preschools modeled after Maori-language preschools in Aotearoa. Parents and Hawaiian-language advocates requested the Board of Education approve the Hawaiian Language Immersion Project, which was a 2-year pilot program for children who wanted to continue their education in Hawaiian after graduating from Pūnana Leo. This special project was granted approval contingent upon the availability of qualified personnel, parent and student interest in the program, and adequate curriculum materials. Despite these restrictions, the project blossomed into the Papahana Kula Kaiapuni or Hawaiian Immersion Program, and further expanded into the twelfth grade with the first Kaiapuni class graduating from high school in 1999 (Lucas, 2000; Au & Kaomea, 2009). Its reach extended from two sites in 1987 to 19 sites in 2008, and has increased to 1,500 students in grades K-12 on five islands. “Hawaiian language was preserved due to a handful of dedicated

individuals, many of whom were pioneers in the Hawaiian immersion movement” (Ng-Osorio & Ledward, 2011, p. 2). ‘Aha Pūnana Leo and Kula Kaiapuni created intergenerational learning opportunities for ‘ohana and communities. Yamauchi, Ceppi and Smith (2000) express the success of the Kaiapuni program has contributed to the revitalization and maintenance of the Hawaiian language. Today, thanks to the hard work of families, educators, and other Hawaiian language advocates, ‘ōlelo Hawai‘i can be heard from preschool to the university system, with access to Hawaiian language content made available through sources such as the Internet, radio, and television (Ng-Osorio & Ledward, 2011).

What might be the reasons for this program’s success? Perhaps it is as simple as teaching students through incorporating Hawaiian values and cultural practices. In their study, Yamauchi, Ceppi & Smith (2000) found the Kaiapuni teachers used Hawaiian values and traditions within their classroom practices which the teachers believe they would not have done so if they taught in an English-speaking program. A true testament to the program’s success is how their former students return to teach in the schools in which they learned (Ng-Osorio & Ledward, 2011).

### **Indigenous Literacy Practices**

Herb Kane shares Native Hawaiian epistemology is knowing the truth, tapping into the inner source, and holding onto what is good and true for us as a people (Trinidad, 2012). Indigenous literacy provides an alternative view of Indigenous knowledge, perspective, and practice, which may be counter to the dominant colonial beliefs and thinking. It is anchored to place, culture and language, and is continually being socially constructed through a collaborative process like most cultures are known to do. Ho‘omanawanui (2008, p. 215) cites Williams-Kennedy (2004) who posits Indigenous literacy,

involves speaking, listening, reading natural [land] and man-made symbols [text], recording language in lore, stories, song, dance rituals and traditions, and observing body and sign language, combined with intuitive and critical thinking. [Furthermore,] religious and spiritual beliefs, values, customs and traditions are embedded within all of these elements. (pp. 89–90)



Students arrive at our schools multiliterate and possessing more than the basic skills of reading and writing.

During a conference in the Netherlands, Osorio shared (1995) that Hawaiians have regarded knowledge as a deeply personal and spiritual understanding, and not public property. “We receive our instructions as signs from our ‘aumakua (personal gods) and from mo‘olelo (stories) via our kūpuna (elders). In our culture, knowledge is never sold or traded, but is shared” (p. 12). Pre-1770s, Hawai‘i was an oral, memory-based culture and a Native Hawaiian’s spirituality was based on his interactions with nature, and a barter system was used to disperse food gained from the ocean and land (Chapin, 1996). Today a resurgence in creating spaces where growing and harvesting food from the land and sea is in harmony with culturally sustainable practices. This reflects a returning to, respecting of, and showing appreciation for our ancestral places (Trinidad, 2012). Using the ancient ways and applying them in present endeavors help to advance the production of knowledge for social transformation and empowerment (Trinidad, 2012).

The word a‘o has many definitions including instruction, teaching, doctrine, learning, instruction book, and so forth. However, the phrase “a‘o aku, a‘o mai”, can be literally translated as teach and learn, presupposes that the learner will one day be the teacher. Chun (2011) explains this sense of receiving and giving supports the concept “that relationships and belonging are primary in traditional Hawaiian society and culture” (p. 84). Education took place within the ‘ohana and children observed and worked alongside their elders before the arrival of Europeans (Au & Kaomea, 2009). A popular phrase, “Hana ka lima, ho‘olohe kou pepeiao,” (work the hands, listen with your ears) encapsulates how children learned alongside adults. Contemporary pedagogy suggests students learn best through modeling (Allington & Cunningham, 2007); by having children watch and work alongside an elder, they had the ideal model of an authentic learning experience (Chun, 2011).

Traditional patterns of education were comprised of five characteristics of learning and teaching. These included nānā or ‘ike (observation), ho‘olohe (listening), pa‘a ka waha (reflection), hana ka lima (doing), and nīnau (questioning) (Chun, 2011). These skills were developed over a long period of time and required patience, deductive reasoning, observation,

memorization, reflection, and perseverance. Questions were seldom encouraged from the start because it was thought if the student applied the four previous skills well, then he would most likely answer his own question. Western teaching methods encourage students to ask questions and view this as a sign of great intelligence; however, critical thinking requires students to take what they know, blend this knowledge with new information to create a new synthesis. Language Arts consultant, Stephanie Harvey, recently shared during a 2016 national conference session, “For knowledge to turn into wisdom, there must be a relationship between the learner and the information learned.”

Hawaiians recognized obvious and underlying patterns in nature and understood knowledge to be experiential. Rather than memorizing a disconnected collection of facts, learning was seen as a fostering of natural, inherent relationships (Wianecki, 2011). Hawaiians shared their knowledge through performance cartographies “to reference their constructed places, legitimize their existence, and reinforce their legacies” (Oliveira, 2014, p. 65). These representations included inoa ‘āina (place names), mele, hula, ‘ōlelo no‘eau, māhele ‘āina (land division), mo‘olelo, mo‘okū‘auhau, kaulana mahina (moon calendars), hei (string figures), and ho‘okele (navigation). These cartographies connected the kanaka to their place, and sought to find relationships to other places as well (Oliveira, 2014).

Schools and other learning spaces may best support our Native Hawaiian students in attaining a solid education by recognizing the importance of incorporating Indigenous literacy practices, mo‘olelo, Hawaiian language and culture.

### **Culture Based Education**

A minority deficit model purports that if schools change how they organize their programs, their students will achieve similarly to Euro-American students. This, however, is a fallacy built on a long history of democratic attempts to influence education with the intention of assimilating ethnically diverse immigrants to adopt American values. Our public and private schools have always served to reproduce the status quo of political and social hegemonies and general social class structure. (Benham & Heck, 1994). Public schools were used as institutions to quickly indoctrinate and “assimilate those who were different into a common set of Euro-American beliefs, goals, and behaviors” (Benham & Heck, 1994, p. 11).

Kana'iaupuni, Ledward and Jensen (2010) proposed creating an educational environment that is relevant and reflective of student realities, background, and culture. When students connect with their cultural and ethnic identity, self-confidence, self-esteem, and resiliency increase and lessen the impact of their negative experiences. Kaiwi and Kahumoku III (2006) believe in order to correct past political and educational injustices lobbied against Native Hawaiians, education should be grounded in the Hawaiian worldview and the revitalization of the Native Hawaiian language and culture. Education can be redefined by building upon a cultural framework for education which includes realigning educational goals, adapting classroom strategies through cultural methods, and possibly transforming the school ideology (Kana'iaupuni & Kawai'ae'a, 2008). "Culturally-based and organic educational practices encourage instruction and learning that is rooted in cultural and linguistically relevant contexts" (Kana'iaupuni, Ledward, & Jensen, 2010). It is important to reclaim our Indigenous sense of well-being through the use of our language, culture, values and traditions.

Five critical components of culture-based education are language, family and community, content, context, and finally, assessment and accountability (Kana'iaupuni & Kawai'ae'a, 2008). The learning environment must recognize and use native or heritage language. It needs to include and actively involve family and community members in the development of curricula, as well as have them participate in the everyday learning and leadership of the school. The curriculum should reflect the use of meaningful and relevant content that is culturally grounded. The structure of the school and classrooms should reflect culturally appropriate interactions and ways. It is important to assess and account for student learning using methods to ensure student progress in culturally responsible ways (Kana'iaupuni & Kawai'ae'a, 2008). Iterating this stance, Warner (1999) states,

Hawaiian people should be made whole again, that they be empowered to be themselves Hawaiian, to know themselves as Hawaiian through the knowledge and practice of their language, culture, and their history, and to feel pride in themselves, their kūpuna, and their children and grandchildren in their own cultural context, their own land. (p. 21)

Culture-based education grounds instruction and student learning in values, norms, knowledge, beliefs, practices, experiences, places and the language, all of which are the foundation of a culture. It also encompasses building upon a cultural worldview from which students learn skills, knowledge, content, and values using this lens, and hopefully help with navigating through our modern, global society (Kana'iaupuni & Kawai'ae'a, 2008).

Characteristics to foster and deepen our cultural practices using culture based education include: developing a relationship with our kūpuna in all aspects of the education process; providing Hawaiian language, history, and culture classes; integrating traditional knowledge with modern disciplines throughout the curriculum; using culturally based material to enrich the curriculum; and promoting learning about traditional stewardship and more (Kana'iaupuni & Kawai'ae'a, 2008).

### **Culturally Sustaining Hawaiian Education**

Culturally relevant pedagogy proposes to do three things: to produce students who can achieve academically, produce students who demonstrate cultural competence, and develop students who can both understand and critique the existing social order (Paris, 2012). Classroom teachers need to have a strong foundation in the precepts of a culturally sustaining education. They need to know their identity as Hawaiians, know the culture, traditions, language, and literature of Hawaiians. Kaiwi (2006) explains using the cultural literature of Hawaiians, students can make personal connections to the literature and apply literary analysis skills as they examine Hawaiian mo'olelo (stories), and then apply these same skills as they read Western pieces. "In the modern American literature classroom, it is our opinion that the concept of starting from a common indigenous base and then moving out to other "cultural" literature indigenizes such a Western discipline and equalizes the literary playing field. Rather than examining unfamiliar literature through "Western eyes," students begin assessing and analyzing literature through "native eyes" and a "native paradigm" (Kaiwi & Kahumoku III, 2006). Strong cultural identity and understanding of heritage help build pride and confidence in native children (Kaiwi, 2006; Kaiwi & Kahumoku III, 2006).

There are educational advantages when relating to learners' prior experiences, home language, and culture. Culture is the ways of being, knowing, and doing which encompasses a worldview and cultural lens (Kana'iaupuni & Kawai'ae'a, 2008). Kaiwi (2006) explains,

By rooting our students first in their own Hawaiian cultural perspective, we provide the lens through which they can view the rest of the world. Thus, in the discipline of English, I first start with Hawaiian literature, then move to traditional and global literature. This process expresses a Hawaiian philosophy of education. (p. 33)

Kaiwi (2006) is able to provide a solid foundation in students' Indigenous identity which help them navigate through other cultures and literature. She realizes that when a Hawaiian student enters her classroom, he or she comes with 'ohana, those that are living and those who have passed. She utilizes a makawalu (numerous, eight eyes) approach to Indigenous learning; it represents a broader conceptualization of teaching and education than standard Western teaching by acknowledging and validating Kanaka Maoli epistemology (Kaiwi & Kahumoku III, 2006). She firmly believes she is obligated to use a Hawaiian philosophy of education and Hawaiian literature as a foundation by the mere fact that we are in Hawai'i (Kaiwi, 2006).

Kaiwi affirms when classroom structures reflect home cultures, students learn easier. If the teaching is consistent with a language-based education model that focuses on meaning-making, and interdependence of social, oral and written skills, education becomes culturally compatible (Kaiwi & Kahumoku III, 2006). Teachers of native students should start with an Indigenous context to teach their curriculum and incorporate "cultural traditions, language, history, and values in meaningful holistic processes to nourish the emotional, physical, mental/intellectual, social and spiritual well-being of the learning community that promote healthy maui (spirit) and mana (power/life force)" (Kawai'ae'a, 2002, p. 17). Although many schools may not have the means in which to immerse themselves to work on the 'āina or at the ocean on a regular basis, the skills of observing, listening, reflecting, doing and questioning can still be practiced.

Based on Wurdeman and Kaomea's (2015) study, teachers of culturally and linguistically diverse students are encouraged to "identify, acknowledge, and build upon the cultural and literacy strengths that exist in their students' families and communities" (p. 432). By

acknowledging students' outside of school learning, it shows this knowledge is valued. Through showing respect for students' home and community cultures, and accepting them for who they are, shows they are valued. Oftentimes students may be looked upon as learners only within the school walls when they have rich literate lives at home and in their communities; they bring a wealth of other kinds of knowledge with them to school, and not just a backpack and pencil. Their knowledge stems from their families, their culture and communities, their interests and affinities in music, media, technology, sports, and popular culture. The list of possibilities is quite extensive. Finally, allowing ourselves to be open to learning from the students and honor the funds of knowledge they bring to the literacy table is a gift where we might find "ourselves to be changed in the process" (p. 434).

The 'ōlelo no'eau, *Mōhala i ka wai ka maka o ka pua*, translates to, *unfolded by the water are the faces of the flower*. Taken in the context of water being essential to survival and the flower representing people, the proverb can then be understood as the people will flourish when the environment is healthy. As a teacher, I reflect upon the healthy school and classroom environments needed to nourish and support our keiki (children) so they too can flourish, and thereby their communities and the greater lāhui. My study aims to examine what role mo'olelo might take in affecting a positive change in the lives of these students.

In the next chapter, I discuss the differences between Western and Indigenous research methodology, the methods I used to collect and analyze the data, and the accountability to the participants and communities in which the data were collected.

## Chapter IV

### Methodology

#### Nānā I Ke Kumu – Look to the Source

*I had come to believe that the stories and epics that I knew were important not because they represented people and events whose existence and occurrences could be verified, but because they were lessons to me, and to anyone who cared to listen, about who we are and how we should live our lives. (Osorio, 2004, p. 14)*

Conducting research and capturing the essence of my study in a clear and concise manner has been daunting, but I ho'omau (persevere) because I believe the significance of this study is grounded in the wisdom of our kūpuna and tantamount to creating a culturally sustainable learning environment for our 'ōpio (youth, children). At times I feel silly sharing what I assume to be common knowledge, but when discussing thoughts like these with friends like Chris, he responds with, "Anna Lee, I don't know that. You know that. And you need to share it." Wilson (2008) similarly expresses,

It feels strange to me to be writing these ideas down. It is as though I am taking such a basic and fundamental thing and trying to explain it or make some big deal of it. I feel that any Indigenous person will read this and say to themselves, "Well, duh, isn't that stating the obvious." It seems so obvious and simple to me, but I wonder if it's the same for non-Indigenous doing research? When I talk about the underlying fundamentals of being Indigenous, and doing Indigenous research, is it necessary to state the obvious? Upon reflection I guess that it is. (p. 79)

The purpose of this study is to discover the role of mo'olelo in the lives of fourth grade students. This chapter discusses Indigenous methodology and the method used to interview Hawaiian language and culture teachers and cultural practitioners. I introduce the participants of the study, explain where the study takes place, and procedures for collecting and analyzing the data. The research questions are:

1. What do the students' mo'olelo reveal about Hawaiian fourth grade students' connection to their history, 'āina and communities in which they live?
2. How do Hawaiian language and culture teachers and cultural practitioners view the importance of mo'olelo?

### 3. How can mo'olelo be effectively integrated in my classroom?

#### **Decolonizing Methodologies**

Native Hawaiian scholar, Manu Meyer (2006), explains it is important to use the body, mind, and spirit in which to organize meaningful research by “extending through our objective/empirical knowing (body) into wider spaces of reflection offered through conscious subjectivity (mind) and, finally, through recognition and engagement with deeper realities (spirit)” (p. 265). She elaborates that subjective knowing is vital to how we experience and understand our world. Because our thoughts shape form, we must develop our consciousness. “Knowing your mind and how it has helped shape your thoughts will make you honest and help you write truthfully” (p. 272). Our minds help us to stand up to indoctrinated ideas and provides us a space to reflect in meaningful ways. “If knowledge is power, then understanding is liberation” (p. 275). The realization that all ideas, histories, laws, facts, and theories are simply interpretations helps us see where we need to go next (Meyer, 2006).

Worldviews are complex and develop over our lifetimes through socialization and interactions. They affect our belief systems, decisions and the assumptions we make, and even how we problem solve; they serve as a lens to perceiving the world (Hart, 2010). Western theory of Indigenous people is based on foreign perceptions of reality and can be used to create a hierarchy, advancing one understanding of the world over another. Marginalization and erasing of Indigenous worldviews is a major tool of colonization. For example, Cora's story, as shared by Wilson (2008, p. 71) reveals how she stumbled across an article in the anthropology section of the library containing a description of a Cree man. Her words describe how she felt upon discovering how her grandfather had been depicted, “Like a fog that creeps over the lake on a summer evening, a sense of disbelief slowly clouded my comprehension as I came to the rather sickening realization that she was talking about my grandfather.” She continues to explain how her grandfather's words had been inaccurately translated, and subsequently, misinterpreted in a research study conducted by a non-Indigenous anthropologist. White and Tengan (2001) caution, “By dislocating indigenous practices of cultural representation (oral histories, trade networks, etc.), the tools of Western education and literacy, work to create new dichotomies of represented and underrepresented, separating “who theorizes and who is



theorized” (p. 6). Kana’iaupuni (2005) states the construction of knowledge is insidious in some ways; we cannot control who creates knowledge, the lens from which historical and contemporary issues are portrayed, or the conclusions that are reached about the nature of society and peoples. This suggests when research is conducted about a community, the main beneficiary is usually the researcher but when conducted with a community, both the researcher and community members are expected to benefit (Koster, Baccar, & Lemelin, 2012).

### **Post-colonialism and Decolonization**

The term post-colonial is ambiguous and complex and goes beyond the literal definition of ‘after-colonialism’. Ashcroft, Griffiths and Tiffin (2003) write, “All post-colonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination” (p. 2) implying colonization still occurs with or without our knowing. Au (2013, p. 163) invokes the notion of decolonization and explains:

[Decolonizing] can therefore encompass many meanings and invoke many images, including a revolutionary, nationalist call-to-arms or a political resistance that exists on a more subtle, subversive and spiritual level. It is, above all, the “process of dismantling colonist power in all its forms...including the hidden aspects of those institutional and cultural forces that had maintained the colonist power and that remain even after political independence is achieved” (Ashcroft et al., 2006, p. 63).

A decolonizing lens needs to be included in any Indigenous research that examines epistemologies, life and community (Sium & Ritskes, 2013), as well as to address the issue of power relations to ensure that Indigenous voices are heard, along with attempts to correct past colonialism by focusing on liberation and sovereignty. Linda Tuhiwai Smith (2012) posits that colonizers invade the mindset of the Native people into thinking they are less than human, ignorant, primitive and uncivilized. However, she believes,

To acquiesce is to lose ourselves entirely and implicitly agree with all that has been said about us. To resist is to retrench in the margins, retrieve ‘what we were and remake ourselves’. The past, our stories local and global, the present, our communities, cultures, languages and social practices – all may be spaces of marginalization, but they have also become spaces of resistance and hope. (p. 35)

In order to not repeat those transgressions, there is a great need for Indigenous research to be conducted by Indigenous researchers using Indigenous methodologies.

### **Indigenous Methodologies**

Indigenous paradigms recognize that Western approaches are not the only ways to think about and conduct research, and the goals of research should incorporate and be informed by Indigenous perspectives (Koster et al., 2012); they are based on world views that are more suitable to Indigenous cultures and provide the possibility for research outcomes that respect and benefit the community (Smith, 1999; Wilson, 2008; Koster et al., 2012). Indigenous community-based research builds on ideas of inclusivity; acknowledges and accepts multiple perspectives, worldviews and ways of knowing; recognizes that research is not value free; understands and addresses the imbalance of power; focuses research on important community issues; cultivates empowerment; develops community capacity; partners and works with community members; approaches research as education; and, respects the established protocols of working with indigenous people.

The four combined aspects that form a research paradigm include ontology, epistemology, methodology, and axiology. An abbreviated version of Wilson's (2008, pp. 33, 34) and Hart's (2010, p. 177) understandings of each aspect follows:

- Ontology is the theory of the nature of existence, or the nature of reality...It asks, "What is real?" It recognizes and understands the spiritual and physical realms as being interconnected and the importance of reciprocity which reflects the relational worldview and the understanding that we must honor our relationship with other life. Spirituality and reciprocity are two key elements of Indigenous ontology.
- Epistemology is the study of the nature of thinking or knowing...Epistemology is thus asking, "How do I know what is real?" It is the fluid way of knowing derived from teachings transmitted from generation to generation by storytelling, where each story is alive with the nuances of the storyteller. It emerges from traditional languages emphasizing verbs, is garnered through dreams and visions and is intuitive and introspective.

- Methodology refers to the theory of how knowledge is gained, or in other words the science of finding things out...Methodology is thus asking, "How do I find out more about this reality?" Methodology permit and enable Indigenous researchers to be who they are while they are actively engaged as participants in the research process, and requires researchers to be accountable to "all my relations".
- Axiology is the ethics or morals that guide the search for knowledge and judge which information is worthy of searching for...Axiology is thus asking, "What part of this reality is worth finding out more about?" and "What is ethical to do in order to gain this knowledge, and what will this knowledge be used for? Research must be beneficial, serve and be connected to the community in which it takes place, ensuring not to destroy, negatively implicate nor compromise one's integrity as a human being.

It is imperative for researchers to reflect upon the motivations behind their need to conduct Indigenous research. Researchers need to know what they are studying, why they are studying it, how they are studying it, how it benefits the "studied" and what they will do with that information. If upon answering these questions honestly and realizing their viewpoint may be detrimental to conducting research with and for the people and community they intend to research, they have two options. They can either stop and find something else to research, or purposely and continuously scrutinize all stages of the research process to ensure they are not marginalizing, appropriating, nor continuing to perpetrate and propagate colonial viewpoints (Strega, 2005). The researcher should feel and have a sense of commitment to the people being studied, as well as the reciprocity of life and accountability to one another (Kovach, 2005).

The importance of relationships and the responsibility to uphold these connections in a pono manner is reflective of the understanding that knowledge is relational; it is shared with all creation - from the cosmos to plants, animals and the earth (Wilson, 2001; Kovach, 2010). As Wilson explains, it "goes beyond the idea of individual knowledge to the concept of relational knowledge...you are answerable to all your relations when you are doing research" (p. 177). Indigenous research is empowering when the people and communities involved in our studies benefit through providing them a venue in which to voice their opinions, share their introspections, and affect change (Kana'iaupuni, 2005), or, another way to think of it is, "a way

to empower participants to take action...that the mo'olelo, or stories, that emerge from strengths-based research provide us with models of strength and empowerment from which we can progress further" (Wurdeman, 2013, p. 7). Storytelling is a methodology that resonates with strengths-based. Smith (2012) says,

Each individual story is powerful. But the point about the stories is not that they simply tell a story, or tell a story simply. These new stories contribute to a collective story in which every indigenous person has a place. For many indigenous writers stories are ways of passing down the beliefs and values of a culture in the hope that the new generations will treasure them and pass the story down further. The story and the story teller both serve to connect the past with the future, one generation with the other, the land with the people and the people with the story. (p. 242)

Approaching the research using a strengths-based perspective builds upon the unique, multilayered strengths found in individuals, families, and communities, and their genealogical, spiritual and practical relationships to land, commitment to 'ohana, and ideals of reciprocity (Kana'iaupuni, 2005).

### **Setting**

This study took place from Spring 2016 to Fall 2016 at a private institution that serves Native Hawaiian students. Although the school is located atop Kapālama Heights in the city of Honolulu, on the island of O'ahu, the children it serves live in rural, suburban, and urban locations scattered throughout the island. Students start arriving via bus and car beginning as early as 6:30 A.M. They come from distant towns like Kahuku, Wai'anae, and Waimānalo, as well as neighboring communities such as Kalihi, Moanalua, and Makiki. It is comprised of grades kindergarten through sixth, with a population of 754 students, and over 90 faculty and staff members who work together to make this school a vibrant and culturally rich place in which to learn and teach.

My fourth grade classroom comprised of 24 students provided the source of information from which the Hawaiian language and culture teachers and cultural practitioners used to jumpstart their conversations.

## Participants

Purposeful sampling is a method used by researchers when intentionally selecting participants “to learn about or understand the a central phenomenon” (Creswell & Plano Clark, 2010, p. 6) which equates to identifying individuals who are especially knowledgeable about the topic of interest. In order to best answer my research questions, I sought to interview Hawaiian language and culture teachers and cultural practitioners that I highly respected and from whom I could deepen my understanding of how to better infuse mo‘olelo within my classroom practices.

Ten individuals participated in this study of which they were evenly split between five Hawaiian language and culture teachers and five cultural practitioners. Eight of the participants were part-Hawaiian and two were not. Initially, I felt all participants should be of Hawaiian descent; however, upon reflection, I chose to include two non-Hawaiian individuals in the study due to their extensive wealth of knowledge of and commitment to perpetuating Hawaiian language and culture as evidenced in their years of service within the Hawaiian community and educational institutions. Both non-Hawaiian participants are fluent in speaking ‘ōlelo Hawai‘i. Makekai-Whittaker writes,

even if a program employs Kanaka, they may be Kanaka who are very disconnected from their culture and culturally appropriate behavior. Therefore, if the goal of the [educational] program is to increase Kanaka Maoli student success through a curriculum and pedagogical methods that are founded on Hawaiian ways of knowing, then I would argue that the cultural and spiritual connectedness of the staff is more important than simply their ethnicity. (2014, p. 178)

Resonating with these thoughts, I feel pono in having asked these two cultural practitioners to participate in the study.

Each Hawaiian language and culture teacher and cultural practitioner provides a unique “insider” perspective because they individually and collectively possess a wealth of Hawaiian cultural knowledge and speak the Hawaiian language fluently, or have a firm grasp of the language. The Hawaiian language and culture teachers work(ed) with haumāna (students) at the school where this study took place and thus, have an added layer of an “insiders”

perspective and knowledge of the Hawaiian education. The cultural practitioners are actively involved in the perpetuation of Hawaiian culture and are recognized cultural stewards within their respective Hawaiian communities. In many regards, each participant could serve as both cultural practitioners and Hawaiian language and culture teachers.

**Hawaiian Language and Culture Teachers.** Due to the small number of Hawaiian language and culture teachers participating in this study, the description of the individuals are kept brief in order to retain their anonymity. Four of the five teachers were given pseudonyms by me with the exception of Natasha who opted to select her own name. My relationship with each teacher is based on our joint work together in providing positive learning experiences anchored in Hawaiian culture and values at this school. I would also like to note that two of the five teachers were taught by another participant while they attended this school, and also one was hired and mentored by this same individual several years prior.

**Leialoha:**

Leialoha is a graduate of this Hawaiian institution. She formerly worked at the high and middle schools and currently works with elementary students.

**Puamana:**

Puamana is an alumna of this school.

**Punahele:**

Punahele is an alumna of this school and formerly taught at Punana Leo. Her family connections are from Hawai'i Nui and Moloka'i.

**Natasha:**

Natasha is a graduate of this school. Her creativity and brilliance is reflected in the amazing work her students produce under her guidance.

**Kapua:**

Kapua is a natural storyteller and possesses a wealth of knowledge about Hawaiian history that you would not typically find in a textbook.

**Cultural Practitioners.** Four cultural practitioners chose to use their given inoa (name) and a pseudonym was given to the fifth individual. My relationship with each individual is explained in his or her description.

**Ka'ai'ōhelo McAfee-Torco:**

Ka'ai'ōhelo is a fairly recent graduate of this school and yet so full of 'ike and na'auao for someone her age. She recently sailed on three legs of Hōkūle'a's World Wide Voyage in the role of education specialist and has a background in Hawaiian immersion. My relationship with Ka'ai'ōhelo began when a new summer class at Punahou was developed (formerly) called Mauka-Makai. Her passion and energy to create amazing experiences for students entrenched in Hawaiian culture were inspiring.

**Kawika Eyre:**

Kawika is a retired Hawaiian language teacher in the high school of the Hawaiian institution where the study took place. He is a highly respected kumu and writer, penning numerous books and articles such as *Kamehameha: The Rise of a King* and *By Wind, By Wave*. He currently lives on Hawai'i Nui and regularly travels to O'ahu where he continues to share his 'ike and mana'o of Hawaiian cultural practices. My relationship with Kumu Kawika started many years ago as a new fourth grade teacher. I appreciate his kindness and patience in supporting my growth as a Hawaiian educator.

**Marian Leong:**

Marian has been teaching about the culture and environment of Hawai'i for over 30 years. As a Lead Educator at Papahana Kuaola, she provides the foundational knowledge our Hawai'i students need to better understand and value the numerous mo'olelo our kūpuna left us. My relationship with Marian stems from learning alongside my haumāna these past eight years while she conducted field trips and classroom presentations related to Native Hawaiian plants and animals.

**Herb Lee:**

Herb is the executive director of the Pacific American Foundation and is one of the founders of Waikalua Loko Fishpond Preservation Society in Kane'ohe. In 2014, he was duly recognized at the White House as one of ten community leaders who embody the spirit of Cesar Chavez's legacy. My relationship with

Herb goes back many moons ago from our time spent together sailing across the ocean on the Noa Noa when a small group of like-minded individuals spent the weekend exploring ways to support the World Wide Voyage in its infancy stage.

**Kā’ao:**

Kā’ao was hānai’d by a Hawaiian ‘ohana on a neighbor island where he learned from kūpuna how to ‘ōlelo Hawai’i, and came to respect and appreciate the cultural practices and values of Hawai’i Nei which he continues to perpetuate today. His strong bond and aloha for Hawai’i and our people has influenced his life path as archivist, oral historian and researcher of Hawaiian traditions. I have an indirect relationship to Kā’ao whose contact was provided through a friend who knew of his extensive work in perpetuating mo’olelo and the knowledge of our kūpuna.

Table 1. *Demographics of Hawaiian Language and Culture Teachers*

Participant	Years of Experience	Gender	Part-Hawaiian
Puamana (pseudonym)	28	F	yes
Leialoha (pseudonym)	25	F	yes
Punahele (pseudonym)	15	F	yes
Natasha (pseudonym)	Information unavailable	F	yes
Kapua (pseudonym)	18	F	yes



Table 2. *Demographics of Hawaiian Cultural Practitioners*

Participant	Years of Experience	Gender	Part-Hawaiian
Ka'ai'ōhelo McAfee-Torco	2 ½	F	yes
Kawika Eyre	34	M	no
Marian Leong	34	F	yes
Herb Lee	22	M	yes
Kā'ao (pseudonym)	Information unavailable	M	no

### **Process of Gathering Data**

Methods and protocol are important to ensure research is carried out in a manner reflective of community teachings and completed in a pono manner (Kovach, 2010a). In seeking to use a method that “reflected, preserved, and promoted the culture, histories, and narratives of the community, as well as complemented and informed the core standard qualitative strategies we were using (focus groups, in-depth interviews, and questionnaires)” (Wilcox, Harper, & Edge, 2013, p. 131), I chose to incorporate Indigenous research methods with a modified version of a video-cued methodology developed by Tobin, Wu and Davidson (1989) and used in their “Preschool in Three Cultures” study. In their work, they videotaped preschoolers during school activities, then showed the tapes to different groups of teachers, parents, and specialists and analyzed and compared their responses to them. As cited in Kathy Wurdeman’s dissertation (2013, p. 15), “As Tobin et al. (1989) suggests, “In [this] method, the videotapes are not the data, rather they are cues, stimuli, topics for discussion, interview tools” (p. 7).” The actual data become the conversation after viewing each videotape. Tobin and Davidson (1990) explain the approach was designed to empower participants by giving them authority with polyvocality and decentering the focus from researcher to the knowledge of the interviewees. In this way I felt using this method was compatible with Indigenous methods. The intention of this research approach was, to empower informants by replacing traditional ethnographic authority with polyvocality, and to decenter the text from its authors by shifting the power of

reflexivity from the metadiscourse of the ethnographer to the understandings of preschool children, teachers, and administrators (Tobin & Davidson, 1990, p. 272).

**Digital Storytelling.** Using a modified version of this method, I asked students to create iMovies using digital storytelling. Digital storytelling is a process where students learn how to make movies using applications such as iPhoto, iMovie, iTunes, and GarageBand. They storyboard scenes of their story, and incorporate music to enhance the genre that depicts the story's theme.

To start, my fourth grade students individually wrote a mo'olelo they knew (from their personal experience, 'ohana, cultural field trips, etc.) and were open to sharing with their peers. Next, they created small collaborative groups based on story topic or theme, and together decided how to incorporate one or all of their stories into a short mo'olelo video presentation. I provided class time for students to create their group videos using digital storytelling. The groups shared their unfinished video clips with the class and revised based on constructive feedback. The finished pieces included eight sets of mo'olelo videos ranging from two minutes to seven minutes, all of which were shared during a class celebration. Throughout the digital storytelling process, students were given almost complete autonomy in creating their mo'olelo videos. My role was to provide technical support as needed. After the mo'olelo videos were completed, I transcribed each one. Briefly, the videos include stories about Diamond Head, the Battle of Nu'uano, Kamehameha the Great, Ko'olau Poko (windward or east side of the island), Night Marchers, Pele, and personal experiences of being spooked.

**Using Interviews.** I decided to conduct interviews as I am aware Indigenous people share their knowledge in a conversational manner based on storytelling (Kovach, 2010a). A conversational method honors orality as a means of transmitting knowledge and ensures a relationship between the participants and researcher is in keeping with the cultural norms. This maintains a synergistic flow where the use of story remains a culturally organic way to gather knowledge. Knowledge within Indigenous cultures reflect a specific way of knowing based upon the oral tradition similar to storytelling, talk story, re-storying and re-remembering (Kovach, 2010a).

In this study, I showed seven of eight completed videos to the participants; unfortunately one of the movies was removed due to its inaudible narrative and soundtrack. Originally I had planned for all participants to be interviewed as part of a Hawaiian language and culture teacher focus group or a cultural practitioner focus group. However due to scheduling difficulties, the interviews were readjusted to reflect three Hawaiian language and culture teachers and one cultural practitioner being interviewed individually. Two teachers and four cultural practitioners were interviewed in pairs. Also of note, two of the participants were located on neighbor islands and had to participate via phone conference.

Prior to the interview and sharing of the mo'olelo videos, a set of transcriptions for each group's mo'olelo video and the interview questions were provided in advance to the participants to review. For the two cultural practitioners who were on the neighbor island, a link to the videos was sent via email so they would have access to viewing the videos on their own. On the day of the interview, a hard copy of the set of mo'olelo video transcriptions and interview questions were provided as reference. After viewing each mo'olelo video, the Hawaiian language and culture teachers and cultural practitioners were asked the same questions and their responses were audio recorded. These questions were based on Kathy Wurdeman's (2014) research questions used in her study:

- What are your initial thoughts about students sharing of mo'olelo?
- What, if any, aspects of their storytelling strike you as being culturally "Hawaiian"?
- What, if any, ideas do you have about how I could build upon or extend students' storytelling to increase their cultural relevancy?
- Do you have any other thoughts (or questions) about the mo'olelo or lesson?

Upon viewing the last video, a final question was asked: Did any of the stories stand out to you in any way, and if so, why?

### **Process of Interpreting Data**

While conducting the interview, I took notes of what seemed to be of great importance for each participant determined by what was emphasized. After the interview, I attempted to recapture the essence of the discussion and the topics that stood out for each individual. While

transcribing the audio interviews, I listened to the responses and could once again, relive and “see” each participant. I reread my old notes and jotted down additional ones when warranted.

**Relational Accountability.** After transcribing the interviews, a copy of the transcriptions was given to each participant in person, electronically through email, or by postal mail. Nine of the ten participants approved their member check documents in writing or verbally for this study. Although the tenth person did not respond to inquiries made by email nor postal mail, I took this individual’s nonresponse to mean the transcripts were okay because the waiver to participate in the study was returned in the envelope which had also contained a copy of the transcription.

Using intuitive logic (Wilson, 2008) which is innate within us, I looked at the data in its entirety to determine the answers to my questions. Indigenous understanding provokes the researcher to look at an entire system of relationships as a whole, or in this case, the data as a whole, rather than segmented parts that traditional logic often employs.

To break any piece of the topic away from the rest will destroy the relationships that the piece holds with the rest of the topic...data and analysis are like a circular fishing net. You could try to examine each of the knots in the net to see what holds it together, but it’s the string between the knots that have to work in conjunction in order for the net to function. So any analysis must examine all of the relationships or strings between particular events or knots of data as a whole before it will make sense. (Wilson, 2008, p. 120)

**Makawalu.** I incorporated a method of viewing the data through a holistic lens called makawalu. After having attended several Papakū Makawalu workshops I have a deeper appreciation for Hawaiian knowledge systems and the the power of observation. To understand Papakū Makawalu, one definition reads:

Papakū Makawalu is a bridge connecting all things Hawaiian whether they are concepts, words, occupations, the natural world, the spiritual world or the human world. Papakū is the foundation or basis for all things and Makawalu is the natural growth out from that foundation. Papakū Makawalu is the attempt to connect the pieces and present a

whole image of the Hawaiian worldview.

<http://www.kohalacenter.org/archive/hawaiiislandsummit/PDF/ChunLIEM.pdf>

Trisha Watson, William Aila, Jr., Kepa Maly, and AdiMeretui Ratunabuabua (2014, p. 4) state, Makawalu literally means “eight eyes,” yet conceptually reflects an approach that integrates numerous ways of seeing or knowing. A makawalu methodology would be one that considers the many different ways a community can approach or see a resource. This enables an individual to see a resource for its biological and cultural value.

Consequent to interviewing Dr. Pua Kanahele, Shannon Wianecki (2011) learned the Papakū Makawalu approach incorporates how our kūpuna learned in the past, and utilizes these practices in our contemporary world today. “We’re not just looking to learn how our ancestors thought,” says Kanahele, “but how we can apply it today” (Wianecki, 2011). In reflecting upon Hawaiian philosophy, Kanehele explains it as a highly sophisticated paradigm for perceiving the world. Papakū, refers to a foundation and stabilizing force such as the earth, ocean’s floor, or streambed, whereas makawalu is the expansion and opening movement. Balance between these two forces is important and considered pono essential in the relationships and patterns found in nature.

Upon approval of the transcriptions by the participants, I reflected upon the commonalities and differences among the participant responses, and topics began to formulate. For each transcription, I listened to the audio recorded interview a minimum of four times each with the purpose of ensuring I accurately captured what participants had shared, and to confirm the Hawaiian words, names, and phrases were contextually spelled and written correctly. When I was done, I printed, reread the transcriptions multiple times and wrote down my reactions directly onto the hardcopy to add another way to untangle the data in search of subject matter.

Recognizing there are multiple layers to the same story, I used a makawalu lens while searching for the topic headings based on the mo’olelo each participant shared. I noticed stronger reactions were elicited from individuals based on stories containing elements of responsibility and respect. These two topics were further categorized into subtopics depicting

concrete and abstract concepts such as how to increase 'ōlelo Hawai'i in sharing mo'olelo and the importance of perpetuating values such as ho'ihi (respect) when visiting a wahi pana.

I examined the Hawaiian language and culture teachers' transcriptions with the cultural practitioners' transcriptions and their reaction to the same videos. Then I revisited the students' mo'olelo video transcriptions and their original stories. The teachers responses would serve as an insider's view on the students' stories and my lesson, and the cultural practitioners' responses would provide an insider-outsider perspective on the students' stories and my teacher lesson. The students' mo'olelo transcriptions and original stories provided another layer in determining which mo'olelo were important to them or "stuck" with them, and what they individually and collectively understood mo'olelo to be.

Native American scholar, Archibald (2008) expressed how her people view story:

Many Elders teach that one should not simply accept the outward meaning of a story as an absolute given. A story often has many levels of meaning to it that are revealed to the listener at different stages of life, when the time is right. (LCES 1994a, "Story Guide," 40). (p. 125)

I created a table with tentative categories based on my initial impressions and notes. Then began the tedious process of copying and pasting the participant responses that fell within these categories. I created an "other" category to check later and see if perhaps there were recurring thoughts that I had not contemplated previously. I also decided to create another document but this time, based on the personal mo'olelo shared by the participants.

I checked and substantiated the recurring topics with primary and secondary sources of Native Hawaiian literature such as *Nānā i Ke Kumu* (Pukui, 1979) and *Native Planters in Old Hawai'i: Their Life, Lore, and Environment* (Handy & Handy, 1972) which allowed me to view these student created mo'olelo videos via participant responses through makawalu.

(explain how used makawalu to demonstrate setting the topics)

### **Sharing the Findings**

In alignment with Indigenous research methods, I used mo'olelo (storytelling) to unfold the findings because it "encourages us to question our interpretation of meaning for its interpretation is an ongoing social process that is always occurring between us" (Mucina, 2011,

p. 8). Sharing the results is a responsibility of the researcher in demystifying knowledge and information and speaking in a manner where non-researchers can understand (Smith, 1999), as well as providing the readers access to take what they need from the teachings (Kovach, 2010).

For Indigenous researchers, there are often three audiences with whom we engage for transferring knowledge of our research: (a) findings from Indigenous research must make sense to the general Indigenous community, (b) schema for arriving at our findings must be clearly articulated to the non-Indigenous academy, and (c) both the means for arriving at the findings and the findings themselves must resonate with other Indigenous researchers who are in the best position to evaluate our research. (Kovach, 2010, pp. 133, 134)

I kept the stories as intact as possible so as not to lose the intention of the storyteller and the context of these sharings. Mucina (2011) voices, “This is our story, we co-author it. It has no beginning and no end. It is, simply, our story” (p. 12).

In Chapter 5, mo’olelo from students, Hawaiian language and culture teachers, and cultural practitioners are chronicled according to topic and the three research questions. The three overarching categories encompassed: 1) types of mo’olelo shared by the three participant groups; 2) a broadened understanding of mo’olelo; and 3) mo’olelo in education and connections to students. The Hawaiian language and culture teachers and cultural practitioners expounded upon the import of mo’olelo and how to effectively use and integrate it in the classroom.

## Chapter V

### Results of Data Collection

#### **‘Ike Aku, ‘Ike Mai, Kōkua Aku, Kōkua Mai – Watch,, Observe, Help Others, and Accept Help**

*Sometimes the visions which bind people were set a long time ago and have been passed down the generations as poems, songs, stories, proverbs or sayings... Children are socialized into these sayings and pass them down to their own children... These sayings have acted like resistance codes which can be passed down by word of mouth to the next person, to the next generation. (Smith, 1999, p. 153)*

Prior to the arrival and settlement of Western migrants in Hawai‘i, the Kanaka ‘Ōiwi lived a life according to societal beliefs and cultural norms that were heavily influenced by the environment in which they lived. Within the daily routines and seasonal observations, Hawaiian cultural knowledge was passed down from generation to generation through the important practice of mo‘olelo in its multiple forms such as hula, oli, mele, and mo‘olelo. For this study, I focused on mo‘olelo as the practice of oral storytelling and aimed to answer the following three questions:

1. What do the students’ mo‘olelo reveal about Hawaiian fourth grade students’ connection to their history, ‘āina and communities in which they live?
2. How do Hawaiian language and culture teachers and Hawaiian cultural practitioners view the importance of mo‘olelo?
3. How can mo‘olelo be effectively integrated in my classroom?

In this chapter I presented the data in three sections with the first describing the kinds of mo‘olelo shared by students and participants, followed with defining mo‘olelo, and finally, proposing how mo‘olelo might be incorporated within the classroom.

#### **Sharing Mo‘olelo**

##### **Kinds of Mo‘olelo Fourth Grade Students Shared**

To review, the fourth grade students authored individual stories based on mo‘olelo to which they felt connected and wanted to share with a larger audience. Table 3 shows the genre of stories the students composed, some of which may have fit into other categories as well.

The most common stories were about place and spirit-related tales. Eight of the 13 place stories included traditional mo‘olelo that described the location or the history of its place



name. Six place stories were about Nu‘uanu due to its association with Kamehameha I’s decisive battle at Nu‘uanu. Only four of the 13 students who wrote stories of place lived in the areas in which they wrote about – Kualoa, Waikīkī, Makua and Nu‘uanu.

The least common story type reflected nighttime fears typically experienced by children between the ages of two and nine, and ten students penned Hawaiian spirit-related mo‘olelo. Although both groups expressed some apprehension about their topics, I opted to separate the two categories because the spirit-related stories specifically referenced Hawaiian otherworldly encounters of which some information has been passed on from generation to generation, such as stories of Pele and night marchers. Four students in the Hawaiian spirits category specifically talked about night marchers which can be described as a procession of ghosts which might include a chief and his company. Three students shared stories of Pele, our volcano goddess. The other three stories alluded to unseen spirits in wahi pana (legendary place).

Three students wrote about prominent Hawaiian figures in history – two spoke of Kamehameha I and the Battle of Nu‘uanu, and one talked about Duke Kahanamoku’s surfing prowess and his connection to Waikīkī.

Eight students referenced their personal or family member’s experience in sharing their story; two stories were about students’ nighttime fears, four referenced spiritual encounters, and two stories were connected to the Hawaiian deity, Pele.

Table 3. *Types of Stories Students Individually Wrote for the Project*

Student Individual Stories	
Categories of Story	Number of students
Nighttime fears (dolls)	2
Hawaiian spirits (night marchers (4); spirit encounter (3); Pele (3))	10
Stories of place (Nu‘uanu (5); Ko‘olina; Makua; Mokulua; Kāne‘ohe; Ka‘a‘awa; Kualoa (2); Waikīkī)	13
Personal or Family member experience (Ko‘olina; Makua; nighttime fears (2); Nu‘uanu; spirit boy, Pele, Big Island)	8
Hawaiian historical figure (Kamehameha I (3) and Duke Kahanamoku)	4

Traditional mo'olelo (Ka'a'awa; Kāne'ohe; Mokulua; Poli'ahu and Pele; Diamond Head; Nu'uaniu)	8
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Upon the completion of penning the individual pieces, students met in small groups comprised between two to six individuals who wrote on similar topics. Collectively the group members decided which stories would be incorporated into their group video.

Table 4 shows the categories of the stories incorporated within the seven group videos. Each video contained between one to four stories, totaling 17 short stories altogether. The titles of the seven videos were, A Scary Night, Battle of Nu'uaniu, Diamond Head, KES 5 News Now, Night Marchers, Ko'olau Poko Dabbers, and the Story of Pele. The videos containing one single story were the Battle of Nu'uaniu and the Story of Pele. There were two stories within the videos of Diamond Head and Night Marchers. Three individual stories were in the video A Scary Night, and four stories apiece in KES News Now and Ko'olau Poko Dabbers' videos.

Table 4. *Types of Completed Stories Within Student Videos*

Group Mo'olelo Videos	
Categories of Story	Number of stories
Nighttime fears	2
Hawaiian spirits (spirit encounters; night marchers; Pele)	5
Stories of place (Kāne'ohe; Ka'a'awa; Kualoa; Mokulua; Makua; Nu'uaniu (2); Waikīkī; Ko'olina)	9
Personal or Family member experience (Nu'uaniu; nighttime fears; Ko'olina; Makua)	5
Hawaiian historical figure (Kamehameha I and Duke Kahanamoku)	2
Traditional mo'olelo (Kāne'ohe; Mokoli'i; Mokulua; Ka'a'awa; Diamond Head; Nu'uaniu)	5

Similar to the individual stories submitted, the videos reflected students' individual and collective interests; the groups managed to incorporate most everyone's mo'olelo. The seeming difference between the amount of stories about Hawaiian spirits in Table 3 and Table 4 is

misleading due to several students who wrote stories about Hawaiian spirits combining into one group; initially, there were four students who individually wrote about night marchers and when they joined as a group, they combined their efforts to create one video about night marchers. Additionally, the students whose common interest centered around Pele, formed a single group. Other students who paired together to create focused stories include the two individuals who were interested in Kamehameha I and Nu‘uanu. They teamed to create a thorough retelling of events that lead to the demise of numerous warriors at the Pali.

Individual or group generalizations for sharing the stories were conveyed at the end of the videos, or not at all, if they were assumed the viewer could infer the messages of the stories. The story intentions are disclosed in Figure 1.

<u>Name of Video</u>	<u>Purpose of the Story</u>
Scary Night	To provide a spook and share personal and family stories
Battle of Nu‘uanu	To always listen to your parents and to never leave someone out
Diamond Head	To share the history of Waikīkī and of Duke Kahanamoku
KES News Now	To share information about Kamehameha the Great, Hawaiian history, personal experiences, and trains of Ko‘olina
Night Marchers	To know what to do if you see a Night Marcher; to know there will be consequences to your actions if your intentions are bad
Ko‘olau Poko Dabbers	To treat people with respect
The Story of Pele	To watch what you take from places that are sacred or from lava tubes because bad things can happen to people

*Figure 1.* Student intentions in sharing their mo‘olelo

As stated in the previous chapter, although there were eight original completed videos, only seven were shown to the participants due to the eighth's inaudible narrative and soundtrack. For the purpose of keeping the data reflective of the seven videos used in this study, the eighth group's student stories and video were not included in the tables.

Overall, the majority of students spent much of their energy creating digital stories that shared aspects of Hawaiian spiritual beliefs and stories of place through retelling of traditional mo'olelo and personal experiences. As is documented further in this chapter, upon viewing the videos, the Hawaiian language and culture teachers and cultural practitioners felt compelled to impart mo'olelo to emphasize the importance of statements made in response to student stories. In addition, the videos provoked most participants to recount stories of their past as they made meaningful connections with the students' sharing. Table 5 displays the kinds of stories the Hawaiian language and culture teachers shared, and Table 6 describes the types of stories the cultural practitioners shared. These tables possess some differences from Table 3 and Table 4 owing to the fact the stories the participants shared were in response to the students' group videos.

### **Kinds of Mo'olelo Hawaiian Language and Culture Teachers Shared**

The majority of stories the teachers shared fell under the larger category of Hawaiian spiritual beliefs. For example, the cautionary tales, spirit-related stories, stories of place, deities, personal and family experiences, mana, and pule were connected to how Kanaka 'Ōiwi viewed and experienced the spiritual world. The two participants who spoke of the historical figures emphasized the importance of finding hidden stories behind an artifact. The comments regarding the creation and perpetuation of traditions expressed that there might be a time when you must create a tradition, and hopefully, your collective experiences and knowledge from 'ohana members and kumu will enable you to make the right decisions.

Table 5. *Types of Hawaiian Language and Culture Teacher Mo'olelo*

Hawaiian Language and Culture Teachers Mo'olelo	
Categories of Story Shared	# of Teacher Stories
Cautionary Tales (red-eyes; pork over Pali)	2
Spirit-related (night stories; night marchers; ghostly encounters)	2

Stories of place (Waipi’o; Makua)	2
Deities (Kamapua’a; Piliwale Sisters)	2
Historical figure (Lili’uokalani and Princess Pauahi)	2
Personal or Family Experience (tūtū, Waipi’o; Pali; spirits)	3
Mana in living things (rocks)	3
Pule (gathering; ceremony; asking permission)	2
Creating or perpetuating traditions (hula and family lessons)	3

### **Kinds of Mo’olelo Cultural Practitioners Shared**

The most common type of stories cultural practitioners shared fit under the larger umbrella of Hawaiian spiritual beliefs or cultural practices with the exception of appropriation of stories. The categories that corresponded with Hawaiian spiritual beliefs included cautionary tales and deities. The cultural practices classification incorporated stories of pule, creating and perpetuating traditions, values and proverbs, and traditional mo’olelo. Stories of place in conjunction with traditional mo’olelo underscored the importance of knowing the original name and history of where one lives. The historical figure and the personal, family and kūpuna categories gave voice to the ways stories and traditional practices of individuals can influence our lives today. Concerns regarding two stories prompted comments about cultural appropriation and the need for vigilance to ensure traditional stories of place are not usurped and replaced with a non-Hawaiian version.

Table 6. *Types of Cultural Practitioner Mo’olelo*

Cultural Practitioners Mo’olelo	
Categories of Story Shared	# of Practitioner Stories
Cautionary Tales (possession; familial relationships; spirits)	6
Stories of place (Wailua; Hanapēpē; Nu’uanu; Waikīkī)	7
Deities (Pele and Hi’iaka)	3
Historical figure (Makoa and Kamehameha I)	2
Personal, Family or Kūpuna Experiences (Tūtū Kawena and kūpuna)	4

Pule (permission)	3
Creating or perpetuating traditions (mele and chant)	2
Values and Proverbs (aloha and work)	3
Traditional Mo'olelo (Pau'ewalu; Hi'iaka; Kauhikeikamakaokalani)	3
Appropriation of stories and names (Mokoli'i; lava rocks; Crouching Lion)	4

### Ensuing Discussion from Students' Mo'olelo Videos

In examining the students' purposes for sharing their stories, it was of great interest to see how they affected the participants. Two videos, Scary Night and Night Marchers, prompted mixed reactions from the Hawaiian language and culture teachers and cultural practitioners.

For example, Punahale, a Hawaiian language and culture teacher said,

*Mo'olelo about the spirit, I can relate to that because I've... in my own family or just knowing that there are spirits that come. I guess they walk among us, you could say, and so I have known that they can follow you and stuff like that. For me it's like what makes it culturally Hawaiian is that there is no separation of it being something different. It's just part of life... It didn't seem like that person was, or that haumana was creeped out about it or anything. It was just like a fact, a part of life kind of thing... For me it's like what makes it culturally Hawaiian is that there is no separation of it being something different. It's just part of life.*

Another Hawaiian language and culture teacher, Kapua, explained how the stories of the night and spirits were abundant:

*We have a lot of night ones, like the night marchers. There are things that you do and don't do at night. That would be interesting to share with them. I think for those night stories, spirits, we have so many stories that talk about spirits, and what happens with beyond. What culturally in Hawai'i do we believe happens to people when they pass on. So that would be kinda a nice way for you to connect, make it a cultural connection.*

However, two cultural practitioners cautioned against students experimenting with spiritual matters without proper supervision and adequate cultural knowledge. The first practitioner, Herb, referenced how his grandmother did not want them to learn anything construed as

[Hawaiian] spirituality, whether it was right or wrong. However, she always warned them about the “black arts, ‘aikanaka, all that kind of stuff.” The second cultural practitioner, Kā’ao, cautioned:

*The example is with huaka’i pō, these sort of spiritual things. It can be a little... Tūtū folks said, “You no mess around. We don’t make fun and stuff.” That’s why I think in [practitioner] example earlier about tūtū (grandparent), his own tūtū, didn’t want to talk much about these things and stuff like this, and that was in part the Christian influence, but it was also because they know when you talk, when you give voice, when you speak, they get mana also. That’s why the word ho’omana comes about, for religion, because you’re giving power to something so you no like joke around about these things too. So they need to know that it is a serious world as well. And that it can have implications for us in our lives.*

This is reminiscent of the ‘ōlelo no‘eau, “I ka ‘ōlelo nō ke ola, I ka ‘ōlelo nō ka make” which can be translated as, “In the language is life, in the language is death”. The proverb serves as a reminder that language contains power to affect the world around us and one should be careful of how we use our words. In an effort to underscore this point, Kā’ao continued with:

*When I’m growing up, Tūtū [name] is the kahuna pule at the church here on [island]. And plenty times Japanese, Chinese, Korean, Filipino, older families or, they would come to him and say they get problems. They were being visited by some deceased family member. And Tūtū [name] first and foremost would always say, “Well, you get church?” “Yes.” “Well, you go back and go talk with your church, your priest, your, you know, a reverend, and then if you no can, then you come back and see me.” So they’d go and oftentimes they would come back and Tūtū [name] would say, “You feed the grave?” And you know that’s a cultural practice, right? For many people. And Tūtū [name] would say, “You feed the grave?” They’d say, “Yes.” “You gotta stop because what happens when you forget to feed one time? They already hungry. They’re going come back at you. Maybe they’re going get your children. Maybe they’re going get your wife or your husband.” I mean the belief is very deep. You don’t mess around unless you can take*

*care all the time because when you no can take care, they're going come. Maybe they hungry for something, right?*

The perspectives from the Hawaiian language and culture teachers and cultural practitioners did not conflict, rather they both acknowledged and accepted the tangible connections to spirit Native people possess.

The Diamond Head video and the four stories shared by the Ko'olau Poko Dabbers provoked much discussion from the Hawaiian language and culture teachers and cultural practitioners about cultural appropriation, the importance of perpetuating traditional mo'olelo and place names, and use of Native Hawaiian resources. The four titles encompassed within the Ko'olau Poko Dabbers video include Kāne'ohe, Mokulua, Chinaman's Hat, and the Crouching Lion rock. Cultural practitioner, Marian, shared the mo'olelo of Mokoli'i which many people know as Chinaman's Hat. She explained the imagery in traditional stories depicts how the landmarks we see today came to be (e.g., the tail of the mo'o (lizard) as the island of Mokoli'i and the rocky abutment as the guardian dog in Ka uhi ke i ka maka o ka lani):

*Just Hi'iaka battling the mo'o would be a fabulous mo'olelo to share is why the island is there, instead of a made-up story about a Chinaman's hat. Crouching Lion, Ka uhi ke i ka maka o ka lani, that is the crouching dog on top of the mountain. There's a wonderful mo'olelo that talks about it and how that's Pele's uncle who was told by Pele to stay there when she was first traveling around our islands and that she would, he needed to guard the area, and then when Hi'iaka comes along, he calls to her, he hears her chanting, and he calls down to her. There's this wonderful mo'olelo that talks about that and to use that name rather than calling it the Crouching Lion.*

Cultural practitioner Ka'ai iterated a similar sentiment about the importance of using the Hawaiian story of place:

*Mokoli'i, and Crouching Lion Rock, which is actually a dog, so those two stories stood out to me because here are stories of others about our place. But what's not shared are the stories... Like for example, Mokoli'i, there's a whole nother story of the same place, of that Chinaman's Hat or Mokoli'i. So, like what's missing, right, is that other story about Pele... Oh, no, about Hi'iaka fighting the mo'o, so that kinda stood out to me. Even*



*Crouching Lion Rock. I don't even know the whole mo'olelo but I know it's a dog because we never have lions in Hawai'i.*

However, the acknowledgment of place was considered a good first step for these fourth graders as stated by Hawaiian language and culture teacher Punahale:

*I thought it was good at how they looked at different areas that are kind of well known. And then I thought, what makes it culturally Hawaiian is there is the land and there's a story of that feature or how that place came to be. I think it's how they, how the landmark or the place of land, and the explanation either of the name, or how that place, there is a story about how that place came to be. I was like that's like from the book. But to me what makes it Hawaiian is there's an explanation. There's a story behind that, even though there are [not Hawaiian stories]. So maybe just to extend on that. I don't know if they learned different mo'olelo. Even Crouching Lion, they kind of have other similar [stories]. There's one I think that I know like the, where he's actually Uncle Kauhi. He's more like a dog. But same thing, Hi'iaka went to him but he's supposed to guard Kahana Valley. So, that's just one mo'olelo that I've heard. So just maybe examining different mo'olelo of the places.*

Several participants regarded the Story of Pele video to be about the sacredness of rocks and acknowledging they possess mana. One of the goddess's kinolau (many forms) includes lava and therefore, it would be proper to respect all rocks. The first two stories are from Hawaiian language and culture teachers Kapua and Leialoha.

**Kapua:** *I remember when I was little my grandma had, they built this house and there's this pile of rocks. So what they did was they moved all this pile of rocks to one side. She woke up the next morning and it would be back on that side. That happened over a month or something, I think that. Then finally, people were getting sick in the home and so a kupuna said, "Oh, you cannot move them. They're unhappy here. You gotta stop doing that. You're moving them from their home." So when they stopped moving it, everybody started getting better. You know that's kinda interesting. When you think to yourself, what's the significance of that? And that rocks have ola, they have life and that they, that they live and there's purpose there and you're just displacing them, and*

*moving them around for your convenience. So that also makes you think about like Native Hawaiians and their displacement too. You know it kinda has that connection to native people, species, life, whatever if you displaced them from their home, you know. There's some kind of consequences and something happens, you know. That's kinda interesting.*

This second story speaks to the seemingly magical quality of specific kinds of rocks such as ka 'ili'ili hānau and what Leialoha was able to witness firsthand.

*I was just thinking, as far as rocks and, Kupuna Kauahi Paula that I worked with at Waiiau Elementary School, she had ka 'ili'ili hānau o Koloa, the birthing rocks of Koloa, and she actually had two jars and she showed our kids. She had one rock that was in there, and one rock that was in there, and all of sudden, little babies, you know. But so that's a neat story that maybe, that we could read. Ka 'ili'ili hānau, so the birthing rocks of Koloa.*

Hawaiian language and culture participant Kapua encouraged more stories of rocks and spontaneously began to share a traditional mo'olelo of kupua (deities):

*I like that if they could do more mo'olelo like different stories about rocks because we have so much. Like the Mu people or like the wahine, the sisters, the Pele, the Piliwale sisters. The Piliwale sisters are four sisters who are kupua, supernatural beings, and they actually at night, they're night creatures, and if they have, if sun hits them, they turn into stone. And so the story goes really quickly that they are very greedy and they go town to town and they eat all the food and everything. But their favorite food is ho'i'o. So they heard of Lohiau who was a chief of a particular town, hears of him. He hears of them and he has a plot to go ahead and to trap them. So he builds this hale on this hill and he fills it with ho'i'o and it only has three walls. So they go into the walls and they feed themselves, and they're so gorged out that they fall asleep. So when they wake up, they don't realize that it's day time. And they turn into stone. And you can see them on the island of Kaua'i now, they're still there today and they're called the Piliwale sisters. So other rock stories, there's lots. There's Mu people, there's a lot of stories of rocks. So that would be kinda interesting for them to hear.*

Questions regarding where students obtained their information and concern about the possibility of perpetuation of cultural misinformation were voiced by cultural practitioner Kā'ao:

*When I was working in Hawai'i Volcanos, we would get stuff sent back on a weekly basis. Twenty, thirty boxes. They would include black resin, things that were supposedly lava rock, you know. Ashtrays with the middle finger up. "Could you assist. Ever since I brought this home I've had bad luck." I can't tell you one of the most bizarre stories on the phone, I don't want to get you in trouble but the most bizarre stories people come up with. Then there was Leatrice Ballesteros who took over from Katie Nakaula as the Lady in Red, returning rocks with her mountains of gold-dipped maile leaf necklace in her red holokū, going up to the volcano to relinquish the curse of Pele from families who had sent her all sorts of goodies.*

The same disquiet about Pele stories and what kind of misinformation might be perpetuated was expressed between two Hawaiian language and cultural teachers, Puamana and Leialoha.

**Puamana:** *It's so typical of that, the bad luck comes from the taking of [rocks]... I think at Volcano, the park rangers they have mo'olelo, stuff like that around. I dunno, in the literature... It's been kinda like perpetuated that way. And by the parks.*

**Leialoha:** *There's even examples, right? They have that whole, big case of all the rocks that have been returned. They have stories. By non-Hawaiians.*

By far, both groups of participants appreciated the Battle of Nu'uaniu video for numerous reasons. The students based their retelling of Kamehameha the Great and Chief Kalanikūpule's famous battle on Kawika Eyre's book, "Rise of a King, Kamehameha". This story provided key historical events that led up to the defining victory for Kamehameha, and served as an exemplar for teachers and students alike. Cultural practitioner Marian felt this story was well done because of its clarity and traditional retelling of history.

*This mo'olelo really made an impression on me because it was such a traditional retelling the history and everything, and with good detail, clearly from your book, Kumu, but so many other students in other schools would not be familiar with this. That*

*appealed to me a lot, that there was that sense of history in what they were sharing and I appreciated that.*

A second cultural practitioner, Herb, appreciated the students' connections and learning to the story, and although their understanding was not deep, believed it was reflective of their age and experience. He encouraged looking beyond the superficial qualities of the quality.

*There is a cultural relevance that they understand to a place and a historical event and Hawaiian characters. It's interesting the teachings that they came away with. Their thinking as we had talked earlier, to go deeper, and I'm thinking deeper about the significance of the story... It's interesting how they don't understand the politics of the time but they try to make it relevant to their life and like, okay, I better listen to my parents. Otherwise you going die. (Laughing). That's very real, that's very real to them, right? And I don't know how they got that but I can see how they get it. Not understanding, again, the politics of the time and just looking at things superficially. But still, they're asking the right questions and I think they're drawing some real life lessons from it. And isn't that what stories are about? How we make it come alive for us today.*

Hawaiian language and culture teacher Puamana saw potential for students to create a production completely in Hawaiian as she watched how the students sequenced the highpoints in the story. She felt it would be easy to build on students' strengths where their entire story could be done in 'ōlelo Hawai'i.

*Like this one was the longest one, right? And was it following the pattern where they were like, it was a written version and then they read it? And then they kind of acted it out?... I'm thinking it's kinda illustrating the importance of, I mean 'cause they must have been reading, reading right? And then that's, and then they're clipping out what they're going to do. And then maybe the reading and the acting, 'cause then the acting was kind of like the Cliff Notes of the... Where everybody in the whole production was 'ōlelo Hawai'i. I could see these guys like progressing to that. Because they had a sense like, you know... Yeah, what all of the parts in the story and all of that.*

This video went longer than the allotted time of three minutes I had stipulated, and upon learning of this, two participants cautioned that mo'olelo should not be constrained by Western

time constructs. Hawaiian language and culture teacher Puamana explained sharing a mo'olelo with sufficient detail about Kamehameha's life would be inconceivable given the short time frame I mentioned. Cultural practitioner Herb explained that forcing students to adhere to a time limit might devalue mo'olelo and restrict students' understanding of these rich stories. He shared,

*In the course of our day in the western world, when is it appropriate for us to be able to “bust out” these Hawaiian mo'olelo that could be relevant to what we're experiencing and living on a day to day basis. And once you start putting constraints on it, it limits the value of it, or the opportunity to go, maybe, deeper.*

The creativity of the KES News Now video impressed the Hawaiian language and culture teachers to comment on the group's technical and organizational skills, and unpretentious manner in which they shared their modern-day mo'olelo with traces of the past. Natasha, Hawaiian language and culture teacher, was sincerely impressed with the students' end product. She stated,

*I thought it was the most well-crafted so far. It's sort of like planned and organized. I mean there are still ways to tie it together more, or whatever, but the shooting and the color and the effects and the getting together in between, it's very nice... This one added a little bit more visual appeal but the thing I liked was, not necessarily the news part, but they were, they like got together and were talking about it, and then, “Oh, yeah, remember when you did that thing...,” and then they'd flash to that. So it's like as if people were talking story and reminiscing and things like that.*

The students performing as newscasters provided a venue to hook their contemporaries. Cultural practitioner Ka'ai commented that this method was familiar to people and a good way for them to share their mo'olelo. Another Hawaiian language and culture teacher participant remarked how “reporting of a story” was a modern way of sharing mo'olelo. Kapua explained,

*I love how they put a modern twist on to this, instead of interpreting the story. They wanted to do it as a news perspective so they had some type of reporting that they see now. And to share the story, that was kinda cool.*

However, as mentioned previously, the students seem to view mo'olelo superficially, and separate from themselves as Kanaka 'Ōiwi. One of the Hawaiian language and culture teacher participants, Punahele, reflected upon how the students appear disconnected from the stories they share, failing to understand that when they are conveying a mo'olelo to an audience, they are really speaking about their 'ohana, their people, their history, and themselves.

*Sometimes when we're hearing mo'olelo, like when kids hear mo'olelo they think it's some story. They're so used to like fiction. But what you're sharing, that's your family story, it's your way. That is your history, that's just the way you live, that's just the way you are. So the stories, even for me, like my mom used to get lickers when she didn't kahi the poi bowl, so. It's like you said why we do certain things. The kids might not know why their family does certain things but because there's some kind of, to me, there's some kind of mo'olelo or something. That's why I'm not sure how we can let them see a mo'olelo isn't just this fairytale or made up or ... it's part of us. It's who we are.*

*Sometimes we do things because of certain things.*

Two cultural practitioners, Marian and Kawika, commented on how oratory skills might be developed; traditionally an orator skillfully captured and held his audience's attention through voice, body language and deft use of imagery.

**Marian:** *I also think it's the, in telling the story, it's that, I'm dunno how to explain what I really want to say. It's making it come alive, so it's whispering, and then it's speaking in a loud voice, and it's kinda drawing back, and all of that kinda thing, that a good storyteller incorporates into what they do. I would love to see kinda that, some of that.*

**Kawika:** *So what you're saying is more use of the kinda verbal, the verbal skills rather than jumping on the trolley and making like a train but do it with your voice instead, that kinda thing?*

**Marian:** *Yeah, yeah. I would like to see that they really are the storyteller, and trying to bring in that audience and get them to really want to hear what you have to say about that mo'olelo.*

In summary, this first section suggests that mo'olelo of place, traditional mo'olelo, and stories of Hawaiian spirituality were the most appealing and important to fourth grade students to share with others. The participants readily shared personal connections and mo'olelo in response to the students' stories. Through these sharings, they asserted students needed more time to develop a deeper understanding of the mo'olelo they imparted but recognized it as a reflection of these students' age and level of experience, as well as a lack of exposure to mo'olelo as a Hawaiian cultural practice. The participants encouraged discussing the ramifications of cultural appropriation in order for students to understand the long-term deleterious effects on our history and people.

Most of the Hawaiian language and culture teachers were more receptive to students' interpretation and means of communicating their stories using multiple modes of expression, whereas the cultural practitioners expected the haumāna (and teacher) to be more knowledgeable about conveying these stories from a traditional vantage point.

Both the Hawaiian language and culture teachers and cultural practitioners appreciated the students' efforts in sharing mo'olelo but encouraged grounding their stories on reliable sources. Also, they spoke of mo'olelo not as a fictitious reenactment or the retelling of stories using a disconnected lens, but should be viewed as the mo'olelo of their 'ohana and Kanaka 'Ōiwi. A few participants commented that mo'olelo is a nuanced verbal sharing rather than an "acting out" of a story.

### **A Broadened Understanding of Mo'olelo**

When I first started this journey, I knew mo'olelo was more than legends of the past, and instead, accepted them to be the knowledge and wisdom-laced spoken words of our kūpuna to be perpetuated from generation to generation. What I hadn't realized was mo'olelo also encompassed the manner of sharing stories with an audience, and a skillful art unto itself. With much reading and learning, I was able to glean a broader understanding of what mo'olelo means, but I felt the best way in which to define mo'olelo within the construct of a Hawaiian school and its classroom practices, was to listen carefully to how the participants viewed and articulated mo'olelo.

## Importance of Perpetuating Stories

It became evident the multilayered and complex definition of mo'olelo was interconnected with sustaining our family ties, perpetuating cultural practices, representative of Hawaiian identity, and a way to pass on our Hawaiian history, values, and knowledge.

Hawaiian language and culture teacher Leialoha passionately shared,

*It's important to know those stories. I mean if we don't tell it, who is? The point about who's going to take care of Mauna Ala if not us? Yeah, who? Don't think it's gonna be anybody else. She didn't have any children so who's going to clean her... you go clean your grandma's grave, go clean your...*

A second Hawaiian language and culture teacher, Punahale, expressed how essential mo'olelo is in creating connections between students, their family and their history.

*I'm not sure how we can let [students] see a mo'olelo isn't just this fairytale or made up or, it's part of us. It's who we are. I don't know how we do it but just how we can portray to them they are here... they're representing their 'ohana, their kūpuna, so all the stories of their 'ohana is what they bring, whether they know it or not. I guess I'm trying to think that they come, because they're representing their 'ohana, each 'ohana has stories, has history, I think their history is their story. Their family history is their story just like they're learning the history of the Kamehamehas, of the place like that, that's the story. It's kinda one and the same, I think.*

A third Hawaiian language and culture teacher, Natasha, shared students should understand why some mo'olelo have been passed on over the eons of time, otherwise, why learn and know about them; they serve to record more than our history. They record what we know.

*The point of mo'olelo or whatever, fables and other things, is like learning a lesson or internalizing it somehow because then that's what you pass on... Why is this worthy of being told so many times. Because it has a point. So what's the point? Why do I need to know it, and then, why is it important that other people keep knowing it? Kinda thing... [M]o'olelo is like not just history or about people, right? Like the traditions and the science of the place. It's a way to record what we know, right.*



Other participants agreed that mo'olelo are perpetuated for the sake of knowledge. Cultural practitioner Ka'ai felt mo'olelo can present new information that changes our perspective, and Hawaiian language and culture teacher Punahale believed Hawaiians have always reflected upon the teachings of mo'olelo, understanding that valuable information was explained through story. Ka'ai shared,

*Basically finding a new perspective for your mo'olelo so the fact that just that one line in the whole story stands out to me 'cause it makes me look at Diamond Head differently. I'll never look at Diamond Head the same anymore, you know.*

Cultural practitioner Kā'ao stated, "[M]o'olelo is integral to a Hawaiian knowledge base and shows value that kūpuna passed down." He spoke of the significance of time-depth to deepen students' understanding, and further elucidated with,

*The stories are filled with the values and the ways of life - why you do or do not do certain things. Just continuing to delve into that time-depth, that incredible resource, it will enrich the students' lives and it will actually make them, forgive me to say this again, like better adults. Mai kau la'i mai ka lima ka lā, huli i lalo hana ka lima a loa'a ka 'ai. Like tūtū says, 'Put the palm of your hand up to the sun, turn it down, work, then you going have food.' Those sorts of expressions of values are really critical. Our students being exposed to this will enrich their lives. Make them better adults.*

Building on the importance of values, cultural practitioner Herb shared that mo'olelo are opportunities for students to reconnect, respect, and reestablish their relationships with each person, the world, and with God.

*All the mo'olelo, everything that we do reinforces the values and how we should act, and I think our life experiences are totally different today, right? To me the mo'olelo is an opportunity for us to ground back to the connection to the simple things about respecting the 'āina, respecting each other, respecting the forces, and getting back to that simple time to understand the relationship between man, earth and akua.*

Cultural practitioner Kā'ao provided an example to further emphasize the importance and value of using mo'olelo. He explained that a form of mo'olelo called ka'ao can be described as highly imaginative; however, even these types of stories could teach people the important

values needed to live in accordance with everyone and everything connected within their lives. He elaborated, “Fanciful pales but even those integrate values with how we should interact with the living environment around us, with akua, with ‘ohana, and how we live on the land. Everything is rooted to teaching and passing information on.”

### **Aspects of Mo‘olelo**

Within the numerous comments made by the participants, several topics emerged. One was the importance of connecting to a place. Budhwa and McCreary (2013, p. 200) state, “The matrix of relationships within this physical and spiritual landscape defines Indigenous ways of being.” Some examples are the importance of knowing your ‘ohana, importance of place names and use of ‘ōlelo Hawai‘i in creating visual images to convey the story of place, and the kuleana and ho‘ihi we should show toward our ‘āina.

**Connection to Place.** The state is comprised of eight islands but the pae ‘āina of Hawai‘i (Hawaiian Archipelago) encompasses over 132 islands, atolls, shallow banks, reefs, shoals and seamounts that extends across the Pacific Ocean in excess of 1,500 miles ([www.oceanservice.noaa.gov](http://www.oceanservice.noaa.gov)). There are numerous mo‘olelo that explain how these islands were formed and equally as many, if not more, stories of specific places on these islands, many of which have been lost or forgotten over time. Nevertheless, the bond between people and place is sustained in part through story. Reflecting upon one of the videos, Hawaiian language and culture teacher Kapua shared a family story:

*Well the significance of that place, Makua has so much significance. Our family has ‘āina from Makua, and also like the military, and what they have done to that area is kinda interesting too. So like now, for example, Makua is the only place on O‘ahu that has, that actually has a beach that you can see no development from mountain, ma uka to ma kai. There’s no development at all. That’s the only place on the island. And on O‘ahu that has no development at all. So you can see, that’s the only place you can actually see ma uka to ma kai with no development. So that’s a kinda interesting place and that place alone, when before the military took over, there were actually homes there. There was a church there, that was a thriving community there. What happened was the military convinced them that you were doing a patriotic duty by letting them use the area to bomb. And*

*they thought, oh, that they were going to get their home back. And so that they were going to be able to move back and they thought they were doing their job as good Americans, you know. They were kinda brainwashed to think that's what you do as good Americans. So they all evacuated their homes, they left. They were told to just take a few things and later on when they come back, they could take the rest of their stuffs. So it's not like they needed to completely move out. One of my, so my grandmother, this is her home, she left and came back, and she saw these really big Xs painted on top of their homes. Later she found out they were using their homes as target practice from the ocean. From bombers in the ocean, the boats were target practicing their houses. So they will never ever, they would never have been able to go back to their homes, ever. And so, that alone, even like that's a good lesson on the land. The place. You can talk about land, what happens to the effect of bombing the land. When you look at that area, it's very dry. You wouldn't think that you would have good ground water to really grow big groves of trees but actually my grandmother said that they had groves of fruits and there were lots of springs and water. But because of the bombing, they ruined all of the aquifers. So that's why you don't see huge trees in that area which once it did have.*

In sharing these stories, students are able to have a broader understanding of their history and place. Hawaiian language and culture teacher Punahale said, "What I thought made it culturally Hawaiian is there's this place so there's a mo'olelo about it, of how it came to be or something." She expounded,

*[In] that one moku, even an ahupua'a, there's so many different mo'olelo about wahi pana, about that place in itself. But it's kinda like the kids, we tell them you gotta always, there's this, even with history, there's multiple stories of the same thing.*

Hawaiian language and culture teacher Natasha felt the students' actions of sharing stories of places were reflective of Hawaiian ways of being. In an email correspondence, she wrote,

*Whether its the scientific explanations like Poliahu and Kukahauula, naming stories like Peelua, value lessons like the first ulu tree, battle tales like Kapahikauaakamehameha-they're all important. Or like Iolekaa where you were saying [name] them went that day.*

*That story changes depending on what side of the mountain you are on which can help teach point of view/perspective.*

Delving deeper into the importance of connecting with the 'āina and acknowledging it is a living thing, showing respect is paramount. Two of the students' videos expressly shared the consequences of what may happen when respect is not given. In response to the first video, Hawaiian language and culture teacher Punahele asserted,

*They understand the sacredness of the land or certain things. And so if you're not pono then something could happen, possibly, and then how you have to return it. So I think they understood that. And I think the part when they were trying to explain that, so they said, oh, the rock possessed me. I think they were trying to explain if you don't or if you do something that you're not supposed to, then there's something that could happen. I think they understood that because some people would say, it's just a rock. It has no power in it or anything in it. But I think that's what they're trying to say, like there was some kind of, it's a living thing too. It's not just a... object so in that sense I think that's Hawaiian because it has... Not that it has a bad force or anything, it just has, it's a living thing. It's important.*

Upon viewing the second video, she reiterated the importance of respecting the place in which one lives.

*I'm assuming that she was going to say something like you know, whatever the thing was she shouldn't have did that because she should have probably been respectful of the place and stuff. And I think even though she didn't finish it, I can tell 'cause she's sharing from Makua, so I think she knows there's something special about that area. And that's why she was... Once again it goes back to connection to place.*

**Respect and Kuleana.** The cultural practitioner participants especially felt compelled to voice the importance of respecting wahi pana, the spiritual world, and teachings of our kūpuna. They emphatically stated it is the kuleana of teachers and families to ensure that students understand their relationship to these sacred places and know the stories connected to them. Honoring cultural practices and traditions, and maintaining our relationships with the 'āina are important to our survival (Lefcourt, 2005). Cultural practitioner Kawika emphasized,

*You're modeling. That's something right up front. In your discussion, what is your wahi pana. Well it's a storied place, it's a sacred place, a place of great meaning to all of us, so what are your expectations as we relate to that place. That's a wonderful lesson right up front because if you're gonna ask for more information about whatever, their wahi pana, their ahupua'a, or whatever it was, then you set the stage in the right way as the adult in the room, right? And that's your teachable moment and you don't have to get up to aunty here, whatevers, cartwheels and all that. That's a great idea, I think.*

Cultural practitioners, Kawika and Marian, recommended having students conduct research of the places in which they visit and perhaps upon learning the rich history of these areas, they will show respect and appreciation when there. Kawika suggested,

*Maybe it's with the approach of doing a little more research about Makua. And finding out that was one of the places where Nanaue would stay and where he would go out to the ocean. So once you hear the mo'olelo that are connected to a place like that, only certain types of behavior are pono like this... Maybe it's as simple as understanding what is acceptable behavior any place you are. I think certainly the kids have a great understanding about not leaving any 'ōpala behind and they get all, graffiti, oh, you see their faces, they get all upset. So they do get that... it's a wahi pana, it has its own mana, and it's got its own stories, and you know, what is acceptable in my behavior at a place like this.*

Cultural practitioner Marian similarly shared, "So even that alone, looking at the cultural aspect of the area, and what that area may have looked like before and then now, and how do we take care, mālama that area." Additionally, she voiced students need to understand that all things have life, and therefore, need to be respected and cared for.

*I think the respect for 'āina and the respect for things around us. Like rocks, that rocks have some type of life in them, like most things around us. And nature. And respect is important and so having that belief of not taking Pele's rocks reflects on the understanding, the cultural understanding of mālama, to always be mālama and hō'ihi. To always be respectful of things around us. Very aware of it.*

Touching upon the practice of conducting protocol as a show of respect before visiting a wahi pana or interacting with the 'āina and everything within it, cultural practitioner Kā'ao reinforced the value of respect:

*It is interesting because the key thought in there is be respectful of place. Kūpuna taught noi mua, pule mua, ask first, offer prayer first. This is where it's gotten a little Hollywood-ized from Bird of Paradise and later, because clearly your kūpuna used the stone. Back to the canoe story real quickly, it's interesting that the children chose Laka, Kūka'ohi'a Laka, where there are so many other Kū forms that are directly called upon by the canoe makers. So this comes as an example of kupaeke'e, the stone workers like that. But that's the example. It was a matter of asking permission first. Whether you were making a poi pounder, ulumaika, an adze, whatever it might be. A fish sinker, a file and all or what.*

The topic of respect extends into the spiritual world and honoring our kūpuna. Cultural practitioner Herb shared the spirit world is alive although we may not see nor understand it. Thus, we must still be respectful of it.

*The experience of being respectful of certain things, and understanding the consequences of the spiritual world that we sometimes don't understand. I think it's a story of being respectful. This is a pretty universal story, I think. Everybody knows about taking Pele's rocks and stuff like that, especially from the volcano. I think the key thing is just being respectful which is very important in everything we do in our culture. And to understand there is light and there's the dark forces, and we have to be respectful.*

Cultural practitioners, Kā'ao and Herb, continued to examine and explain how as youngsters they were taught to respect the spirit world. Otherwise there may be consequences.

**Kā'ao:** *Tūtū folks said, "You no mess around. We don't make fun and stuff." That's why I think in Herb's example earlier about tūtū, his own tūtū, didn't want to talk much about these things and stuff like this, and that was in part the Christian influence, but it was also because they know when you talk, when you give voice, when you speak, they get mana also. That's why the word ho'omana comes about, for religion, because you're giving power to something so you no like joke around about these things too. So they*

*need to know that it is a serious world as well. And that it can have implications for us in our lives.*

**Herb:** *I totally agree with that. You just don't fool around with certain stuff. Night marchers are definitely not something to fool around with. And things in the cave... I've been there, I never felt anything, but, again, it's almost like you're tempting the spirits and that's where you've got to be careful.*

**Kā'ao:** *You want to be careful about it because who knows. Maybe there's some child, not even a child, maybe a person there who doesn't have the strength to stand or ward themselves, yeah? You don't want something come on top them. Anyway, it's nice to stick with things that are factual when you can. That the kids, again, rely on some older family member or personal experience but just explain to them even if they went to a church elder or something like that so they understand how it fits into their lives.*

**Herb:** *There was a situation when we were growing up that a spirit entered into my brother, and he's the youngest in my family, right. And we didn't know where... At that time, we were raised very strong Catholic. I remember my mother was just freaking out. My grandmother was said they will always go, the evil spirits will go after the weakest in the family. So they had to, we have to be really careful because there are consequences.*

Hawaiian language and culture teacher Punahale felt students may not believe in what might be construed as superstition.

*[Referencing the Curse of Pele story] I guess they called it cursed, like they were cursed, so I don't know what we would say but, if you're not pono then there's some things could happen. And I guess some people call it superstitions or whatever, but kind of maybe examining that. Like do they think it's true or not? I don't know.*

And further, even adults may not wholeheartedly believe in spiritual beings and cautionary advice from kūpuna as expressed in the following conversation between Hawaiian language and culture teachers, Leialoha and Puamana.

**Leialoha:** *If you're going to take pua'a, if you're going to take pork over the Pali, then expect something. Those kinds of superstitious things I mean. And then you're crossing the... Yeah, palena pau. Yeah, and then do you want to challenge it? I don't, you know? I*

*personally don't want to challenge. My tūtū said, "No." If there was another way, I would, otherwise I would take something else if I had to go, you know. Because she said, "Don't, don't." My tūtū said it's more at night. If I have to take, you know, something to my uncle's house in Ka'a'awa, I going Kahekili. I going Likelike, down that way.*

**Puamana:** *But that one is because it's the pork that is Kamapua'a, right? So then it just gets generalized. But isn't this just a conscious thing in your mind? I think I heard one story with my Auntie 'cause she lived in Kāne'ohe, something with it. But because we lived in [town], it's like, now I'm thinking, you know, gee, did I ever buy like laulau or something in one place, and then go over.*

**Protocols and Perpetuating Traditions.** Stories were informative in knowing how to continue passing on traditions and protocols, as well as bringing forth clarity as to why cultural practices were followed. Iterating the importance of kuleana and ho'ihi, protocol was seen as no different than demonstrating expected behaviors such as walking into church. Cultural practitioner Kawika suggested,

*There's this part of that, that you can nudge the kids to say that there's a protocol to wahi pana. Part of the respect is asking permission to enter. And setting the scene for basic respect and gratitude about being in that place, right, so I think the kids will feel that maybe cartwheels are not part of that protocol... Because protocols are in place, right, there's a certain... If they walk into a church they know not to do that. These are the expectations we have. Okay, but how come you don't have the same expectations when you go to Makua Cave? Well, because they haven't been taught, right? But they have been taught when they walk into Ka Hale Pule at Kawaiaha'o that you don't start running around and doing cartwheels so they know that. Do they know it when they get to Makua Cave, right.*

Sometimes cultural practices needed to be developed out of necessity, and based upon previous experiences and knowledge from kūpuna, these "new" practices were created.

Hawaiian language and culture teacher Puamana explained,

*I was thinking you folks used to have Solomon, Solomon Apio, and he would tell the story of gathering. I mean his point is you have to gather from the land to create the pōhaku*



*ku'iai and so he... I remember one time being in there, he was saying he liked to, I thought he said he liked to get the pōhaku from the end of the stream in the ocean because by then it had washed all the way through... I dunno if he was taught that or it was just something he developed because like in hula, some traditions we have there's a clear like, "That's what Aunty Maiki did, so that's what Moku did, so that's what I did." But then like sometimes we're around our kumu and we can see like the traditions are being created right there. You need to decide on something, so you take what you know and you create it. And, and I'm using this phrase. Like we used to joke we were making it up because you need to have a way of doing it and you don't have one that has been passed down. So you create one.*

Protocol was also viewed as asking permission to do a particular thing. For example, Puamana described, "[Protocol] is more about the ceremony of how you gather or the pule..." Hawaiian language and culture teacher Leialoha followed with,

*When you ask permission. As silly as it may sound to them, our kūpuna, they went to the trees, and you pule. And if that's the tree, or that's the one, or when you go get your 'ili'ili for hula, you don't just go pick up any four rocks and start - you had a way to do it, and so. So that whole process is very Hawaiian. And rocks have mana... and should always be respected. You don't just sit down on any kind rock. Be very careful. [Pele] is the maker of, well, the thing that they're taking. So they have the understanding that if it's not yours to take, then don't take it. Or if you're gonna take it, please ask first, and then... But the whole notion of something bad's, something bad is going to happen to you. There's that, if you do this, then these are the consequences.*

**Connection to 'Ohana.** One's 'ohana included those that transitioned into the spiritual world; acknowledging that they are still family was customary. According to Hawaiian language and culture teacher Kapua,

*Spirits were not spooky actually to the Hawaiians because they were very connected to their ancestors and it was a live and happening thing to talk with your ancestors and you know, still be receiving their 'ike and their mana'o that they want to share.*

Hawaiian language and culture teacher Punahale shared no matter who you are, you represent your family and it is important for students to understand this.

*I don't know how we do it but just how we can portray to them they are here... they're representing their 'ohana, their kūpuna, so all the stories of their 'ohana is what they bring, whether they know it or not. I guess I'm trying to think that they come, because they're representing their 'ohana, each 'ohana has stories, has history, I think their history is their story. Their family history is their story just like they're learning the history of the Kamehamehas, of the place like that, that's the story. It's kinda one and the same, I think.*

She also emphasized students need to know the stories that are shared are anchored in family history and can bring to light the practices we follow. Additionally, mo'olelo is part and parcel of who we are.

*Sometimes when we're hearing mo'olelo, like when kids hear mo'olelo they think it's some story. They're so used to like fiction. But what you're sharing, that's your family story, it's your way. That is your history, that's just the way you live, that's just the way you are. So the stories, even for me, like my mom used to get 'lickins' when she didn't kahi the poi bowl, so. It's like you said why we do certain things. The kids might not know why their family does certain things but because there's some kind of, to me, there's some kind of mo'olelo or something. That's why I'm not sure how we can let them see a mo'olelo isn't just this fairytale or made up or ... it's part of us. It's who we are.*

*Sometimes we do things because of certain things.*

Establishing our family and our own connection to a place proffers more credibility to the audience as a story is shared. Cultural practitioner Ka'ai elucidated,

*I wish he'd said that he's from this place and maybe acknowledge his family that lives there. 'Cause then I think it would have built a more personal connection and then you're more credible to the audience because you're from that place. So you're talking, he's talking from personal experience and also from experience from his family maybe. I think that would have made it. I mean I'm being extra picky 'cause I know he's in fourth grade*

*but if you present yourself like I'm from here it makes you more credible to the person who's listening.*

**Importance of Names.** As with other Indigenous peoples, original place names have been changed to reflect a colonizers' perspective. Several of the participants mentioned it becomes even more important to remember the traditional place names because there is so much knowledge contained within them. Cultural practitioner Marian explained if Hawaiians do not say the names, no one will.

*I have this big thing with place names and I tell the kids this all the time. Because if we don't use the traditional place names, who will. No one else will. Visitors to the island are not going to use it. And the names are so rich, they describe the area or they talk about something the gods did in an area, or tell you about an event that occurred there. You could do a whole mo'olelo just on many of the place names. I have this big thing about exposing the students to the traditional names. Even though recognizing that they're gonna call it Diamond Head or whatever, as well, but to know Lē'ahi and to know why it has that name, I feel is so important, and that's true of all place names.*

Cultural practitioner Kawika stressed place names are embedded with rich history and convey beautiful images that cannot otherwise be replicated.

*Diamond Head, you know, they don't mention why it was called Diamond Head and that's kinda a fun story. That kind of story speaks of renaming. Someone once said that colonizers, one of the first things colonizers do is change the name of places and if you look at what Captain Cook, for example, did around New Zealand, changing all the names there, but that's part of their power move, right? You replace the names there, part of the land with foreign names which they bring. Yesterday with the seventh graders, I tried to talk to them a little about this and because they're seventh graders and they love the ocean and they love surfing and all that, I took them... I tried to take them on a little trip from Kewalo Basin all the way to Sandy Beach, by place names of all the surfing places, all the surfing spots along the coast. And that was about thirty of them. And I said hold up your fist and when you hear a Hawaiian word, raise a finger. So we went down the coast from Kewalo all the way to Sandy Beach, all the way down*

*through Waikīkī and all that, and they ended up with, I think, three fingers up. There were thirty surfing spots, thirty-two or thirty-three, and all of them now are in English, except for, I think three... And it's, from the point of view of language, it's tragic, I think, if it's not too strong a word. And I try to say to each of them, well we got the Canoes. Canoes are down there and once it was Hawaiian all in that area, and that used to be called Kalehuawehe, and it's a beautiful Hawaiian name for a very special place. And the story is..., there were a guy and a gal, and they were both young and beautiful. And they were out surfing and they kau ka maka, their eyes touched, their eyes met each other. And the guy was wearing a lehua lei and he knew to surf there a little closer to her, got right up next to her, and he took off his lei and put it around her neck. And that was the beginning of their romance, right, so to speak. And the kids thought it was beautiful. Look, now we're calling this place Canoes. Look what we've lost. We've lost that beautiful story. And every place, all thirty of those places had stories, as Marian said, they all had stories, and we've lost them now. And perhaps forever.*

Further underscoring this point, Hawaiian language and culture teacher Puamana reflected upon the importance of names with, “[I]noa are important. All throughout. The inoa of the person, inoa of the place, inoa of whatever the thing is you’re talking about. And what they mean.”

**Creating Visual Images Through Words.** Three cultural practitioners mentioned the description of events and the use of language were critical in perpetuating visual images of what occurred in the past. Cultural practitioner Marian expressed the poetic ways in which Hawaiians effectively used to describe our history would be noteworthy to have in practice again. Cultural practitioner Kawika interjected with,

*I'm always one who gets real excited when I see a word like, Ka Lele Ka Anae, the leaping of the mullet, and compare it to what we do in English and I try to convey that to the kids. Look what's happening visually here, that's so exciting you know. To the Hawaiian eye, these people aren't just jumping, not like jumping into a mud puddle. They're throwing themselves out and to the Hawaiian eye, it was... it gives you an opportunity to talk about, I mean, mullets, that's how they jump. When you're out in the canoe and the*

*mullets are jumping, they're parallel to the water. They don't go up and then down. They come out like a, like a flying fish comes out of the water. It almost skims across it, so that's what the Hawaiian eye is seeing here, and that's good for young people in terms of what's going on inside them. And visualize these things in the same way the Hawaiian language visualizes these things. It makes it very figurative or whatever the word is.*

A third cultural practitioner, Ka'ai, called attention to the use of Pidgin (Hawaiian Creole English) as an effective way to convey mo'olelo today.

*[It's] kinda good that he spoke in Pidgin, because that's just how you tell mo'olelo. So if you're more comfortable telling in Hawaiian or Pidgin or English, I'd rather hear it in the language that you're most comfortable with because you'll probably tell more, or more details will probably come out, you know, if you tell it in the language you're most comfortable with.*

### **Mo'olelo in Students Lives Today**

Stories of place continue to be shared in multiple ways but perhaps with a twist reflective of current societal and schooling practices, especially with the teaching of reading and writing, and the use of technology. Ho'omanawanui (2004) shares our oral tradition expanded to include technology through the recording and sharing of information. Although technology can be used as an innovative tool in perpetuating cultural knowledge and practices, there are some drawbacks as well. The following excerpts capture diverse views the participants felt about the students' perception of mo'olelo, the use of technology in sharing mo'olelo, and the growing importance of these stories as students are faced with challenges of living in the world today. Hawaiian language and culture teacher Punahale shared,

*[Students] show mo'olelo is like a story, it's not necessarily true. It's like something you read in the book. And so now you're just retelling a story that was in the book. So that's what I kinda notice is that they like reading the book and then reenacting the story. It's just making me have the thoughts that we should, maybe we need to bring back that practice more of mo'olelo, because in my thoughts, mo'olelo is like you just listen to the story and then you're able to... In that sense, not necessarily read it in a book and try to... Although the book is good because you can, of course for those types of learners*

*that need it, but I just remember, I guess. I don't know how many of the haumana experienced that, of having their tūtū just tell stories about things like... I guess that would help them if they have that model of somebody telling you a story and you're engaged, then they would know how to tell a story as well.*

Further into the interview, she reiterated that other than stories of Kamehameha, students may not realize mo'olelo are rooted in history, and not fictitious, thus, the students may not connect with the story. She stated, "A mo'olelo is a story like in a sense a book, so I don't know how connected they are to it."

*I don't know if some of them think a mo'olelo like I said, is something just from a book but not necessarily connected to our history... I'm pretty sure they see [Battle of Nu'uaniu] as something that really did happen but when you move into other mo'olelo, it's hard.*

Digging deeper into defining mo'olelo, she felt mo'olelo was specifically perpetuated through retelling with no visuals to show how things were .

*I remember my tūtū used to say the same story over and over and I'd say, oh, I heard this story already, but I think the repetitiveness of it too, now it finally, I'm like, oh, I remember the story so I dunno. For me, culturally, I think we have so much technology and stuff too, we don't always revert back to the old way of telling mo'olelo. I think it's good to expose our haumāna to that, that whole like ho'olohe and then I think they can, it allows them to visualize for themselves too. So much of everything is visualized for them.*

*[When] I think of mo'olelo, when I think of our kūpuna they just said it, they didn't... There was no visual. I don't know if we can, I don't know if you can incorporate that into your, and it's hard in today's world because everything is visualized for the kids and they kind of want that. They want to see the picture and stuff.*

The following cultural practitioner, youngest participant, and perhaps the most fluent user of technology and social media, was most receptive to integrating technology in the perpetuation of mo'olelo. Ka'ai congratulated students' effective use of video-storytelling and

incorporation of familiar tunes to enhance their story which she believed had potential to captivate diverse audiences who might not otherwise listen to these stories.

*The majority of the shots were just them talking to the camera so I felt more like they were talking to me. And they were really comfortable in front of the camera. It's easier to watch. It's so funny.*

*Somehow these kids were able to master their video and storytelling and put it together which I think is harder to do. You could tell they put a lot of, I mean I think they put, it looks like they put a lot of energy into it because the mo'olelo and the way that they shared it is really, I felt like one piece instead of two.*

*It's funny that they use Hawai'i Five-O because that's another thing, right. "Oh, catchy, I know this song. Maybe I should listen." I think it's super, I really like that they used it in that way 'cause if I'm... I'm thinking too what if I'm someone not from Hawai'i, but these mo'olelo are valuable whether they know it or not. That would make me more, I would wait a little while longer if I heard Hawai'i Five-O, right, so I kinda like that. I'm sure they didn't think of it that way, but for me, as an adult, I'm like that's a really good technique to draw your audience in.*

*I like how they use music too. I forgot to say that. But the fact, I mean it's not Hawaiian music but it's local music and every time it plays you know the story's like you gotta prep for the next story. I really like that technique...it's like familiar music too so that's what makes it culturally relevant too 'cause say a kid watches it. "Oh, I know this song." I might pay attention a little bit more so I kinda like the use of music inside the movie too. And then that boy, [student], Justin Bieber, that's making it culturally relevant in another way. Using Hawai'i Five-O, using the news, and then using the word, Justin Bieber. It just makes it more relevant to kids who are younger. "You're not Justin Bieber. That's so funny. But I'm gonna listen to you because you said that you're Justin Bieber."*

She further expounded how sharing stories through a media-like format could potentially shape a career path that fourth graders might choose to consider, and possibly, be able to document and make stories accessible to everyone, like the recent Hokule'a World Wide Voyage.

*[Showing students] this is actually a career path. I know I wasn't thinking about my career in fourth grade but showing them that people actually do this as their daily job to record mo'olelo and tell them to people who like, you know. Sorry, I'm just, I just came from Hokule'a. So all these Hokule'a things are like, for example, we have videographers on Hokule'a and their job is to basically document mo'olelo so that people from around the world who can't be there physically with Hokule'a can feel like they've experienced it. I think these movies basically share that, right? We're not there when your aunty is telling the story but you sharing that mo'olelo brings it back to life. And that whole idea of how like mo'olelo aren't meaning to just keep, that mo'olelo are meant to be shared.*

Referencing a movie called *Dreamkeeper*, Hawaiian language and culture teacher, Natasha, had the following to say about the use of technology in sharing mo'olelo:

*It's only because he [the main character in the movie] appreciates the stories that he takes on that responsibility [of being a storyteller like his grandfather]. That's what our kids need to do, too. They need to hear the stories, see their importance, and then like them enough to pass them on. So I think if videos and songs and images and so forth can help them to do that, then more power to those medium.*

She felt not only is it vital to perpetuate traditional mo'olelo, it is also crucial to reinvent stories and create new ones which will help generate our culture. In a written email, she stated,

*Make videos, put on plays, maybe create video games (although I am not as big a fan of that one), etc. That's why Mamaka Kaiiao exists. We have to be able to add new words to our language. So the thing I want the students to know most about moolelo is that they belong to them and they are their responsibility to remember, live by, tell others, etc. If there are things that come up where more science needs to be explained, more places need to be named (like Loihi/Kamaehu/?), or more values need to be learned, that is their opportunity to come up with new moolelo. And they have to do it! They have to write the stories or someone else will write it for them. That someone might know less, care less, and have ulterior motives.*

Cultural practitioner, Herb, believed students would grow into understanding mo'olelo more deeply with maturity.



*I think we're in this modern age, we're moving further and further away from [the simple things of understanding the relationship between man, the earth and akua], so I think these, as these stories grow in terms of the minds of students and mature and understand that they have such deep meaning and kaona, and different aspects of values of how we're supposed to live our lives, I think it's very important.*

### **The Art of Storytelling**

Masterful storytellers skillfully wove multiple techniques to make stories and life lessons come alive; they used proverbs and metaphors, included humor, modulated their voice and incorporated body language so their audience could intuit the messages being conveyed.

Cultural practitioner Ka'ai rationalized,

*[Mo'olelo] wouldn't have the, stories wouldn't have survived if the stories were boring. You wouldn't have remembered the details. So you had to be a gifted storyteller that was animated that had some sound effects in order for it to be entertaining enough to remember the details.*

Humor played an important role in capturing the audience's attention in such a way that these stories were remembered. Ka'ai explained how effective one of the videos was:

*I think the fact that it's so funny is, I can think that it's something that is Hawaiian because our kūpuna were so smart, they either made it super funny or super sad in order for you to remember it, right, or like interesting. So the fact that it's so interesting that I feel makes me think it's culturally Hawaiian. And I like at the end, they say like, the sub-lesson within this lesson which is so Hawaiian-like. Just because the story says this, there are still a hundred lessons underneath that one mo'olelo so I really like that part.*

In his description of proficient storytellers, cultural practitioner, Herb, shared how they could seamlessly weave different layers of stories using metaphors, parables, and proverbs.

*I think the good storytellers that I've heard are able to weave very complicated stories using different techniques, I guess, I don't know. It's metaphor, they use. In Hawaiian, we use a lot of metaphor... Again, just like in Christianity, a lot of parables. A lot of proverbs, wise sayings, a lot of things because people couldn't understand if you told them directly that this and this and this kind of go together. You had to be metaphorical.*

*I don't know if we call them categories or just how we use stories to be able to transmit ideas and thoughts in a way that people can relate it to their life experience. But there's also, my point is that there is a lot of deep thought in the – I mean I never get tired of looking at the 'ōlelo no'eau book that Kawena put together because it's like, whooo. Everytime you look at it, like, 'A'ohe pau ka 'ike i ka hālau ho'okahi, that simple proverb or 'ōlelo no'eau resonates with me constantly. The application is unbelievable. Of how we live our lives on a daily basis that is applicable. And even, Ma ka hana ka 'ike, that's another one. There's so many of them. 'A'ohe hana nui ke alu'ia is another one.*

**Role Models.** Hawaiian language and culture teacher, Punahale, pointedly shared Marian Leong was a perfect example of what a master storyteller does – shares a story in a manner that improves student retention.

*[Marian Leong is] a good model, because she's a good storyteller so she captures their attention. She's also like perpetuating that art of mo'olelo and saying it. Actually I think it's a skill they learn.*

*Marian Leong is so good because [the students are] in the place. Like when we go on the hike and you're in Kamananui and she's telling them the mo'olelo. There's no book, no picture, but they're actually experiencing it and they're having to listen to her. I think a lot of people they think like you can't... like there always has to be some kind of visual for the kids. But when we're on that hike and they're just having to listen, they are engaged and they are listening to her. It's surprising but they remember that mo'olelo. I don't know if it's because we're in that place but then there is that connection to the place.*

Cultural practitioners, Kawika and Marian, discussed the art of storytelling. Marian shared mo'olelo comes alive through, “[It's] whispering, and then it's speaking in a loud voice, and it's kinda drawing back, and all of that kinda thing, that a good storyteller incorporates into what they do.” Building on that frame of thought, Kawika clarified, “So what you're saying is more use of the kinda verbal, the verbal skills rather than jumping on the trolley and making like a train but do it with your voice instead, that kinda thing?” Marian confirmed the importance of connecting with the audience and inspiring them to be vested in the exchange of a'o. “Yeah,

*yeah. I would like to see that they really are the storyteller, and trying to bring in that audience and get them to really want to hear what you have to say about that mo'olelo."*

To summarize, this section included the reflections of the Hawaiian language and culture teachers and cultural practitioners views of mo'olelo and its importance to families, our Hawaiian culture, identity as Kanaka 'Ōiwi, and as a means to transmit knowledge and values. Collectively, they believed the stories connected families to place and an abiding respect for the 'āina; intertwined within the connection to a place was the understanding that the land is a living thing, thus deserving of respect. Concerned with some of the student videos, the cultural practitioners especially felt the stories of place would help the children to bond with wahi pana, and thereby decreasing the likelihood of their disrespecting these sacred places either playfully or otherwise. Also of some concern for several cultural practitioners was need for students to have a deeper understanding of and respect for the spirit world, the point being there are reasons why protocols are in place and should not be taken lightly.

It was assumed that students, and perhaps some adults, do not look upon mo'olelo as stories about the past; instead they view it as a disconnected fairytale rather than a repository of knowledge. In addition, students do not see their role as representatives of their family and bring with them their 'ohana history.

The importance of retaining and consistently using original place names was vehemently expressed by the cultural practitioners. The rich history and visual images were captured within these inoa through the use of poetic and figurative languages that appealed to the senses. In this manner historical events were easier to visualize, and later, more readily recalled. In addition to poetry and figurative language, a cultural practitioner spoke of how storytelling effectively incorporated 'ōlelo no'eau and parables which further increased retention. Several participants comprised of both Hawaiian language and culture teachers and cultural practitioners explained mo'olelo was expertly shared and captured the audience's attention through the careful timing of words, body language, and modulation of voice. It was believed that visual aids and technology was unnecessary when sharing mo'olelo.

## Mo'olelo in the Classroom

As educators, one of our kuleana is “caring for our children in order to draw out their potentials and acknowledge the deepest wellspring from which our children create and make meaning” (Sumida & Meyer, 2008, p. 361). It is a kuleana akin to cultivating students to become responsible, thoughtful, and knowledgeable Kanaka 'Ōiwi who will lead us into the future. In this next section, participants elucidate how mo'olelo can be infused into the classroom curriculum by providing suggestions of how and what to incorporate and the thinking behind these decisions.

### Teaching and Education

Native Hawaiian educator, Jonathan Osorio (2004), aptly captured the essence of teaching when he affirmed,

To teach without assuming that you are changing the world is to change the world, even if it's the world of one person's imagination. To tutor and correct without imposing oneself is not merely a generous act, it is for me and the way I approach history and teaching, the key to both enterprises. (p. 17)

As educators, we sometimes do not see the deep learning our students take away, and apply in their lives once they leave our classes. Regardless, we ho'omau (persevere), hoping we have set a strong foundation for a greater understanding of the world in which we live. Through a conversation between cultural practitioners, Marian and Kawika, the following was shared.

**Marian:** *I think it's important to say that we never know when we make that kind of an impact, you know. And you just do what you can do, the best that you can do, and hopefully, it is gonna, some of the students really will feel it deeply.*

Viewing the education process as a leap of faith, Kawika reflected upon his educational journey; the impact Tūtū Kawena had upon his early years manifests in his life today.

*When I was in the 4th grade, Mrs. Puku'i came and told stories to our class, and one nice story, one of the stories that struck me the most strongly was the Makoa story where he's running, white stone, black stone, and one live fish from Hilo to Kawaihae. That story even though I must've been a weakly little fourth grader, and probably kinda kolohe and all that, that story really hit home. To the extent when I started writing*

*Kamehameha stories, that was the one I sat down and started with, just because of Mrs. Puku'i, right. So there she is sitting there and thinking, okay, is this sinking into these little haole kids. We had a couple Hawaiians in the class, that it was all mixed up, right, and she must've had her wonderings just like we're having our wonderings right now, but in my own personal case, it really hit home. And how to measure that, you know. That's a leap of faith we're all taking as teachers.*

### **Telling Stories in Schools**

Listening to and interpreting traditional forms of storytelling can be challenging for Indigenous students who are not used to hearing them. Based on Native American scholar, Archibald's point of view, she explains,

From listening to and reading what storytellers say about making meaning from story, I have learned that the traditional ways favour no or very little direct guidance from the storyteller. However, the effects of colonization, assimilation, and acculturation, predominantly through schooling, have left many people unable to engage in story listening and to make story meaning, unless directly guided. (2008, p. 112)

Nevertheless, it is important to build an Indigenous curriculum upon an Indigenous worldview that values and embeds stories of place, cultural practices, and Indigenous language of the Native people. Nelson-Barber & Johnson (2016) impart,

In this way, the family could be involved authentically, bringing all dimensions of the sophisticated indigenous knowledge system to bear on the learning experience, and rooting out the remnants of false hierarchies that suggest the Western knowledge system is better or more highly developed. Knowledge of seasons, constellations, ceremonial healing, plant and animal life, agriculture, ecological resource management, cosmology, etc. would form the curriculum of such a village school. (p. 47)

It is imperative we determine how we will effectively infuse mo'olelo in our Hawaiian curriculum.

**Teacher preparation.** One of the first steps in telling stories is to be comfortable sharing mo'olelo in the classroom. Teachers need to be familiar with a wide array of stories, and be able to visualize and interpret the (potentially) innumerable layers these stories can possess.

There are numerous ways educators can support students with accessing and comprehending these stories. For example, Hawaiian language and culture teacher Kapua spoke of building students' background knowledge to understand the broader context of the time the story took place and to help navigate the sometimes-difficult storyline. She added,

*Maybe place, a place context towards visual representation of the area. Like showing either Google Earth or something like that, actual pictures of the area because you think about it... [The] cultural aspect of the context of the time, I think the, why they did the certain things would be kinda interesting so taking apart, the mo'olelo, and look at specific things. Looking at the peace stones of the black and the white. Like looking at that as a strategic tool of how we can handle our disagreements now...So taking it apart and building background knowledge and filling in the context of the time might be kinda interesting.*

The importance of sharing mo'olelo allows students to hear and learn their history from a Hawaiian perspective, and then become proud storytellers themselves. As cultural practitioner Herb explained,

*I guess it's because the revisionist history that we fall into that trap, is something that we have to do better at in terms of giving the students a deeper perspective or more of the perspective. Because they still... Kids still come to me at the fishpond, and when I ask them, and we have Pu'u Hawai'i Loa in Kāne'ōhe Bay, which in the stories of Hawai'i. Hawai'i Loa was the first to come upon the islands of Hawai'i. So when I ask them who discovered the Hawaiian Islands, many of them still, they don't know Hawai'i Loa. They don't know the name Hawai'i Loa. Captain Cook, right? My goodness. We have a lot of work to do. But when we start talking to them about our own stories and about Hawai'i Loa, way, way, way before the arrival of Cook, they're so intrigued by it, and not only intrigued by it, but in working with our high school kids, there's a prideful-ness that comes out that is... When we get to the part as Kā'ao was saying, when we get to the part where they become the new storytellers, the new creative, innovative writers, we want them to have a firm foundation upon which they can create something that is still uniquely Hawaiian.*

**Providing a Strong Foundation.** Two of the cultural practitioners, Kā'ao and Ka'ai, spoke of providing a strong foundation upon which students could make sound decisions and think critically of their place. Kā'ao thought it would benefit students to speak and connect with older kūpuna and neighbors who could share stories of place. Ka'ai believed it would be valuable for students to explore the purpose behind the numerous versions of stories of place and particular topics (e.g., night marchers and evolution of the Hawaiian Islands).

***Kā'ao:** I've been thinking we might try to give them a better information base. A strong information base connecting them to traditions of their place, where they're from, or how do their experiences perhaps, relate to traditions of old. What I was thinking in part was that there may be a need to set a stronger foundation that has cultural time-depth so that the children also would then be encouraged to, I believe they may have done, it sounded like through some of the interviews, to reach out to older family members or even neighbors who might be able to share stories of place.*

***Ka'ai:** This group had a theme of like telling stories that had multiple stories about the same place. I know they're fourth grade but it'd be cool to challenge the kids and be like, pick a story but like how many stories are actually... How many stories can you find of just that story that you chose. 'Cause like for example, night marchers, there are hundreds of stories just night marchers. You know we talked about all the different versions of these stories are kinda cool... Why? Well everyone exp-... And I think that would be cool if the kids could figure this out on their own, right? If you ask them, why do you think we... If you asked that kids the question, if they could come to the point where like everyone has their own experiences and they process it in a different way, and they're retold in different ways. And instead of you telling the kids that, and the kids can come to that realization on their own, that'd be like that's awesome learning. And like in any place, not just the story they chose. If you look at anybody's mo'olelo. And I think that teaches another lesson like, just because it's not your mo'olelo, doesn't mean it's wrong. It's just a different mo'olelo, yeah... Place-based learning, multiple layers of meaning, this is exactly what it is but in a very basic beginning form. But if they're able to recognize that in fourth grade, they're just so much more ready to do that when they*

*get older in college, college level thinking. But I think right now, these stories only focus on one mo'olelo, but it'd be really cool to then challenge them.*

**Modeling How to Share Mo'olelo.** Cultural practitioner Kawika imparted it would be beneficial for teachers to research, read, and model how to share a mo'olelo. Having that model would provide the pathway for students to set a standard and goal to work toward. It might also offer a story direction in which a student might further pursue.

*I'm thinking if these kids here had had a modeling experience whereby you did your own story ahead of time either based on your 'ohana, your family experience or based on some research you'd done, some reading you'd done, and then that modeling without having to talk too much about it with these kids, because we don't want to overtalk these things with kids, right? They usually pick up on, "Okay, this is kinda what my kumu was doing, and this is kinda where I'm headed too." So maybe ahead of time by way of preparation, by prepping the kids, you could have a couple categories of different kinds of mo'olelo and they wouldn't know this, this would be your kumu prep work, but they would be listening to different kinds of mo'olelo, and maybe something that speaks strongly to them, they'd pick up on. "Whoa, yeah, I heard a story in my 'ohana that was kinda like that. I need to go check it out." So modeling would be your way of moving your kids in a certain direction.*

### **Students and Mo'olelo**

Native American scholar, Archibald (2008), shares, "We need to bring back storytelling in ways that respectfully and responsibly resonate with the cultural community of the students" (p. 130). Hawaiian language and culture teacher Kapua expounded with, "*It's important for [students] to share mo'olelo. In mo'o, that tells us there's always a background to something greater than just the story that's being shared.*" Another Hawaiian language and culture teacher, Leialoha, explained that in the sharing, students might find commonalities with others.

*I think it's important for 4th graders to know who they are and sense of place, and sharing things about their 'ohana. And to record it because that becomes very important for future reference for them. I think it's important for them to share mo'olelo because they might find some commonalities. Something that's common, different, seeing things,*



*or a spirit that comes and does something to someone. Sometimes they might think that they're so young, so that it's only happening to them.*

### **Acknowledging Kūpuna Prior to Sharing Mo'olelo**

As an orator, sharing who you are and where you are from is an essential part of the storytelling. Additionally, cultural practitioner Ka'ai believed it is equally important to acknowledge the purpose behind sharing the story and to give thanks to the kūpuna who have conveyed these stories to us.

*Okay we were just talking about how like it's interesting 'cause everyone you've interviewed has said the same thing about how we don't introduce ourselves and say why we're telling the mo'olelo and I think the why is even more important than the mo'olelo itself, sometimes. Because why would you have shared it anyway, right. But then when I was sailing Hokule'a, we stopped at this place called Ganuage in Canada. It's like an Indigenous nature, Nation, that is part of the Mohawk tribe. And they have this, in their culture they have this thing called, I'm going to try saying it in their language which is probably wrong, Ohanda guadiwa degwa, and in English, they translate it as a Thanksgiving Address. So they say it's the words that you speak, no, it's the words that you say before you speak. And so addressing like nature and everything that came before them before they even tell their speech, is just as important as the speech itself. So that kind of made me think about that 'cause like in Ganuage, they're training their students that you don't share anything, or if anything important is to be said, you have to say, you have to thank everything around you before you even... which is, I think is an interesting thought. But I think we have that, a Hawaiian version of that too, yeah, like acknowledging your kūpuna and where you're from, and who you are, and if anyone carried that name before you, right, you acknowledge everyone, which I think is similar in that way.*

### **Elements of Mo'olelo**

There are a few basic characteristics embedded within mo'olelo such as the types of information included, the sequencing of how the story unfolds, the connection the orator has to the story, and resources referenced.

Hawaiian language and culture teacher Kapua spoke extensively of the structure used in a typical mo'olelo found in Hawaiian newspapers of yore, and the differences between traditional Hawaiian storytelling and the story format many of us are familiar.

*Hawaiian cultural storytelling and you always have those aspects in there. They set up the story which is very different from, I wanna say haole stories, other stories from elsewhere, where within the stories you get the context of the location it's happening in so throughout the story then you gain that kind of knowledge of where it's happening, who's the characters, that kinds of stuff. But in Hawaiian stories, oftentimes you get that right off the bat. It's kinda like, it's kinda similar to ho'olaunas where you introduce yourself when you go visit somebody and you knock on the door. You immediately announce who you are, where you're from, who's your parents, what's your intention, and then you go into can I come in and lets have a conversation. Very similar to that. In storytelling, they have the same components. Off the bat, they already give you those elements in there and then they give you the story.*

Hawaiian language and culture teachers, Leialoha and Puamana, echoed Kapua's sentiment with reference to beginning a mo'olelo with an introduction and connecting it to place.

Puamana also explained how occasionally the storyteller might deviate to include an accompanying story, and then double back to the original story line.

**Leialoha:** *If there was a time, like a timeframe. But if you were, if they were allowed more time and started off with something like their introduction and place because we have a sense of place and then go into their mo'olelo.*

**Puamana:** *And even space and time. Like when in time it was. That's another one. And, um, I'm trying to think how it... 'cause sometimes in stories there are other stories related and it goes. Sometimes it seems like it's going off. Like in the nūpepa, the writer will actually say, "I'm going to go, kinda like off in another way, but later on when I tell the rest, you'll see why," and they come back, you know, so, that would be an element.*

**Wehena – Introduction.** Kapua, Hawaiian language and culture teacher, identified the opening and closing sections as wehena and panina. These pieces include information about the context, people involved in the story, and a wrap up.

*When you're writing, often time when you're looking at mo'olelo or mele, in songs and in stories, they, very Hawaiian, in newspapers, they will load it up with the context of the place, what is the event that's happening, who are the people that's happening... They fill it up, so you know what's the, they set up the story. And then they tell you the story. That's very Hawaiian of storytelling. So we, wehena, wehe-ana, wehe to open, ana the action of opening, so opening, and panina, pani is closing and ana is the closing of.*

Cultural practitioners, Marian and Kawika, discussed students should include information about themselves and where they are from by incorporating the moku and ahupua'a of their place. Marian began with, *"I'm thinking might be neat too is for every student when they introduce themselves, to kinda get that background information. What moku we're from, what ahupua'a I'm from, like that kind of, to tie them back to things Hawaiian."*

**Connecting with Stories of Place.** Kawika felt they could also be prompted to consider and include other relevant information such as the names of the wind and rain, and an 'olelo no'eau. If we expect students to know these things, they will naturally embrace them.

*The kids, you know, they're all expected to give, to present themselves, and they always talk about where they're from. But, you know, they don't talk about the wind and the rain, but I expect in a few years, we'll reach that next step, that'll be happening, right. But we can prepare them for that by giving them an awareness of these things. And just by looking book Leimomi and Kiele had put together, it's just amazing. The kids could just sit and look at it, right? Or 'olelo no'eau, that's another book that could be on the table, saying, "You guys need to find one 'olelo no'eau connected to your place that you're talking about."*

*But backing up to what we said earlier, is there a place for the wind here, is there a place for the rain? Is there a place where the kids could have naturally put in the wind and the rain, or an 'olelo no'eau? I mean that's something that may need as a kumu, that would be follow up work, you know, when they come with this, okay, this is their whatever draft this is, and then you take them to the next step. And then you say, "Okay, what I want you guys to do now is get something a little wahi pana explanation going," and try to work in what is the wind of Nu'uaniu, what is the rain of Nu'uaniu. And see if you can*

*work it in and maybe have that as the follow up project, right. This is during their different drafts.*

Reiterating his view, Kawika elucidated if we set expectations that students can achieve by stipulating criteria (e.g., expecting students to know the names of the rain and winds of their place), we communicate that these things are important. In personalizing these places, we relate to the world around us.

*There are certain kinds of standard things that we can expect of our students in a Hawaiian context, and that would be an understanding of the wahi pana, the sense of it. Maybe the winds and the rains of the area, a certain presence of 'ōlelo Hawai'i, some Hawaiian, and maybe an 'ōlelo no'eau... [Referencing Hānau Ka Ua book] maybe too much but if they can get the one wind or the one rain from that area, that's telling them something. That's sending a message that this is important information... but I always say what was the first rain, when you were a baby, what was the first wind that you took into your lungs? Your nostrils, what was the first breath you took? That is your Hawaiian wind from your particular place, yeah. They always look at me and go, "Oh." What was the first rain that fell on you when you were a little tiny baby? That's all important stuff. That has nothing to do with these mo'olelo but in terms of personalizing its names. To me, part of that's what it's all about. It's how do we relate to the world, to nature, and to all those good things.*

Cultural practitioner Marian spoke of different ways to extend students' stories of place; they need to make clear connections between what is in their moku, the mo'olelo shared about the place, and how it personally relates to them. She explained the significance of the wahi pana might capture student interests and compel them to extend their learning further.

*I always think like the haumāna need to know the relevance to them is, start where they are. Like they should know about where they live and what their area is. You know, so somebody who didn't know, what is that mountain or what is that, why do you have that statue. I think that's relevant. Like to me, to know about where they come from, especially their moku, or their ahupua'a, I think to continue to find out and share about*

*their areas, mo'olelo of where they come from. Because like I don't know a lot about other places but I can learn from the people who are from those areas.*

*I'm thinking too to weave in the wahi pana so you know, if you're at Nu'uaniu, Lanihuli, Kelehuli, Kōnāhuanui, you know, you could go into Waipuilani, Waipuhia, the famous waterfalls of that area. There's so much, kind of an endless list of wahi pana that are significant to the area. That the kids could even select a few of them and it would be so enriching.*

*And really, depending on the interest of the students because you could even go into the plants of the area, you know, the lehua ahihi which is known in that area. And the grass, what is that famous grass of Nu'uaniu is mentioned in so many oli and mele... I think also, it's what peaks their interest about that place as they're doing some research, they'll really connect to and they'll wanna pursue that.*

**Connecting with 'Ohana.** It is important to share information about the familial connections we have to a place, especially if the stories shared were learned from a kūpuna, and to acknowledge these relationships. Hawaiian language and culture teacher Puamana shared, “[Explain] who their grandma is and where she's from. Just to have an awareness that is part of the storytelling.” Another Hawaiian language and culture teacher, Leialoha, voiced, *[How about] introducing themselves and their 'ohana. Or maybe who they heard the story from. I think it's great that you have them do, talk to their kūpuna because sometimes they don't have an opportunity. A lot of kids, you know, are so busy with their schedules that maybe they don't get to see their grandparents as often as they should. And when they have an assignment like this, it gives them an opportunity to reconnect with their kūpuna on something.*

Leialoha continued to describe the importance of students learning from and reconnecting with their kūpuna, thus strengthening the bond between them.

*It might strengthen something that may not be there. Give them opportunities to go visit tūtū in Hale'iwa or you know, instead of going baseball, basketball and soccer, or whatever they got. Something that they need to do. Which is a commitment for your school work but then an opportunity to spend more time with 'ohana that you might not*

*have chosen to do until Thanksgiving, a or New Years. Or a baby party or funeral, you know, because that's really the only time some of these 'ohana do get together.*

### **Authenticity in Student Performances of Mo'olelo**

Hawaiian language and culture teachers, Leialoha and Puamana, believed the student videos could have been improved by increasing the authenticity of their costumes and props and encouraged this teacher researcher to incorporate visuals of implements, weapons, and other items of the time period the students were studying. Puamana especially felt,

*They hadn't gone that far but for the cultural relevancy, like photos of the actual, of the actual time period, or paintings, or... 'Cause I noticed they had the weapons, that's why. I mean I couldn't say what exactly the weapons were. Sticks or carved or whatever, but I thought so they were getting into this costuming. And so, but the weapon was the more important part right now, to be the thing that they thought they couldn't pretend. Like if they just kinda went like that (hand motion), we wouldn't really know it was an 'ihe. To illustrate. But even then I've seen some of the 'ihe from the past at the Bishop Museum. Wow, you know, they're like on racks and you can see like the niho. They're not just sticks that look like o'o, you know what I mean? So like talking about the more authentic, um... That, that is more like best practice to make it more authentic.*

She further stated it would be beneficial for the students to see the real items used by others in an appropriate manner. Continuing with her explanation, Puamana stated, *"Anyway, if they see it, if they see other people their age more having [a malo]...it worked with [student] because he knew how to tie his own so that's I think maybe an authentic thing."*

### **Length of Story**

Students were confined to sharing their mo'olelo within a three-minute time limit. In reframing how we think of time when sharing a mo'olelo, it was suggested to compare the minutes to verses and lines within a mele or hula. Hawaiian language and culture teacher, Puamana, described this comparison.

*Three minutes is like a five-verse, two-line hula. So like Kawika, telling about Kawika. Kalākaua. It opens up, "This is Kawika, the best of the..." sentence. A verse about things that are connected to nature. And there is the verse about like him as a king well-known*

*in England. And France. And a reference to whose child is this. Kapa'akea, his father. And then the ha'ina. So like, that's a hula that is 2 ½ minutes. So like it's kinda interesting you say 3 minutes and then I, but these, those kind of hula, like hula ku'i that are like, they're influenced by Western music, to put like verses like that, in couplets you know. And like a ha'ina. I guess you can do it but it is very brief but to me, I'm thinking that's like a verse repeated twice, and five verses, and that's 2 ½ minutes probably. That's how long, He Inoa No Pauahi, is. So in that one you can know, you know she is a descendant of Kamehameha, who her parents are, that she's the founder, that we shall not forget her, and long may her name live.*

She believed the allotted length of time was enough to give an overview of a mo'olelo without any additional embellishments.

*I'm just making a comparison 'cause I'm thinking, that's about 2 ½ minutes. And um, it's really interesting. I'm thinking you could take a whole mo'olelo and if you just follow that formula, you could kinda have the whole gist of it. With not any details, just boom, boom, boom. I'm talking about this person... And maybe a little mo'oku'auhau thing, and then what they're really famous for, and then like finish it up.*

### **Clarifying What Mo'olelo Is and Isn't**

There were several things the participants interpreted from viewing the videos and wanted to clarify what mo'olelo is, as well as, is not. For example, mo'olelo is neither about acting out a story, based on false pretenses, nor creating an inauthentic new one. One of the cultural practitioners, Kā'ao, cautioned that students' stories should be rooted in traditional knowledge.

*I feel that it's important that our students be engaged with authentic tales that have important time-depth and connect to place because it's easy for stories to be made up and then start to be perpetuated, end up, we dilute the incredible history that we have left to us, so, cool stuff we... It's great that the students are being engaged like that but I was just wondering if we might encourage them to do a little more time-depth, if that makes sense to you.*

Three cultural practitioners shared the following examples about acting out stories and displacement of traditional stories.

**Kawika:** *When the kūpuna tell stories, of course you got hula, which in a sense is acting it out a little bit... I dunno, the stories that I always heard when I was a kid, it was just words. And it was images, and it was surprises, and it was the beauty of the language, it was a little rich kind of experience. But these are kids, these are fourth graders, so they're gonna do it their way.*

**Kā'ao:** *"A'ohe pau ka 'ike i ka hālau ho'okahi," not all knowledge in one school. But then again you want to go with something that has time depth so we don't start creating new stories that sort of displaced older traditional knowledge. I think that's really a critical thing for our students to grasp. And this grade level, that's a little young, but we can still plant those seeds. I'm going to give an example respectfully, but the story of naupaka as an example. My, and this is from Dorothy Barrere folks who worked closely with Tūtū Kawena from the museum, I think the earliest accounts of the naupaka comes from around 1919 and it's now portrayed uniformly as ancient tradition. And of course the big thing was that chiefess was splitting flowers with lots of people apparently because there are some 40 varieties of scaevola that are endemic to the Hawaiian Islands... There is danger in creating stories that don't have connection to place because it's those that stand out in the mind of people and we lose traditions. We're doing a disservice to your kūpuna and to those who fought to preserve it and those who follow. So you know, it all goes back to having a good foundation of the value and goal of mo'olelo in the lives of Hawaiians today is critical.*

**Herb:** *I guess we have to be careful about taking liberties like that when we're calling things mo'olelo. There's so many interpretations of different places and things, that even among researchers and scientists, you know. What I usually like to say is okay, this is one interpretation and this is another interpretation. It's up to you to decide what you want to believe, kind of a thing, and you try to present all sides of it instead of saying this is absolute truth.*



## Student Access to Resources

To curtail creating and subsuming made up stories, it was suggested students reference reliable sources; students should have access to a wide array of resources to retrieve authentic mo'olelo, historical documents and kūpuna stories. They should have ready accessibility to reference books containing Hawaiian perspectives and knowledge. Cultural practitioner, Kā'ao, felt the book *Nānā I Ke Kumu* was a great resource.

*You know it may also be a resource that is available to us as Nānā I Ke Kumu, going back to Herb saying it's such an integral part of a Hawaiian, of being Hawaiian. That spiritual connection, that relationship to everything around you and they're not alone. And much of the work of Tūtū Kawena as she was developing Nānā I Ke Kumu were associated with those sorts of familial, seen and unseen relationships, and so, you know, perhaps integrating facets of that because it would help answer the children sometimes.*

Other participants had additional titles to recommend; cultural practitioner Kawika reasoned if books were made available to students and guided in learning how to use them, they would be more likely to incorporate Hawaiian knowledge and words within their stories.

*If you have a cadre of basic books and you say to the kids, they're telling their own stories but if you have a Place Name in there, I want you to should check it out in Place Names... If you just had like three books or four books on the table, in front of you when presenting them saying, these are books that I want all of you to look at and check it out. And I don't know how fourth graders are going to relate to Hānau Ka Ua, Leimomi's book.*

Cultural practitioner Marian offered several recommendations such as *Native Planters, Sites of O'ahu*, John Clark's *Place Name* book, and a series that he wrote about our island beaches. She also suggested students could use Ulukau, the Hawaiian Electronic Library.

In a written communication, Natasha, Hawaiian language and culture teacher, also referenced the use of Ulukau and the work of Pukui, and how the collective work of people would help to build "a repository of stories".

*I shudder to think at what has been lost or filtered through generations of ignorant tongues and clashing ideologies. Like a sinister book burning from the past that we can't*

*do anything about. That's why the work Ulukau and others are doing is so great. That's why Mary Kawena Pukui is such a real Wonder Woman. By building a repository of stories, we're building capacity as a people...to know and do better.*

After briefly discussing the overwhelming amounts of mediocre and inaccurate versions of Hawaiian history and mo'olelo that are readily accessible by students and educators alike, cultural practitioner Kawika reiterated the importance of including specific books within a classroom library. He also recommended collaborating with Hawaiian language and culture kumu to increase students use of 'ōlelo Hawai'i.

*Yeah, there are a lot of junk stuff. That's why I would maybe plop down, you know, those three or four books that we just mentioned, Place Names, and 'Ōlelo No'ēau, and maybe Sites of O'ahu, if you're focusing on O'ahu. Sites of O'ahu book is somewhat readable, maybe you're gonna have to help them and maybe a dictionary. I was thinking maybe, what do you think about the possibility of collaborating with someone like [teacher name], who's their kumu 'ōlelo Hawai'i, right? And you don't wanna pile a lot of extra work on her because you know everyone's so busy but you can just assign them saying, you need to go to Kumu [name] and have her scan through this and maybe she can help you with a couple Hawaiian words. So instead of saying, "Victory, victory," you know, you might go with the Hawaiian on that one. Or, you know, find another, instead of spirit, you might wanna just go with 'uhane and so the kids start getting in the habit of saying, you know, it's not all in English. We can put in a little 'ōlelo Hawai'i here. They're all Hawaiian there now, right?*

One of the Hawaiian language and culture teachers, Kapua, voiced a similar view in that she would like to create a related project in her class by collaborating with classroom teachers.

*In order for me to do that kind of huge projects, I have to collaborate with others because I need their time... You know, it takes a long time to do both [technology and mo'olelo] alone. Or if the teacher in the classroom could actually have taught the technology side on their own and I jump in and use that knowledge they're already gained from that project. So that kind of collaboration.*

## Loss of Kūpuna and Ancestral Knowledge

Three of the participants shared concerns that the older generation who possess ancestral knowledge are passing on which makes it challenging to bridge the connection between the past and present. As cultural practitioner, Kā'ao, mentioned,

*We are sort of at the cusp of losing the last of those, that generation that's in their 80s, 90s, to a 100 year's old. And there are many people that, whether they're Japanese, Chinese, Filipino, or whatever, Caucasian, there're many people that have, have had experience that would help guide.*

Hawaiian language and culture teacher, Leialoha, explained as students interview their grandparents, some are quite young, making it difficult for the haumāna to garner information about the experiences, and possibly the knowledge, the older generations had of the Hawaiian landscape.

*I was just thinking because the parents are getting younger and younger, it's like even if you interview the grandparent, the grandparent are, is sometimes under the age of 40. So it's like really, their experiences are not like what we would, or what I would think would be a kupuna like over the age of 60 or 70. It's really changing so maybe they gotta go one more generation, you know.*

The decrease in numbers of kūpuna affords new issues for the cultural practitioners to face. People assume they can serve in a capacity in which they were never trained and thus, may not possess the answers or solutions to problems that people seek to resolve. Cultural practitioner, Herb, explained his unease about assuming the role that was previously held by kūpuna.

*I mean sometimes I get asked because people think I know stuff and I don't feel comfortable. But they're reaching out, number one, because they know I'm Hawaiian and they think... Sometimes just like when we reach out to kūpuna, right, we think every kūpuna knows everything. And they don't! You know, we're kinda getting to that age and people are asking us and we're like, "Don't ask me. I don't know."*

However it was shared there are specialized cultural practitioners who apprenticed under knowledgeable kumu who, although young, may possess the 'ike that people may be seeking. It

is important to know who to go to for what information. Cultural practitioners, Herb and Kā'ao explained their perspective on the matter.

***Herb:** I know my contemporary so I used to always go to Kawaikapu. Kawaiakapuokalani Hewett. And we're same age but he, I know, as [name] said, he was haumana from Aunty Emma DeFriese, etcetera, etcetera. His whole lineage. I trust his mana'o, his judgment, his sensitivity about that kind of stuff, and that's kind of like my lifeline. When in doubt, I go there or to Aunty Verlie, in her - she's a Kapule from Kaua'i and her brother is still a practitioner in healing arts and stuff like that. So we still have these lifelines so to speak that we trust that are Hawaiian but live in both worlds, and that can help make sense of some of these things sometimes.*

***Kā'ao:** But as Herb said, they're also, to some extent younger cultural practitioners who have specialized, or who have sat at the feet of kūpuna that can help translate or connect one generation that is gone with the younger generation. There are many, there are a number of sources. Like when we do our detailed oral histories, when we do our interviews, a major one was the gap fisheries study from the Hawai'i Island, from Nā Mokumanamana, the interviews include the people who we knew had experience in fisheries and the evolution of it. So you gain lots of information from, It's the old timers. But when we go to someone my own age and ask for advice or interpretation, it can get a little dicey at times because what's the connection.*

### **Student Accomplishments, Continued Growth, and Honoring Their Kūpuna**

Cultural practitioners, Herb and Kā'ao, both believed the students were on the first steps toward deeply understanding the historical significance of particular historical events through mo'olelo. Herb wrapped it up with,

*So maybe there needs to be a time for us to be able to celebrate these mo'olelos and I think this is a very creative way to allow the students to reenact it, and celebrate it, and live with it, play with it, touch it, feel it, experience it. And let them drink more deeply to understand the depth of understanding. Isn't that what teaching is all about? Getting to that depth of knowledge instead of the superficial part. The same applies in how we*

*teach cultural things. It is about getting to that depth of knowledge. That's what resonated when you said that.*

The impact of place-based, cultural literacy-based, and stewardship-based programs are important for Native Hawaiian students to feel connected to their 'āina, and mo'olelo helps build that bridge. Kā'ao expounded upon his thoughts with,

*I think for our native children, what we found is, if we do not in fact integrate their identity as a people, the legacy of spiritual, physical, the material cultural world around them... If we don't integrate it, our children grow up confused and disconnected. And so that's why the whole concept of place-based, cultural literacy-based type projects, stewardship-based programs are so important. And you do that by connecting them to the stories of place... Kids should know these things. It's a sense of pride, not ho'okano kind, or ho'oki'e, but just humble pride in knowing who they are and how they connect to this place, beyond anybody else. But it shouldn't be arrogant or haughty.*

Although the students did not fully grasp the ramifications of the decisions and historical events that occurred in the past, as cultural participants, Kā'ao and Herb explained, they will grow into understanding.

**Kā'ao:** *They're crafting certain aspects of the tradition. They had good fun. As they grow, they'll recognize, as Herb said, again I'm going to use that word depth often, but depth import, and that it is more than a game. It's lives and all kinds of things. Kingdoms were made through some of these activities that occurred there so you know, it's a great first step.*

**Herb:** *It's the seed that is planted that hopefully will grow in them. And they can understand the depth and significance of the historical event later on in time.... So maybe part of that time-depth thing is the maturity of the thought and allowing that seed to percolate and to grow so they ask meaty questions.*

Reiterating how these stories shared by the students confirm their first steps toward connecting with their kūpuna, Kā'ao, pronounced, "Good stuff and they're getting connected and they'll, as you said, this is the starting point for them to gain more and more knowledge and improve their abilities to tell the stories in ways that will also honor their kūpuna."

This third section included the participants' mana'o of how to incorporate mo'olelo into the curriculum that would best serve the haumāna in the hopes of setting a firm foundation that provokes students to make sound decisions and to critically reflect how to live pono on their 'āina on a daily basis, and hopefully throughout their lifetime. As was suggested by four cultural practitioners, teaching is a leap of faith, and based on the hope that what is shared today will have a positive impact in the lives of these students tomorrow. The students' mo'olelo were seen as accomplishments, and in looking forward, the haumāna would grow to deeply grasp the multilayered meanings of their stories.

Teachers were advised to adequately model how to share storytelling by sharing personal mo'olelo such as their own 'ohana stories. Also, educators are encouraged to research and learn numerous mo'olelo in multiple genres as to provide the haumāna exposure to a wide variety of storytelling experiences. This would point students in the right direction when it became time for them to share their own stories.

Having other role models such as cultural practitioner, Marian Leong, as well as storytellers from the community and classroom 'ohana, would also benefit students to have a sense of the structure and manner in which mo'olelo are shared. Briefly, the structure of mo'olelo incorporates a wehena or opening, the body of the story, and concludes with a panina or closing. The wehena encompasses information about the storyteller, an overview of what the story will be about and the connection between the storyteller and his/her 'ohana to the mo'olelo. Acknowledging kūpuna, 'ohana, and place should also be incorporated within the wehena. In creating the setting for the story to unfold, use of descriptors such as the inoa of the winds, rains, original place names of the location, and if relevant, the names of the moku, ahupua'a, etc., was encouraged.

It was highly recommended to incorporate 'ōlelo Hawai'i, 'ōlelo no'eau, original place names, and utilize poetic and figurative language to enhance the visual and corporeal images that are oftentimes lost when using pictures and technological tools. It was suggested to work in conjunction with a Hawaiian language and culture teacher who could serve as a resource for both the teacher and students. Access to genuine artifacts and reliable resources was mentioned. Books such as *Nānā i Ke Kumu*, *Hānau Ka Ua*, *Native Planters*, *'Ōlelo No'eau* and

*Sites of O'ahu*, were titles recommended by several of the participants. These resources would increase the likelihood of students creating more authentic-looking costumes and props, as well as compel students to share mo'olelo anchored in tradition rather than perpetuating appropriated versions of the original stories.

One diminishing source of wisdom discussed was the loss of kūpuna and ancestral knowledge, and the challenges the cultural practitioners now face as they take on the roles for which they were never trained. However, there are specialized cultural practitioners who apprenticed under these kūpuna. It is just knowing who to go to for specific information.

In the final chapter, I address the three guiding research questions and the implications based on the information gathered from the student videos and participant responses. In addition, I provide suggestions for future research in the area of culturally sustaining Hawaiian education.

## Chapter VI

### Conclusion

#### **E Ho'ohuli Ka Lima I Lalo – Turn the Hands Down**

*Rather than a story of how complex the world is and how powerless we are to change it, this chapter is framed within a sense of the possible, of what indigenous communities have struggled for, have tried to assert and have achieved. (Tuhiwai Smith, 2005, p. 114)*

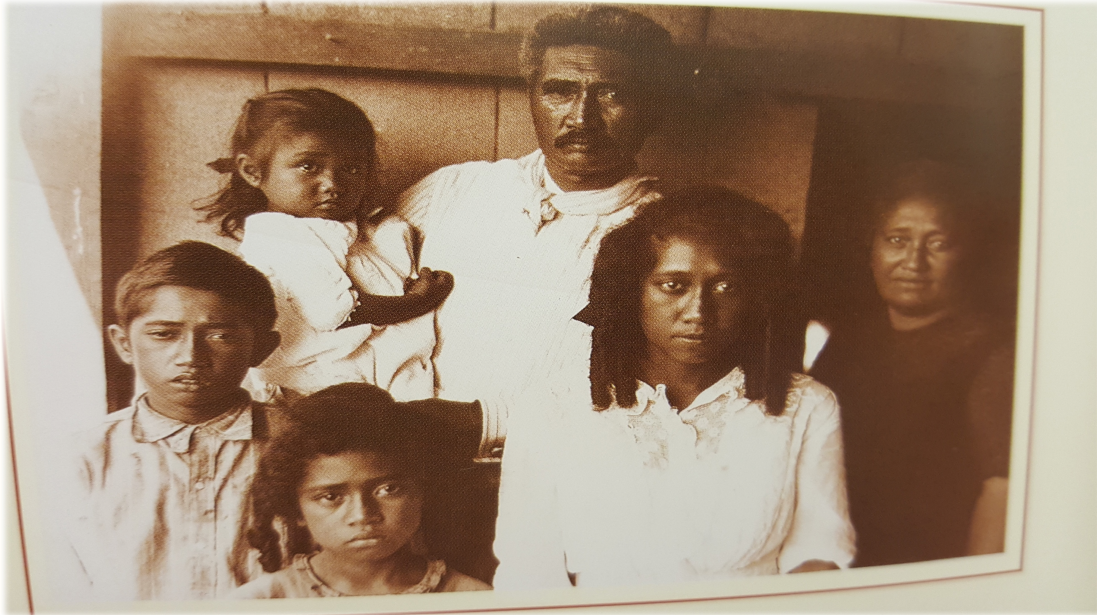
As I began searching for the right words to complete this last chapter, I randomly flipped through a book where I stumbled across an old photograph that my eyes seemed to recognize yet only stirred indistinguishable memories to the surface. In the photo, a man stood with his four children – a boy and three girls. I continued turning the pages and upon reaching the end of the book began to scrutinize the photo credits that contained the names of individuals and families forever captured within these images. I slowly read through the descriptors, paused and reread a name. Akona. That name sounded vaguely familiar. I quickly flipped to its corresponding page only to find once again I was face-to-face with the same picture I had dimly recognized earlier.

Upon closer inspection, isolated in the darkness was a woman whom I had not noticed previously. It was a picture of my Tūtū Lady! I was filled with excitement! Only to be replaced with questions. What was she doing here? Who are those people with her? That must mean the others in the picture are relatives too, but who are they? To confirm that indeed it was a picture of my Tūtū Lady and her 'ohana, I quickly took a snapshot of the page and texted it to my two oldest siblings who both confirmed she looked like our grandmother but were not 100% positive. However, one thing the three of us were able to agree upon was that the family in the picture was part of our 'ohana.

I have since established from a cousin that the gentleman is our great-grandfather, Matthias Akona, who is seen holding our grandaunt, Frieda. The boy is our granduncle, Louie. However, it is unclear whether the woman in the picture is our Tūtū Lady or great-grandmother. As for the identities of the two other girls, they are undetermined as well.



Figure 2. Tūtū Lady and 'Ohana



Although there was pleasure in knowing these people who graced the page were part of my 'ohana, there was also something unsettling about seeing my grandmother (or possibly, my great-grandmother) and her family who I knew near-to-nothing about. My Tūtū Lady was the only person I recognized in the picture, and if I hadn't looked closely, I would have failed to notice her semi-hidden in the shadows at the fringes of the photograph.

This photo serves as a perfect metaphor of how I feel this dissertation concludes - with the impression that there is so much more that needs to be uncovered, rediscovered, and recovered about our past. Fortunately, there are kūpuna still among us, those resilient family and community members who patiently remain, waiting for us to ask the right questions.

So what to uncover? A perfect place to start would be our missing family stories. A recent example of this would be the uncovering of Hawaiian patriot, William Punohuweoweoulaokalani White's story. He lived during the reign of Queen Lili'uokalani, helped to author her constitution, and was also awarded the Knights Order of Kalākaua by the Queen. Through the concerted efforts of kūpuna, Ron Williams, Jr., and others, White's descendants now know the heroic acts and proud legacy their kupuna left behind.

Also needing to be uncovered are the forgotten stories of place of which many have been overwritten with new stories. An example of this would be the mo'olelo of Pu'uloa, now

more commonly known as Pearl Harbor. Many residents and visitors to Hawai'i are only familiar with Pu'uloa's history from a WWII standpoint. Unfortunately, lesser known is how this area was once renowned for its abundant oysters whose flesh was eaten and shells transformed into fishhooks. Least known is the story of the shark, Ka'ahupāhau, who once lived in and served as protector of the bay and the people of the surrounding area. Only culture seekers and curious history buffs might find the aforementioned mo'olelo of interest whereas most would be content to view Pu'uloa from only one historical perspective - as the place where the Japanese bombed Pearly Harbor and started the war with the USA.

There is much to rediscover hidden within the plethora of stories located in undeciphered Hawaiian language newspapers, still waiting to be translated. Add to the list, the skillful use of poetic and figurative language inbedded in oration and the written records commemorating historical events. Perhaps through the study and translation of the Hawaiian newspapers, the mist will be lifted and a path shown to access newly found ancestral wisdom, place names and cultural practices.

Finally, what might be recovered? Perhaps the original mo'olelo that were misappropriated or superimposed with different and sometimes misleading versions in tradebooks, movies, and other storytelling mediums. The most recent that many are familiar with is the Disney movie called Moana in which the main character searches for the heart of Te Fiti with her demigod sidekick, Maui. The movie's depiction of Maui as a substandard hero and the main characater, Moana, as being fearless, rankled many Polynesians who felt he had been given the short shrift. As for other misappropriated stories, the following three were mentioned by the participants: the story of Diamond Head or Lē'ahi, the Chinaman's Hat or Mokoli'i, and story of Pele. Through these simple and conscious acts of uncovering, rediscovering and recovering our mo'olelo, opens doors to generating new mo'olelo will be seen as a common practice.

The goals of this study were threefold: 1) to understand what the 4<sup>th</sup> grade students' mo'olelo revealed about their connections to Hawaiian history, 'āina and communities in which they live; 2) to perceive how Hawaiian language and culture teachers and cultural practitioners view the importance of mo'olelo; and, 3) to learn how to effectively integrate mo'olelo in my

classroom. These three questions are interwoven and represented in discussions addressing the students' foundational understanding of mo'olelo, the importance of mo'olelo, and approaches to integrating mo'olelo in the classroom. The final section encompasses my closing thoughts after having navigated through this research process.

### **Culturally Sustaining Practices and Hawaiian Education**

The Kamehameha Schools recently published a document (Alcantara, Keahiolalo, & Pierce, 2016) that explains the connections and distinctions between World-class Hawaiian culture-based education (WCHCBE), Hawaiian culture-based education (HCBE), and culture-based education (CBE). The three culture-based approaches possess corresponding principals based upon: the promotion and use of Indigenous language; valuing 'ohana and community; providing culturally inclusive curricular content; creating educational environments that reflect, respect and promote Indigenous values, philosophies and ideologies; and establishing criteria for evaluation and assessment. CBE's focus can be described as educational process where "Cultural restoration, community participation, and educational sovereignty and self-determination surface as distinctive aims of CBE" (Alcantara, Keahiolalo, & Pierce, 2016). HCBE highlights, "Prioritizing student-centered approaches to learning, positive educational outcomes, and community giveback; Hawaiian culture-based education (HCBE) emphasizes relevance, rigor, and relationships (Kana'iapuni, Ledward, & Keohokalole, 2011)" (Alcantara, Keahiolalo, & Pierce, 2016, p. 4). In defining WCHCBE, a guiding statement for Kamehameha Schools' stakeholders reads, "World-class Hawaiian culture-based education leverages cultural strengths to the benefit of haumāna in order to effectively prepare them to make meaningful and practical community and socio-political contributions locally and globally" (Alcantara, Keahiolalo, & Pierce, 2016, p. 10).

To iterate, culturally relevant pedagogy (CRP) is built on the precepts of producing students who achieve academically, demonstrate cultural competence and an ability to understand and critique the existing social order (Paris, 2012). Culturally sustaining pedagogy (CSP) parallels CRP with an additional layer of incorporating and supporting multilingualism and multiculturalism for both students and teachers (Paris, 2012). In addition, CSP focuses on the complexity and metamorphic nature of youth identity and cultural practices. CSP is committed

to supporting and sustaining youth culture's potential to counter hegemonic practices while scrutinizing for, critiquing, and exposing systemic discourses that reproduce the status quo (Paris & Alim, 2014). Culturally sustaining/revitalizing pedagogy (CSR/P) differs from CSP in that CSP focuses on post-modern language and culture whereas CSR/P proactively seeks to revitalize disappearing languages and creating educational spaces that foster plurilingualism (Ladson-Billings, 2014). CSR/P also seeks to address issues of inequalities based on colonization, reclaim and revitalize native languages and educational policies, and finally, to recognize the need for community-based accountability.

In crafting a definition that best captures the essence of culturally sustaining practices and culture-based Hawaiian education or what I call culturally sustaining Hawaiian education, I suggest it is an amalgamation of CBE, HCBE, WCHCBE, CRP, CSP, and CS/RP. These cultural approaches and pedagogies possess overlapping philosophies, teaching methodologies and educational approaches with variations based on specific areas of interests (e.g., sovereignty, post-modern vs. native language, plurilingualism, addressing inequalities from colonization). Perhaps culturally sustaining Hawaiian education can best be described as an embodiment of all characteristics of these cultural approaches and pedagogies, but also tenuous and malleable in its composition. It allows for the person referencing this process to determine its definition based on the intention or need. With this in mind, the following examples show the students' foundational understanding of mo'olelo from a culturally sustaining Hawaiian education perspective.

### **Stories of Place Build Connections to History, 'Āina, 'Ohana and Community**

A significant portion of the school's fourth-grade curriculum is based on Kamehameha the Great's life, and as one might expect, two groups of students directly referenced him in their videos. In addition, the students intersected stories of place with knowledge of their Hawaiian history and 'āina through the retelling of traditional mo'olelo. While the haumāna may not have shared these mo'olelo of place using original names, they presented information about the events that occurred in the vicinity, as well as alluded to the history and reasoning for prominent land features in the area. Although students' connection to these places was inferred through my knowledge of where each child lived, these stories of 'āina were reflective

of what was seen on a regular basis and where they felt most connected. Trinidad (2012) explains that place holds sources of wisdom, truth and insight about culture. It also perpetuates values and builds community voice. He also believes a community's voice is anchored through place, and helps in determining what is worth knowing in today's world. "It is through place that helps build and maintain a sense of community where access to and utilization of information is a sociopolitical process" (p. 7).

The cultural practitioners and Hawaiian language and culture teachers commented that the students were vested in and enjoyed working on their mo'olelo projects. Naturally gravitating to retelling stories to which they were drawn, the students playfully composed videos about stories of place, stories of prominent historical figures, and stories incorporating spiritual beings. Although the students did not consistently adhere to traditional mo'olelo, they incorporated Hawaiian values in many of these stories. For example, the values of ho'ihi (respect), kuleana, pono, and mālama were evident in the intention of their storytelling.

Recognizing these were good first steps for the haumāna, the participants encouraged students to learn and regularly use original Hawaiian place names, to incorporate 'ōlelo Hawai'i, to reference and share 'ōlelo no'ēau, and to include the names of the wind and rain of the area within their stories. As Smith (1999, p. 157) explained, "Indigenous names carried histories of people, places and events... By 'naming the world' people name their realities. For communities there are realities which can only be found in the indigenous language." These simple steps would dramatically increase the likelihood that their mo'olelo would be full of depth rather than superficial renderings mimicking urban legends and misappropriated stories anchored in misperceptions of Hawai'i's history, as well as amplify the chances of their reproducing rich, traditional mo'olelo in its many forms.

### **Importance of Mo'olelo Within Our Teaching Practices**

Luning (2014, p. 95) writes, "More and more educators and educational programs in many Indigenous cultures are advocating for and incorporating culture in their teachings and using traditional strategies to address the struggles that indigenous learners experience in formal educational settings." As fate would have it, I am now a sixth grade teacher and able to see many of my former fourth grade students on a daily basis. However, only one of them is in

my homeroom class. Nevertheless, at opportune times, these students and I will engage in casual conversations, reliving the fun moments we had two years ago. During one such conversation, several students commented on how they loved creating their videos and continue to enjoy viewing them. This told me how powerful and meaningful it was for the students to share their mo'olelo using technology in the form of videos. Paris and Alim (2014, p. 91) remind us, "...while it is crucial that we work to sustain African America, Latina/o, Asian American, Pacific Islander American and Indigenous American languages and cultures in our pedagogies, we must be open to sustaining them in both the traditional and evolving ways that they are lived and used by young people."

### **Including Our 'Ohana and Community Members Within Our Classrooms**

The cultural practitioners and Hawaiian language and culture teachers stressed there is much to be learned and implemented in the classroom from listening to stories. In order to teach it with integrity, teachers are encouraged to check that the mo'olelo and other Hawaiian cultural resources are authentic and readily accessible to students. It would behoove teachers to compile resources in a manner where both kumu and haumāna can quickly reference them.

An underutilized resource of mo'olelo is the knowledge derived from our 'ohana and community members. Perhaps teachers might foster healthy and long-lasting relationships by proactively including students' 'ohana and outside community members on a regular basis to participate in classroom functions. Hopefully these partnerships will blossom into experiences that benefit students, kūpuna and 'ohana through the wealth of knowledge exchanged during the sharing of mo'olelo. Sium and Ritskes (2013, p. 5) tell us, "Stories are communal sharings that bind communities together spiritually and relationally. Spiritual and social practices like storytelling, the oral tradition, ceremonies, feasting, and gift-giving are designed to bond people together toward a common understanding." Trinidad (2012) explains the potential for passing on of knowledge through these strengthened relationships:

Knowledge is perceived as a gift that occurs when one is in balance with another. Through relationships, knowledge is a process of mutual learning, and becomes a kuleana through a continued rapport with those who keep dialogue alive...This process

of knowledge building through relationships provides a venue that prioritizes family, reciprocity, experiences, and diverse ways of knowing. (p. 7)

Alice Kawakami (2003) aptly captured the importance of including community members and cultural practitioners in education when she explained, “Educators must include local communities and various areas of expertise. We need to foster collaborations of communities and cultural practitioners. The cultural resources of previous generations are rapidly leaving us. Current cultural practitioners must become a part of our curriculum” (p. 77).

As educators, we might purposefully search for, learn about, and teach mo‘olelo anchored in i ka wā kahiko, i ka wā ma mua, and i ka wā ‘ānō (long past, recent past, and current time). “Storytelling is agentic and participatory to maintain and sustain Indigenous ways of being and living” (Sium & Ritskes, 2013, p. 5). In order to access and be able to decipher the cache of stories that have yet to be translated into English, teachers might consider learning how to read, write, and speak using ‘ōlelo Hawai‘i. Although I believe it is delightful to learn alongside students and participate in heartfelt discovery, if we are to teach our students Hawaiian history, culture, and traditions with intention, we ourselves need to know it well. On wehewehe.org, the word kumu can be defined in several ways including foundation, teacher, beginning, source, tree trunk, and model. As educators, we exemplify this when we see ourselves as a (re)source, a hub from which haumāna can access, link, and network to retrieve valid, relevant and reliable information.

Teachers might also choose to develop curriculum reflective and respectful of ancestral knowledge and modified to accommodate what Native Hawaiians experience today; these practices might help students build empathy for and address challenges people face in their lives today. Additional ways in which educators might produce resources to supplement their classroom would be to assemble resource books and compose stories that hopefully students find engaging. Similar to how Kawika Eyre prepared prior to writing his books, he extensively researched and anchored stories grounded in historical truths framed around a Hawaiian perspective. It would be amazing to possess a classroom library that reflects the diverse range of Hawaiian authored books from both kumu and haumāna alike. Networking with other educators and schools in Hawai‘i and beyond, equally invested in creating culturally sustainable

and relevant curriculum, would likely increase the richness and diversity of perspectives that one teacher alone might not be able to achieve. In addition, looking to exemplary schools anchored in culture-based education as role models from which to enhance, modify, or refine classroom and school settings would serve to create the best learning, teaching, and collaborative environment for all stakeholders.

### **Learning Environments and Curricular Decisions**

Our schools and teachers might encourage learning from and advocating for the perpetuation of their students' 'ohana and community stories that are rooted in the values and traditions of kūpuna. The students, families, and community would thrive from seeing the historical significance their family stories possess; their rich mo'olelo would bring the legacy of their kūpuna to life and further emphasize the importance of preserving their family's stories. Osorio (1993) explains, "Mo'olelo translates as history, story, tale, folktale, account. Literally, it means a fragment of a story, as though the teller recognizes that he is not saying everything there is to say about the subject" (p. 12). Each person, each family, each community, each place, each thing, holds a piece of our story from which we can learn.

Our haumāna could be urged to generate their own stories of place, of families, of significant events, and the everyday occurrences that bring meaning to their lives. They might be stretched to incorporate 'ōlelo Hawai'i and see metaphorical connections at every opportunity. In addition, they could be trained to recognize how to select stories and for which purpose in perpetuating mo'olelo.

Possible next steps to bolster classroom practices could include the development of critical consciousness and actions to address social justice issues in an effort to deconstruct schools and schooling as sites of reproducing inequality (Turner et al., 2014). Using stories to resist settler colonialism, Sium and Ritskes (2013) explain, "Indigenous truth rests on the empowerment of Indigenous land and sovereignty, not needing any legitimation from colonial states or modernity. These claims to Indigenous epistemologies and truths rest on Indigenous peoples and lands as carriers and sustainers of knowledge production" (p. 2). Perhaps in integrating student voice and choice in making curricular decisions, in conjunction with teachers refining their practices to reflect an Indigenous perspective, a space will open for



creativity; it will increase the likelihood of haumana engaging in thoughtful discourse guided by the wisdom of their kūpuna to generate solutions. Mucina (2011) shares, “No people can give another people democracy and freedom. These things are achieved through a process of self-driven action and self-reflection about our future aspirations” (p. 2). Goodyear et al. (2008, p. 165) affirm,

Students should be engaged in thinking about ways to address pressing social problems through the skills they are learning in school. Thus, education becomes relevant and valuable for students and their communities, while ‘ōpio also develop a sense of kuleana and empowerment.

### **Evolving Identity**

When I first initiated this dissertation process, I strived to be the best educator possible for my students but it hadn’t always been like this. Do you remember Hiram? I mentioned him at the beginning in the first chapter and how he set me on a course to reflect upon my teaching pedagogy and identity as a Hawaiian teacher. I transformed from a teacher of Hawaiian children to a Hawaiian teacher of Hawaiian children. By discovering who I was as an educator, I also began to uncover who I was as a Hawaiian. The decisions I made in the class invariably impacted how my students viewed themselves as Hawaiians—which leads me here to my kuleana. That is, learning about my past (familial, historical and cultural) and beginning to use the language of my ancestors where it did not sound strange to my ears, having the freedom to read the world around me with more than my eyes, and most of all, locating the stories of my kūpuna. I was finally able to understand the underlying messages that have always been waiting to be uncovered.

Ultimately the lesson is that we, as Indigenous peoples, must start within. We must exercise internal sovereignty, which is nothing more than taking control of our personal lives, our families, our clans, and our communities. To do that, we must return to our traditions, because they speak to right relationships, respect, solidarity, and survival. (Yazzie, 2011, p. 47)

The research process provided the space where I could explore who I am as a Native Hawaiian scholar and educator, compelling me to dig deeply to further define and refine my

identity as a Native Hawaiian teacher-researcher. Although much of what I read, learned, and understood about Indigenous and Hawaiian epistemology and research methodologies harmonized with my personal beliefs, many times I found myself huikau (confused), unable to skirt around an involuntary reaction to incorporate a Western way of conducting this study; the unconscious tension between qualitative and Indigenous research methods was palpable. For instance, I struggled with calling the participant responses “data” because it appeared to dehumanize the voices of real people. I had difficulty naming the chapters because the English titles seemed misleading to the feelings and intent I wanted to convey, but because I do not have a firm grasp of ‘ōlelo Hawai‘i was unable to express myself in either language. Although I realized the quotes I used from the interviews were sometimes quite long, the decision to keep the Hawaiian language and culture teachers’ and cultural practitioners’ stories as complete as possible was a conscious choice to respect their mana’o in sharing their ‘ike. There are other examples of how these conscious decisions provoked me to examine who I was and what was my kuleana at each stage of the process. In engaging Indigenous knowledge production in Western academic institutions, Mucina (2011, p. 6) quotes George Dei:

Indigenous knowledges do not "sit in pristine fashion" outside of the effects of other knowledges. . . The interplay of different knowledges is perhaps one of many reasons why Indigenous knowledges must be taught in the academy. The goal of integrating (i.e. centering) Indigenous knowledges in the academy is to affirm this collaborative dimension of knowledge and, at the same time, to address the emerging call for academic knowledge to speak to the diversity of histories, events, experiences and ideas that have shaped human growth and development. And, if one recognizes that knowledge is not static but rather constantly being created and recreated in context, then Indigenous knowledges need to be an integral part of the ongoing co-creation and re-creation of academic knowledge/work. (p. 113)

Although to be Native Hawaiian, one only needs a single drop of blood from an ancestor, to develop an understanding of what it means to be Hawaiian is quite another. I owe a large part of my development of a Hawaiian perspective from listening to numerous mo‘olelo of place and digging deeper to understanding there are as many layers as there are mo‘olelo. In

the past, I only knew Western story structures where there is a main character, a problem to be overcome, and solution. Comparatively the structure of an Indigenous or Hawaiian story is quite different; some stories are circular rather than fixed, and have tricksters that help to convey life lessons and promote cultural values. I have come to understand the metaphorical nuances could mean many things, although not necessarily what the storyteller had in mind. Osorio (1993, p. 3) reasons, “The stories are meant to persuade and motivate, but also meant to explain our lives.” Providing multiple forms of story structures offer students opportunities to view them through multiple lenses but still be anchored in a Hawaiian perspective.

### **Evolution of Teacher-Researcher Role**

By learning from the Hawaiian language and culture teachers and cultural practitioners on ways to improve my teaching practices, I implemented their suggestion to include ‘ōlelo Hawai‘i within my teaching day to the greatest extent possible, to share mo‘olelo with the students and other teachers connected to our collective learning, and to provide access to reliable Hawaiian resources. I have yet to consistently use and require students to incorporate original place names, as well as to reference the names of the rain and winds. Recently, my students were tasked with sharing a mo‘olelo, but this time, I was more prepared in teaching how to proceed in collecting, recording, and sharing mo‘olelo. To provide students a venue to use multimodal and critical thinking skills, projected images were shared as students presented their Pecha Kuchas. The stories far surpassed my expectations. As ho‘omanawanui (2004, p. 86) posits, “Oral tradition was not replaced. Rather, technology of writing expanded the capability of recording and sharing info within the lāhui.” I look forward to incorporating other forms of mo‘olelo such as oli, mele, and riddles, and then wait to see how they will utilize and express their learning within these new forms.

I firmly believe my next step as a teacher-researcher is to continue decolonizing my teaching practices through various measures one of which is to be literate in speaking, reading and writing in ‘ōlelo Hawai‘i. This will provide me with the means to best support students in accessing and interpreting primary source documents that are written in Hawaiian. Not only do I expect to possess an adequate level of ‘ōlelo, but to also know significantly more mo‘olelo

starting with those of ku‘u one hānau (my birthplace) and the wahi pana of the moku and ahupua‘a where I currently reside.

While sitting in the audience of a Spring 2017 Phi Alpha Theta conference, I listened to Professor Noelani Arista share her keynote speech entitled, *Why Mo‘olelo Matters: Native Futures and Settler Alternative Histories of the Past*. She paired ideas that served to remind me how words can quickly shift the power dynamics between two entities. Two examples include “islander colonies, settler success” and “evocative of natives vs. provocative of settlers”. She explained the movement of knowledge, in this case, Hawai‘i’s history, stayed in Hawai‘i; whereas the colonial history and the Western view of Hawai‘i traveled everywhere. Kānaka ‘Ōiwi have experienced 200 years of a different version of history that attempted to overlay our stories with a Western perspective. To reverse this stance, Arista asked, “How can what is done here [Hawai‘i] affect the word of academia?” I interpreted this to mean how might I find stories to share with my students of the ways Hawaiians have affected history on a national and international scale? Perhaps my students will be inspired to think about how their work at home might positively impact people elsewhere. Mucina (2011, p. 1) posits, “Continual process of knowledge making, philosophizing, encoding in memory is one of the most important acts of living as a human being (Hall, 1997).”

Our *kupuna* (wise elder) Kawena Pukui provided us with the gift of a collection of ancient Hawaiian wisdom in proverbs and sayings that hold true today as well: *Hānai ‘ia kekahi e nā lima he nui. ‘O ka ho‘okō ‘ana a kekahi, ‘o ia nō ka ho‘okō‘ana ka nui.* (A single child is raised by many. The accomplishments of that one are the accomplishments of the many.) We all have an obligation to recognize the importance of our communities. We must renew the relevance of our teaching by including the culture and language of our students and cultural practice that ties us to significant locations on the planet. (Kawakami, 2003, p. 76)

I believe it is equally important to continue expanding my repertoire and understanding of mo‘olelo by seeking answers to questions such as: What stories are modern versions of traditional tales? Which mo‘olelo will our succeeding generations share about us in the future? Which modern stories should most assuredly be perpetuated? In order to answer these

questions, there are several components that need to be addressed. I hope to collaborate with colleagues in discovering and sharing mo'olelo with our students. In examining what is important to our communities today, I might have students think about what values they would want to perpetuate in the future. Then focus on how they will convey those values within stories – both real and fictitious – as our kūpuna did in the past.

Other questions that continue to stir in my belly include: Which mo'olelo have yet to be uncovered, recovered or rediscovered? I have been thinking of the many 'ohana and community members who might be willing to share their 'ike with students. As one of the Hawaiian language and culture teachers mentioned, we should encourage students to build stronger connections with their kūpuna through the sharing of mo'olelo. As for community members, how will we build community without first knowing who is in it, what is in it, and the stories about place? In caring about where we live, who lives there, and how we treat the land beneath our feet, our 'āina will thrive and in turn, we will thrive.

What new mo'olelo have yet to be written and perpetuated? The numerous stories of our patriots who fought and continue to fight for sovereignty on many different fronts. Kanaka 'Ōiwi continue to stand in opposition to governmental, judicial, and commercial decisions that affect the health and welfare of our land and lāhui. From water rights, land rights, genetic modification of our kalo, to repatriation of cultural artifacts. It seems everywhere you look, there is someone or an entity who are waiting to modify, rename, remake or flat-out take what is not theirs to take, with the latest being the copyright of a long-held name of a local hālau.

Besides the obvious characteristics (e.g., place names, famous people, catastrophic events), why were some mo'olelo retold and preserved within families, archival records, and Hawaiian newspapers, and others were not? Observing my students collaborate, research, and present self-selected mo'olelo in front of their peers, I often wonder how they see themselves plaited within these stories. Or do they perceive them as detached memories of someone else's past. I have proactively begun to share personal family mo'olelo to guide conversation about and serve as a role model in the hopes they see mo'olelo as a living thing. I also hope sharing my 'ohana stories will provoke students to wonder about their family stories, and start to delve

into learning about their kūpuna. It is our kuleana to perpetuate our history, language, and culture. I believe as Cashman (2012) who states,

My kuleana as a father and a kumu is to help the kids build relationships of their own and to understand their own kuleana to these relationships. It is my kuleana to teach them about who we are as a people, what we believe, about the people and places that are a part of our hui, our ways of knowing, and how we take care of each other so that one day they will be able to make ‘upena ho’olei of their own. (p. 85)

In order to understand the ramifications of decisions made in the past and how it continues to affect us today, to fill in and personalize stories about Hawai‘i, I feel I need to find ways to reconnect students with kūpuna and community members. Perhaps meeting modern day patriots and listening to their stories will stir interest and deepen students’ understanding of Hawaiian Nationalism and the patriots of our past prior to US government control. “Stories are resurgent moments which reclaim epistemic ground that was erased by colonialism and in the process, these stories also lay a framework and foundation for the resurgence of Indigenous sovereignty and reclamation of material ground” (Sium & Ritskes, 2013, p. 3). I recognize one of the roles of mo‘olelo as countering and disrupting the colonial norms; they are essential in reclaiming our sense of wholeness and well-being as they fill in and overwrite the stories of those that were silenced, erased, or appropriated. “The responsibility is now ours to carry where they left off. From resistance to affirmation, WE ARE WHO WE WERE” (ho'omanawanui, 2004, p. 90).

### **Closing Thoughts**

It is appropriate that I end this chapter after returning from Kekaha for a brief visit. I took home with me the names of our steadfast winds (Waipao) and pattering rains (Nāulu) that start from the mountaintops of Koke‘e and sweep over the landscape below. Hawaiian scholar, Brandi McDougall (2016) writes,

For a Kānaka, being able to name the winds of your ‘āina is a demonstration of intimate connection to land and community, one that, within the contemporary context of Hawai‘i, asserts aesthetic sovereignty and decolonial reorientations and reidentifications with ‘āina. That wind names were recorded and passed down for

generations through various versions of the mo'olelo now commonly known as *The Wind Gourd of La'amamao* underscores how Kanaka literature enables and maintains the continuity of deep relationality to 'āina that may now also support decolonial claims to reinscribe and reclaim indigeneity as inextricably tied to 'āina. (p. 155)

Through the diligence of Collette Leimomi Akana and Kiele Gonzalez the rain names of our 'āina can also be accessed and passed on to future generations in their book entitled, *Hānau Ka Ua*, further deepening our ties to 'āina.

Within the few days I spent on Kaua'i, I came to better understand how much this research process has affected me and indelibly left its mark. Just two years ago, I would not have given a second thought to knowing the inoa of the wind, rain, or wahi of my hometown, but now I am unable to stop myself from needing to learn more, and not just about my hometown but wherever I go. I catch myself reading road signs and attempting to translate the Hawaiian words, piecing together the significance of those inoa. I also find myself observing the shapes of the landscape, wondering about their mo'olelo, and recalling the stories I remember of those places when I was growing up. I feel I have absorbed the deeper but perhaps implicit values that the cultural practitioners and Hawaiian language and culture teachers revealed through their sharing. Simple things like the importance of learning one's language, learning about one's place, seeking to find answers to questions about where one lives, recognizing the relationships between the land, sea, and sky, and everything in between, and more. It is about developing the eyes, ears, hands, mouth, heart, and thoughts to reflect a Hawaiian way of being.

On a clear day, I spotted a rare viewing of Ka'ūla, the seventh child of Papa and Wākea. She could clearly be seen from Kaumakani. But upon arrival in Kekaha, the island had completely vanished. I am certain Ka'ūla's disappearance could be explained using scientific reasoning that might sound like, "The lines of trajectory between points A, B, and C will not allow for visual confirmation at point C." Or perhaps, "Due to the intensity of the sun's rays one's vision becomes impaired, thus making it nearly impossible to view with the naked eye." Regardless, I do not have to see the island with my eyes to know it is there. I know it from the story of Papa and Wākea birthing the pae 'āina. I know it from how the Nāulu rain clouds form

and stretch from Kaua'i to Ni'ihau, and maybe even to Ka'ula. Just like the Nāulu rain clouds that serve as a bridge from the mountains of 'Ulupalakua to Kaho'olawe. The inoa of the rains from Maui and Kaua'i and Hāloa story are just two ways in which Kanaka 'Ōiwi were able to make sense of the world around them.

As I listened to each participant share his or her mo'olelo, stories began to take shape and come forth; it fueled my passion to share mo'olelo with others. Because of this study, even my 'ohana have taken to actively sharing stories with the younger ones in our family. My sisters, brothers, and I have (silently) agreed that we need to share our 'ohana stories lest we forget them. Perhaps it is the teaching from the 'ōlelo no'eau, "Mai kāpae i ke a'o a ka makua, aia he ola malaila" or "Do not set aside the teachings of one's parents, for there is life there" that provokes us to perpetuate these stories. Earlier in this paper, I mentioned Smith's (1999) quote which explains how Indigenous stories are "ways of passing down the beliefs and values of a culture in the hope that the new generation will treasure them and pass the story down further" (pp. 144-145). I circle back to my mother's story and cannot help but wonder which mo'olelo are left untold. Echoing many of the participants' sentiments, if we do not share our storied history and cultural knowledge by incorporating place names, recognizing the cultural significance of these places and names, as well as utilizing 'ōlelo Hawai'i, no one else will.

Professor Osorio (2004) shares,

We do not connect with them [kūpuna] in symbolic and imaginative ways only; through our mo'olelo and mo'okū'auhau, we may treasure our own lives as continuations of theirs and take pride in grafting our stories and our lineages onto the ones that they established. (p. 15)

During the formulation of this dissertation, I partially entitled it, *Sitting Beside Our Ancestors*. I have grown to understand the implications of what it fully entails; in retelling these mo'olelo and generating new ones, our kūpuna and we haku (compose) our mo'olelo together. Thus, creating a temporal space where we reside in the same place for a moment in time (Kanahele, 2012).

Within our Hawaiian culture, we have a common understanding that those who have passed are still with us and stand behind, beside, above, and below us. We reflect all of



those who have come before, and reciprocally, our actions reflect back on our  
ancestors. (Kaiwi, 2006, p. 196)

We each possess only a small piece of a story greater than ourselves, and with each additional  
layer of our people's words, stories, and experiences, a collective retelling makes it come alive  
(Wood, 2006).

Steeped in knowledge of our past,  
Guided by the wisdom of our ancestors  
We envision a future together

We set a course  
To discern who we are as Kanaka 'Ōiwi  
To persevere in a quickly changing landscape  
To welcome the challenges ahead

We journey home together  
Full of remembrances  
Full of promises made to ourselves  
Full of expectations yet to be fulfilled

Steeped in knowledge of our past,  
Guided by the wisdom of our ancestors  
Our voices entwine as one  
Our kūpuna return home

## Epilogue

In defending my dissertation, I was asked how I was able to reconcile the tension between qualitative research practices and Hawaiian research practices as this conflict was evident in my writing. I came to accept the growing pains reflected within this journey in order to better understand how I viewed and defined myself as a Kanaka 'Ōiwi teacher and researcher. As I allowed myself the freedom to declutter the Western hegemonic practices I brought with me on this trek, I began to better recognize and appreciate the numerous perspectives I held as an Indigenous person. I came to value what these aspects represented (in space and time) and it became easier to reconcile the differences as I navigated within the constraints of writing this dissertation.

I readily admit I have not consistently applied the terms of Hawaiian, Native Hawaiian, Kanaka Maoli, and Kanaka 'Ōiwi where a common layperson could best understand the differences, for there are differences. Part of the reason for this inconsistency is due to my lack of historical knowledge in knowing when the different terms came into being. Another reason I chose to use the terms interchangeably (especially in the earlier chapters) was because they reflected the aspects of who I was in my continued evolution of my growing Hawaiian identity.

The following are my interpretations (at this time) of what each term means. They may not accurately capture the historical and political implications that others more knowledgeable in this area can speak to. The term "Hawaiian" refers to people who lived in Hawai'i and pledged their allegiance to the Kingdom of Hawai'i. It is not a person who happened to have resided in Hawai'i or resides in Hawai'i today. The term "Native Hawaiian" refers to a person who can trace her ancestral DNA to the aboriginal people who continue to inhabit these islands. This definition is used by the U.S. government when referencing the aboriginal people of Hawai'i. The term Kanaka Maoli is defined as "any person descended from the indigenous people inhabiting the Hawaiian Islands before 1778 (Teves, 2012, p. 2). The term Kanaka 'Ōiwi means "of the bone" and lesser known to people. Hawaiian researchers, McGregor and MacKenzie, (2014) provide a comprehensive overview of how the meanings for each term depicting Kanaka 'Ōiwi have evolved over time.

Maoli means native, indigenous, genuine, true, and real according to the Hawaiian dictionary. Kanaka maoli has been popularized as the appropriate indigenous term for Native Hawaiian by advocates of Native Hawaiian sovereignty and independence and is the term for Native Hawaiian(s) used throughout this manuscript.

‘Ōiwi means native and native son can be literally translated as “of the ancestral bone.” For Native Hawaiians, the bones of our ancestors and ourselves are sacred and hold the essence of the soul and spirit of our predecessors, our descendants and ourselves.

Within our iwi resides our mana or spiritual power. The core of our ancestral memory and knowledge, that which has been transmitted to us through generations past and will pass to generations to come, resides within our iwi or our bones. It is this ancestral connection that makes the term ‘ōiwi significant. (p. 1)

The distinction between Native Hawaiians and non-native Hawaiians was unimportant until foreigners became naturalized subjects of the Hawaiian Kingdom (McGregor & MacKenzie, 2014). In 1859, the legislature referred to Native Hawaiians as kanaka maoli and all subjects (including Native Hawaiians) of the Kingdom as kanaka kupa (McGregor & MacKenzie, 2014). In the last 20 years of the nineteenth century, the term kanaka maoli referred exclusively to persons of full Native Hawaiian ancestry; others of part-Hawaiian ancestry were referred to as hapa-haole or half-caste (McGregor & MacKenzie, 2014). Lastly, the term Kanaka ‘Ōiwi was unofficially used. According to McGregor and MacKenzie (2014),

[Kānaka ‘Ōiwi] continued to refer inclusively to anyone who was “of the ancestral bone” or lineage, in other words, anyone who is Hawaiian by ancestry. Importantly the 1897 petitions in opposition to annexation of Hawai‘i to the U.S. used the term “Hawaii oiwi” for Native Hawaiians. (p. 2)

In the discussion of my dissertation defense, a committee member also reminded me about his earlier suggestions to critique the post-colonial viewpoint of the history of language and schooling in Hawai‘i, a perspective that continues to be perpetuated today, and to consider a few guiding questions. These questions included: What are the decolonization practices (e.g., curriculum, instruction, assessment) occurring at [this school], and are they in fact decolonizing? How do these teaching practices impact student identity and learning? What are

the perspectives and understandings held by teachers and cultural practitioners regarding these practices? Although these topics were beyond the scope of my research questions, perhaps unconsciously, I kept these questions in the back of my mind as I navigated through this writing process.

As I now, post-dissertation defense, reflect upon and continue to explore these topics, some background information regarding Hawai'i's governance structure is provided by McGregor and MacKenzie (2014) who briefly outlines its history in explaining who is Native Hawaiian.

Native Hawaiians, are the aboriginal, indigenous people who settled the Hawaiian archipelago, founded the Hawaiian nation and exercised sovereignty over the islands that subsequently became the Hawaiian Kingdom and Constitutional Monarchy, the Republic of Hawai'i, the Territory of Hawai'i and the State of Hawai'i... the findings of the Hawai'i Legislature in Act 195 (2011) also affirmed that the Native Hawaiian people are the "only indigenous, aboriginal, maoli people" of Hawai'i.<sup>32</sup> (pp. 20-21)

Next, the term, post-colonial, is introduced by Makekai-Whittaker (2013). He states, "Post-colonialism holds that it is the colonial agenda to systematically destroy the colonized's language and force them to use the language of the colonizer" (p. 93). He further expounds how schooling was critical in the assimilation of colonized people by rejecting their languages, knowledge and culture. However with regard to loss of Indigenous language, Makekai-Whittaker (2013) contends that post-colonial theory may not apply to the situation in Hawai'i. Although many researchers utilize post-colonial theory to explain the decline in the use of Hawaiian language, he posits there may be alternative explanations such as the young state of Hawai'i's political system during that time frame. He asserts the "shift in language is a much more complicated story. It is a story that, for the most part, has been told from the post-colonial perspective" (Makekai-Whittaker, 2013, p. 94). Through Makekai-Whittaker's (2013) research, he was able to conclude, "The language debate of 1864 in education in Hawai'i has demonstrated that while the Hawaiian subjects of European descent were an integral part of the Hawaiian Kingdom government, the Kānaka ultimately wielded the political power (p. 125)." The mixed composition of Haole and Kanaka Hawaiian subjects within key roles of the

government, makes it difficult to determine who held the power. Regardless, Makekau-Whittaker (2013) exposes,

Kanaka royalty were most definitely the principal agents in the Hawaiian government. They employed Haole at their discretion to assist in accomplishing their goals. The King had the power and luxury to be very pensive, inclusive and thorough. And, the Hawaiian government was a healthy government whose main concern was the wellbeing of the citizenry. (p. 126)

While I am elated to know our Ali'i governed well in our past, unfortunately, the Western worldview continues to permeate most of our schools in Hawai'i through curriculum, instruction, and assessment. Sumida (2013) says the term post-colonial "can be deceiving, or even a façade, as if colonization is a "thing of the past" and non-existent in contemporary times" (p. 16).

Although I do not feel I can adequately answer the question regarding the decolonizing practices implemented at this school, I can speak to my classroom practices and how it affects students' perception of self. In defining how I personally view teaching and learning, perhaps that can shed light on my approach to decolonizing my classroom to reflect Indigenous knowledge systems. I believe the world is a web of interconnectivity where everything we do and say will invariably affect others; everything is relational. I see myself as a role model and hope I exemplify the values and characteristics my 'ohana and kūpuna can be proud of. I recognize that knowledge continually shifts and expands in syncopation with the world around us. I am influenced by the learnings and teachings of the many kumu that manifest themselves in different shapes, forms and sizes. The following 'ōlelo no'eau aptly reflects my attitude: "A'ohe pau ka 'ike i ka hālau ho'okahi" which translates to "All knowledge is not learned in just one school." In creating a classroom founded on the teachings of this 'ōlelo no'eau, I believe the students see themselves as competent thinkers and problem-solvers of our lāhui. With the added layer of purposely incorporating mo'olelo, 'ōlelo Hawai'i, place names, wind names, rain names, and so forth, on a daily basis, I believe I provide an environment one step closer to being decolonized.

With respect to the question of how the teachers and cultural practitioners view these (decolonizing) practices, I purposely selected individuals based on the depth and breadth of knowledge each person possessed about Hawaiian culture, traditions, values, belief systems, history, and language. Their passion and conviction to perpetuate the wisdom of our kūpuna was evident in their interviews which confirmed they wholeheartedly would support the decolonizing practices of infusing mo'olelo, 'ōlelo Hawai'i, attention to original wahi names, etc.

When I think of the “art of mo'olelo”, I envision my students using multi-modalities in sharing the stories of our people based on “mele, hula, inoa 'āina, mahele 'āina, 'ōlelo no'eau, mo'okū'auhau, hei, and others not described, our kūpuna perpetuated their memories and love for those places so that we can reenact and remember them today” (Akana, 2013, p. 26). I imagine the students using their affinities in different content areas (e.g., art, music, technology, mathematics, writing) to visualize and express stories that captivate and provoke their audiences to not only be consumers of stories but to apply the teachings within their own lives. According to McDougall (2016),

Our kūpuna received mo'olelo and mo'okū'auhau and understood and applied them within their own shifting contexts, we too must always receive and read ancestral words through a contemporary lens colored by our transformative culture and experience as Kānaka today. (p. 158)

In deepening their understanding of how inequities continue to pervade our world today, the students' shared writing can counter hegemonic beliefs and practices by representing a Kanaka 'Ōiwi perspective; creating stories, poems, and songs to counter dominant narratives that continue to support one viewpoint would provide students the opportunity and power to make a difference in the lives of our lāhui (McDougall, 2016). Additionally, when created in forms that can be recorded and published, the amount of people this type of communication can reach subsequently increases.

When considered part of a rally or protest, hula, oli, music, literature, and other forms of Kanaka art and culture may also inspire political action by reaffirming histories, spiritual connections to 'āina, narratives of redress, and visions of decolonial change. Furthermore, when these forms of decolonial literature and art are able to live on

through recordings and publication, they reach and invoke political support from others, Kānaka and non-Kānaka alike. (p. 159)

In the end, my kuleana includes ensuring my students learn from the wisdom of their ancestors as they begin to set the foundation for their future. By guiding and nurturing these haumāna to become the reflections of their kūpuna, the promise of a resilient lāhui lives on.

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## Appendix A: Glossary

Hua 'Ōlelo Hawai'i (Hawaiian word)	English translations
ahupua'a	small land division within a moku that typically extends from the uplands to the ocean
'āina	land, earth
ali'i	chief
a'o	teach, learn
āpau	all, entirely (idiom)
'aumakua	family or personal gods
ea	life, breath, air
haku	compose
hana ka lima	doing; work with the hands
hānai	adopt, care for
hei	string figure
hō'ailona	sign, symbol, omen
hō'ihī	respect
ho'okele	navigation
ho'olohe	to listen
ho'omau	to persevere, to persist, renew
huaka'i pō	night marchers
huikau	confused
hula	form of dance
i ka wā kahiko	long ago, olden days
'ike	knowledge, know, see
inoa	name
ka'ao	epic legends
kākā 'ōlelo	oratory tradition
kālainmoku	orator

kanaka maoli	Aboriginal Hawaiian, Indigenous people
kaona	hidden meaning, concealed reference
kapu	prohibited
kaulana mahina	moon calendar
keiki	child, children
kinolau	many forms, many bodies
ko'ihonua	cosmogonic genealogy
kū'ē	resist, oppose, protest
kuhina nui	powerful officer, prime minister
kūkulu	build, construct, establish, organize
kuleana	responsibility
kumulipo	origin, genesis, source of life
kupua	deity
kupuna	ancestor, grandparent
kūpuna	plural form of kupuna
ku'u one hānau	sands of my birthplace
lā'au lapa'au	healing practice
lāhui	nation
lo'i	irrigated terrace, esp. for taro
makaloa	type of sedge used to weave mats
makawalu	Numerous, many, much, in great quantities; <i>lit.</i> , eight eyes
mana	supernatural or divine power, power, authority, privilege, spiritual
mānaleo	Native speaker, to feed succeeding generations
mana'o	thought, belief, opinion, theory
mauli	spirit

mele	song, anthem, chant
moku	large land division of an island
mo'olelo	story, history, tradition, legend
mo'okū'auhau	genealogy
mo'opuna	grandchild
na'auao	wisdom
nānā	watch
nīnau	question
'ohana	family, relative
'ōlelo	language, speech, word
'ōlelo Hawai'i	Hawaiian language
'ōlelo no'eau	proverb, wise saying, traditional saying
oli	chant
'ōpio	youth, children
pa'a ka waha	observe and be silent, reflection
pilina	connection, relationship
pono	goodness, uprightness, morality, moral qualities, correct or proper procedures; true condition, perfect order, complete
pule	prayer
tūtū	grandparent
wahi pana	legendary place
wehe	open, unfurl

## Appendix B: University of Hawai'i at Mānoa IRB Approval



UNIVERSITY  
of HAWAII<sup>®</sup>  
MĀNOA

Office of Research Compliance  
Human Studies Program

### MEMORANDUM

May 2, 2016

TO: Donna Grace  
Anna Lee Lum  
Principal Investigators  
Curriculum Studies

FROM: Denise A. Lin-DeShetler, MPH, MA  
Director

A handwritten signature in black ink, appearing to read 'Denise A. Lin-DeShetler'.

SUBJECT: CHS #23979- "Navigating Our Past, Present, and Future Using Mo'olelo: Sitting Beside Our Ancestors"

Under an expedited review procedure, the research project identified above was approved for one year on May 2, 2016 by the University of Hawaii (UH) Human Studies Program. The application qualified for expedited review under CFR 46.110 and 21 CFR 56.110, Category (7).

This memorandum is your record of the Human Studies Program approval of this study. Please maintain it with your study records.

The Human Studies Program approval for this project will expire on May 1, 2017. If you expect your project to continue beyond this date, you must submit an application for renewal of this Human Studies Program approval. The Human Studies Program approval must be maintained for the entire term of your project.

If, during the course of your project, you intend to make changes to this study, you must obtain approval from the Human Studies Program prior to implementing any changes. If an Unanticipated Problem occurs during the course of the study, you must notify the Human Studies Program within 24 hours of knowledge of the problem. A formal report must be submitted to the Human Studies Program within 10 days. The definition of "Unanticipated Problem" may be found at:

<https://manoa.hawaii.edu/researchcompliance/policies-guidance> and the report form may be downloaded here: <https://manoa.hawaii.edu/researchcompliance/report-protocol-violation-or-unanticipated-problem>.

You are required to maintain complete records pertaining to the use of humans as participants in your research. This includes all information or materials conveyed to and received from participants as well as signed consent forms, data, analyses, and results. These records must be maintained for at least three years following project completion or termination, and they are subject to inspection and review by the Human Studies Program and other authorized agencies.

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