Holo Mai Pele

Educator’s Guide

Photo by Carl Hefner
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SECTION 1: History of Hawaiian Culture and Society Prior to Western Contact

Lilikalā Kameʻelehiwa, Ph.D.
Director, Center for Hawaiian Studies
University of Hawaiʻi at Mānoa

According to ancient Hawaiian beliefs, the world was given birth by Pō, the female night. According to ancient Hawaiian beliefs, the world was given birth by Pō, the female night. Her son Kumulipo, (Source of Darkness) mated with his sister Pōʻele (the Deep Dark Night), and from these two were born all creatures of the world in genealogical sequence, from the coral polyp in the slime of the ocean floor, to the fish of the sea, to the creatures of the land and the birds of the sky. All aspects of the world became one of the 40,000 Hawaiian Akua (gods), and from these Akua were born the Hawaiian people. Hawaiian identity is, in fact, derived from the Kumulipo, the great cosmogonic genealogy. Its essential lesson is that every aspect of the Hawaiian conception of the world is related by birth, and as such, all parts of the Hawaiian world are of one indivisible lineage.

Hawaiians believe they descended directly from the mating of the earth mother, Papahānaumoku, with her brother Wākea, the sky father, from whom were born the islands of Hawaiʻi, the first Taro plant, and Hāloa, the first divine Chief and first of the Aliʻi Nui (gods that walked upon the earth). All native Hawaiians descend from the Aliʻi Nui, with commoners being the descendants of the junior lineages. Archaeologists agree that Hawaiians have lived in Hawaiʻi from at least 100 B.C., or for the past 2,000 years, and Hawaiian tradition states that from the beginning of human time in the Hawaiian Islands until the present, there have been 100 generations.

The ‘Aikapu religion began with the birth of the Hawaiian islands. ‘Aikapu, or sacred eating, made the eating of food a religious experience, a communion with the gods, surrounded by ceremony and constraint. ‘Aikapu was the foundation of all kapu or law, and it required that men work in areas governed by male gods, and women work in areas governed by female gods. Males and females worshipped at different temples, and ate in different houses.

Because, while the earth is female, most foods that grow out of the earth are male, the ‘Aikapu religion decreed that only men could cook. Men had to build one oven to cook their food, and another oven for women’s food. Similarly, they had to build one dining house for themselves, and another for the women.

In the old days, the cultural norm was moe aku, moe mai—sleeping here and there. However there was only one sleeping house where men, women and children—in an extended family that included grandparents, parents, aunts, uncles, brothers, sisters, cousins, and grandchildren—all slept together. In the old days, (and what seems to continue as a trend today), the cultural norm was “moe aku, moe mai” [sleeping here and there]. Multiple sexual relationships (punalua) were affectionately regarded, and the children from such liaisons claimed higher rank as a result of having two or more fathers. Children referred to all adults of their parents’ generation as Father or Mother, and gave heed to any adult who gave them instruction on their behavior.

In accordance with Polynesian customs, the Hawaiian people—as the younger siblings of the Gods, the Taro, and the Chiefs—owed a duty of love, respect, and obedience to their mythological elders. In return, the elders lovingly provided for the needs of the people, with food, shelter, direction of society, and religious sanction, ensuring the good life. The ideal of Pono, or perfect harmony in the universe, was maintained so long as the chiefs maintained their devotion to the Gods, and the people were obedient to their elders, the Aliʻi Nui. The kapuna (elders) described this ancient relationship in the 1800s:

“The Kingdom of Hawai‘i nei is a kingdom that loves its ali‘i, that loves the voices with which the Ali‘i speak, that loves their words, that loves the discussion between us, that fulfills the command that simply falls from the lips. Our aloha is not for sale, not for rent, not merely for personal gain, but, is the true Native aloha. This aloha clings to the Mō‘i and the beloved ali‘i who are kind to the commoners and to the entire race.” — (Samuel Kamakau, 8/26/1869)

The 40,000 Hawaiian Gods regulated the correct phases of the moon for fishing and farming, for the building of temples, and for the celebration of life. The people and the land prospered as a sophisticated civilization was developed, including the largest network of wetland taro fields and hundred-acre fishponds ever found anywhere in the world. Living in harmony with the land developed into an exquisite art form, and generosity in all things, especially in the sharing of food, was considered the highest mark of civilized behavior.

Living in harmony with the land developed into an exquisite art form, and generosity in all things, especially in the sharing of food, was considered the highest mark of civilized behavior. Nowhere else in Polynesia did such agricultural complexes exist. Efficient cultivation of the land allowed the feeding of a
large population with a minimum of effort. Working on average about four hours a day, Hawaiians made the largest temples, the finest bark cloth, the most elegant feather cloaks, the most delicate shell necklaces, and the most streamlined canoes in all of the Pacific. Their dances and poetry were considered by some to be the most refined and eloquent in all of Polynesia.

An efficiently governed society made possible a four-month First Fruits Festival called Makahiki. During the Makahiki, Lono, the God of peace, brought fertility to the land, while the people celebrated life. Kū, the God of war, was blindfolded and left powerless, and during the four-month festival both hard labor and war were taboo. It was a Pono (righteous) life; one filled with universal harmony, and that pono was maintained so long as the Ali‘i Nui, or high chiefs, followed the advice of their religious and political leaders.

Traditional Hawai‘i had a long tradition of historians and orators who would memorize the genealogies and mo‘olelo (pertinent histories) attached to those lineages. Traditional Hawai‘i had a long tradition of historians and orators who would memorize the genealogies and mo‘olelo (pertinent histories) attached to those lineages. When an Ali‘i Nui had to make a difficult decision, he or she would call upon the historians to recount what had worked—or not worked—for the ancestors in the past. Hawaiian political leaders were therefore able to learn from historical examples and avoid those pitfalls which had befallen their ancestors.

In traditional times, the Hawaiian polity was religious, and the Hawaiian religion, at the Ali‘i Nui level, was political. The Ali‘i Nui were therefore very religious, for without approval from the gods it was believed the Ali‘i Nui would not have long to rule.

Before the coming of the Haole, or foreigners, to our islands, the idea of Ea—of having political independence and sovereignty—was firmly established and supported by the traditional ‘Aikapu religion. Ea was considered a gift from the gods, in particular from Kū, the Akua of war and politics. During a lengthy and strict religious ritual, Kū was enticed from his favorite residence in the mountains to the heiau, or temple by the sea to live with the Ali‘i Nui. There at the heiau a ceremony was held for the Waiea, the “essence of sovereignty.” This could also be translated as “the water of life,” for the same was held for the Waiea, the “essence of sovereignty.” This ceremony, Kü gave his mana, or spiritual power, to the Ali‘i Nui, allowing him or her to rule the land.

After the ceremony, the people rejoiced because everyone believed that the government would enjoy great peace and prosperity during the coming years. The correct behavior, or pono, practiced by the people—especially by the Ali‘i Nui—would ensure blessings from the Aku, and harmony in the land.

It was not a perfect life, but it was a well-ordered existence, in a society that was dedicated to the celebration of life. For thousands of years there were only Hawaiians living in these islands—filling every nook and cranny of this beautiful land with the abundance of our taro and our children. It was a time when the problems Hawaiians had to overcome were simply those of their own making. These were problems for which our ancestors could provide answers, if we but stopped to consult them. It was not a perfect life, but it was a well-ordered existence, in a society that was dedicated to the celebration of life. It was a world that Hawaiians knew intimately, and from our knowledge, could readily control.

SECTION 2: The History of Hula

My family was given a gift, and this gift is the hula that we do. We’ve preserved this for many generations, teaching this hula to everybody and all of the many generations of people that has come after us.

Pualani Kanaka‘ole Kanahele, who together with her sister Nālani Kanaka‘ole created and choreographed Holo Mai Pele, trace their lineage to the very beginnings of hula, the Pele clan itself. Their stature in the community, as well as their mana (spiritual power), reside in the fact that their family has maintained the cultural grounding that many Hawaiians today seek to recover. Today both sisters are Kumu Hula (teachers) at Hālau o Kekuhi, the Kanaka‘ole Family dance and chant organization.

Indeed, the ground is both figuratively and literally the source of their inspiration. Stylistically, Hālau o Kekuhi is celebrated for its mastery of the ‘aiha‘a style of hula, a low-postured, vigorous style that pays tribute to the eruptive personae of Pele and Hi‘iaka. “We hardly leave the ground,” explains Pualani Kanaka‘ole Kanahele. “We get our energy from the earth.” Angular, dynamic and primal, Hālau o Kekuhi’s dances counter the stereotypes of hula popularized in Hollywood movies and commercial television.

In the following sections, (excerpted from the companion book to Holo Mai Pele, and from interviews conducted for the film), Pualani Kanaka‘ole Kanahele speaks with authority on the tradition and meaning of hula and chants, the training and discipline required to master them, and the creation of the groundbreaking performance of Holo Mai Pele.
THE MEANING OF HULA

We have inherited a rich tradition of hula (dances) and mele oli (chants), full of stories of gods and goddesses, ceremonies, prayers, protocol, imagery, wisdom, and intelligence. Our family is from that area where the caldera of Kilauea is, what we call Ka‘ū and the Puna area on the Island of Hawai‘i, which is the southern-most and eastern-most boundaries of this island. Those people that come from that particular place are very much connected to that crater. Different families take care of different aspects of that particular deity. Our family’s connection to that deity has to do with the songs and the dances, and retelling some of the stories that the eruption puts forth. So when there is an eruption, it is our responsibility then to make a song about that eruption, so that particular eruption will be kept and will be remembered and will be sung in honor years from now.

We have inherited a rich tradition of hula (dances) and mele oli (chants), full of stories of gods and goddesses, ceremonies, prayers, protocol, imagery, wisdom, and intelligence. This tradition teaches how to respect family, appreciate natural phenomena, memorize lengthy chants, love the land, understand hierarchy, recognize life and death cycles, and acknowledge and honor the presence of life. This gift is matrilineal; however, by adding to it our childhood experiences and paternal influences, we have gained a broader understanding of space and time in connection with cultural history and practices and their evolution.

As my grandson said—who is four years old—hula is the tree, hula is the ocean. And he is totally correct. Hula is a reflection of life. Hula is a way of retelling history. Hula is a way of taking what is thought and what is seen into a movement, and accepting all of these as a way of keeping our history of retelling stories, of remembering births. Hula is many depths of things. It goes from the action of what’s going on, to the person who is actually seeing what is going on, and thinking it through, putting it into words. And to the person who comes along, takes the words, and choreographs it so the story is remembered, and put it into movement. And then there is the dancer, who listens to what the choreographer says, who is listening to the story and listening to the words, and reliving the image of what originally happened. And so hula takes many, many steps before it’s actually done. It’s a way of remembering and it’s a very esoteric, sometimes, way of talking about history. It’s an art piece of how you express a birth, without actually looking at the literal birth. And so it’s a very esoteric form of history.

Hula has gone through many different stages. It went through a stage where we were not allowed to dance it. And where there was a lot of misunderstanding about what hula portrays. It is at this point being more accepted into the social conducts of people, because what hula does is transport us from this world into another. It is that vehicle that makes us feel and think and be very Hawaiian. I don’t know of any other vehicle that does that except hula, so more and more people are being very accepting of this particular form. We’ve always done it because it was a gift to us. And we’ve always accepted it because that’s all we know. And we could not just put away this form that people didn’t understand. It was our ancestor, and so we continued it. And for many other people, it’s not, and they take it on as a new tradition.

Hula was performed before the Europeans came. It was fun thing to do. It was also a very sacred thing to do. So certain hulas were looked at as being very sacred and you only do it at a certain time, for a certain deity on certain moons, at certain ceremonies. Other hulas were done at the birth of a child—a song was composed and the hula was done for that particular event.

CHANTS AND INSTRUMENTS

Mele refers to sung poetry, and oli to the voice techniques used to deliver the mele. This art form is more sophisticated and esoteric than mo‘olelo (prose narrative). Mele are chanted in a rhythmic manner for dancing and at other times in a non-rhythmic manner. They are sometimes composed to mark an event of immense magnitude, such as an earthquake, volcanic eruption, storm, or tidal wave. Compositions also recall events such as the birth of a high chief or a death in the family, experiences like lovemaking or war, and feelings such as nostalgia for a person or place. The composition process may be quite straightforward or very complex, depending on the composer’s mood and training, and other factors, such as the need to veil the identity of the hero or heroine. Mele are delivered in diverse voice styles in which performers convey the character and sounds of the natural world, such as the wind, ocean, birds, and volcanic eruptions. One word paints many pictures, blending the mundane with the sacred and referencing gods, rituals, laws, family affairs, love, war, animals, natural phenomena, and voyages.

One of the most traditional instruments used for hula is the sharkskin drum called pahu. The pahu stands two to three feet high and is made from the trunk of the coconut or breadfruit tree. A small knee drum called püniu accompanies the pahu. The püniu is made from the skin of the kala fish, stretched over half a coconut shell. Another drum we often use is the double-gourd drum known as ipu heke.
CONTINUING THE TRADITION

Hālau o Kekuhi is rooted in a tradition dating back at least seven generations and is the acknowledged guardian of a treasury of Pele chants and dances. In 1993, Hālau o Kekuhi received the National Heritage Fellowship Award from the National Endowment for the Arts, the most prestigious award granted in the country for the traditional arts.

Dancers are admitted to the hālau after asking permission through a chant.

“The hālau is a school. And it can be a school of paddling canoes, a school of carving. For our family, it’s a school of dance, a school of hula. Another word for dance and hula is ha’a. And so all of this, our hula hālau, or dance school, is what we have been given as a gift. And this is where people come in and learn our particular tradition. We have hālaus all over the island. But in our particular hālau, we do the dance of Pele, and the dances of the eruptive phases of this island and how things are born out of this land. And it can be the birth of a tree, the birth of a flower, the birth of an ali‘i or a king or a chief. All of this comes out of this land, and this land is the responsibility of Pele. But that’s a hālau.

Hālau is where you teach people things. And then there is a protocol in the hālau. A very formal protocol before you enter anybody’s hālau, you need to give a chant and ask permission to enter. And we will listen to you if it is at our hālau, and see if you’re very sincere about this. If we find that you’re not sincere in your first chant, we allow you to chant again and chant again until we hear that there is an urgency in your voice to come in and to learn these things, and to complete a particular task. And then we chant back to you and allow you to come in to the school. We have these kinds of chants for almost anything. When we go to the crater, to the caldera of Kilauea, we have a chant. And when we go up to the forest, we have a chant to ask permission to go in the forest and gather different things to make our leis or gather medicine. And all of this is just a sense of asking permission, knowing that there is something there that guards and protects and takes care of these different things. And it’s the same thing with the hālau.

Our particular hālau takes a lot of energy to belong to, and a lot of discipline. Our particular hālau takes a lot of energy to belong to, and a lot of discipline. There are certain ceremonies that you need to do, certain chants that you need to know, and this becomes all part of the hālau. We have just taken a group of dancers from the beginning of their dancing career to six months. And at this time, we graduate them to another step. And we all come in and we watch them dance, and we tell you whether we like your dancing, whether you have learned anything or whether you have learned nothing, and it’s better for you to just go home and work in the garden or come back again to hālau.

It’s demanding. And we don’t pay you for dancing if you should go out to dance. We don’t pay ourselves for teaching. And the money that they pay us is to pay rent for the space. And so this is a huge sacrifice. We come and we teach hula four times a week. And our students—depends on what class they are—will come twice a week. They need to learn how to make their own costumes. They need to learn the different kinds of trees in the forest that will produce certain kinds of dyes. They need to learn how to make the leis that they wear around their neck and their head, and the certain kinds of ferns that they need to use, or certain other kinds of flowers that they need to use for particular dances that they do. They need to make their own hau skirts (or what looks like grass skirts, but they’re not). And so they work hard on being a dancer for us. And we don’t expect them to go to a florist shop to get their leis done. Everybody makes their own leis. And they sweat in their leis, and after they’re done with using their leis, they take them back to that forest, or they have a place in their own yard where they can put the leis. So everything becomes very personal to them.”

CREATING HOLO MAI PELE

Native Hawaiians place such importance on genealogy that traditionally only the most astute minds of trusted friends, relatives, priests, and priestesses were entrusted with recording lineages. The phrase “the Pele family” indicates the gods’ capabilities as lovers who have offspring and siblings. As elemental forms, Hawaiian gods are genealogically, spiritually, and physically interrelated. In Holo Mai Pele, both the human family aspect of the story and the relationship of elemental forms are recognized. Our ancestors understood this phenomenon instinctively because they had a very intimate relationship with their world.

At the core of Holo Mai Pele is a basic yet sophisticated understanding of the primary functions and powers of women and the female Earth. The story involves numerous facets of plot, human entanglements, chaos of the creative forces, godly duties, and family responsibilities. Holo Mai Pele is an ancient myth that continues to evolve today. Kilauea volcano continues to erupt, extending land and creating new islands. This mythical epic is not about volcano gods existing only in the past. It is about the volcano gods who have prolonged their lives from the past, to the present, to the future. Like other Hawaiian myths, this one was composed over lifetimes by keepers of tradition: wise men and women and prophets, who interjected their wisdom into these myths. The creation of myth must continue as long as Kilauea continues to erupt. The songs and stories of the volcano will continue to affect and profoundly enrich the lives of future generations.
Holo Mai Pele was created to remind us, the Native Hawaiians, of our gifts from the past. Holo Mai Pele was created to remind us, the Native Hawaiians, of our gifts from the past. The deities that we’re talking about and all of those other people related to them all have to do with different parts of nature, and how these different parts of nature interact with each other. In order for us to understand that particular deity and all other things that interact, we are given different manifestations of these deities. And so Pelehonuamea then, is responsible for the eruption. But not only the eruption, the thing that comes out of the earth, but she’s responsible for everything else around it—for instance, the earthquake that the eruption causes, the rosy colors in the sky after it has erupted, the steam that comes out of the earth. All of this is part of Pele. And very often when we have an intense eruption, it interacts with the atmosphere above, and we have a big storm.

The dances that we do in the performance are dances that have been passed down to us for many generations. Some of the dances are dances that we choreographed—my sister, my daughters, and myself. The chants, however, are traditional, very old chants. And they’ve never been put together in this chronological order before, and this is one of the reasons we wanted to do this epic piece. We usually perform just this piece here this time, this piece here this time, so it’s never been put together quite the way it’s been put together now.

The dances that we do in the performance are dances that have been passed down to us for many generations. The chants are traditional, very old chants. A few years ago we put together this three-hour production on stage about Pele and Hi‘iaka. The Hi‘iaka part of this particular epic talks about who she is, how she goes about finding those godly qualities inside of her, and how she needs to bring them out eventually. And so she is sent on a journey. And it’s much like all of us who go on our life journey, and we find out different things about ourselves from experiences. And she does find out about who she is, and the fact that she needs to bring this land back to life, and she also finds out that she can also bring different people back to life. So this becomes Hi‘iaka. And at the end of the story, she finds that she is as great a deity, as great a goddess as her sister Pele, who makes land, and they’re able to match each other’s skill and each other’s godlike qualities.

In the one chant that we’re doing [in Holo Mai Pele], Kūlia Ka Uli, the teacher that Hi‘iaka goes off with is responsible for teaching her how to pray to her gods. And this one chant that she does, she’s praying to the deities of the atmosphere—she calls them ‘i‘io‘ula. And ‘i‘io in our language means dog. But ‘i‘io‘ula is also the long, very dark colored, red colored clouds in the sky. These are stormy clouds. And we have all different kinds of clouds that are responsible for different things. So it’s this interaction between the atmosphere and the things of the earth that continue. The sky doesn’t stand alone and the earth doesn’t stand alone. There is always something going on between the two. And so she teaches Hi‘iaka how to call out to the different kinds of clouds. Whether the clouds are stormy or whether the clouds have lightning in them, or whether the clouds are heavy rain clouds, these are the ones that she’s asking her to call out to. And these can be very destructive clouds. You need to know what cloud is related to an eruption, or what cloud is related to the farmer, or what cloud is related to just kind of rolling in the sky during the summer. And so poetry takes on all of that. So when we talk about a hālau, hālau is some place where you go to learn. These are some of the things that you learn. Especially when you’re doing chants.

Pā‘uopalai, and we will call her Palai, is the teacher of Hi‘iaka that Pele assigns to her right at the beginning of her journey. And Pā‘uopalai’s task is to teach Hi‘iaka how to pray to her gods, how to call upon them, what different forms she needs to call upon to attract their attention and to have them come and help her. But Pā‘uopalai is really the name of a fern. And when we look at eruptions, one of the first things that come out of new land is the fern. So this whole idea of the fern being the new greenery out of this new land, starting a new life for this particular land [is] the connection between this teacher and Hi‘iaka and the land.

The kapa that is being beaten on the Island of Kaua‘i, this matron of this particular island beats kapa. Beating kapa is a very common thing, but it’s a very female thing to do. The kapa tells you that she is of a particular rank. And usually they pass kapa on from one generation to another generation, to another generation. But kapa is also another way of talking about birth. And so this new kapa or this new cloth that she is making has to do with her rank as the chiefess of this particular island, but it’s also a way of passing on this cloth to another generation, possibly to Loh‘au. But it tells you that this is a very female thing to do.

An ‘awa ceremony is a way of bringing all together so that they will be of one mind. An ‘awa ceremony is done very often. And it can be very formal and very informal. But an ‘awa ceremony is a way of bringing all together so that they will be of one mind. An ‘awa ceremony tells you first of all
that you want to request for health, new health for the land, you want to request for new health for the chiefs of the land, and for longevity for the land. So it’s a way for everybody to get together and be of one mind. In this case of Hi‘iaka, when she is about ready to go off to the Island of Kaua‘i, it is a way of bringing all of these thoughts and her tasks into focus, and bringing on continued good health for her as well as continued health for this person that she is going to go get for her sister. Sometimes there’s an ‘awa ceremony for the big journey on the canoe, sometimes there is an ‘awa ceremony when all the chiefs get together to plan for a war. And so this whole idea of bringing everybody together into one mind [is brought] all together in that particular ‘awa bowl.

The scene of the revivacation for Lohi‘au is a very complex scene, and it’s a very long scene and we’ve brought it down to a few minutes. That particular scene has to do with medicinal herbs. It has to do with prayers, lots and lots of prayers. It has to do with sacred water. And when I say sacred water, it’s the water that has come either in rain or however it falls from the atmosphere and it’s not touched the ground. And so you can find it in the long bamboos, in the nodes of the bamboos, or you can find it at the leaf tops that acts like a little cup and catches it and you take that. All of these pure things [are] given to him, all of these herbs that are mixed and given the breath of this person that’s doing the chant. And the person calls upon different deities or different forms of nature that are necessary to bring him back to life. And then she puts it in this bowl and she breathes into it. And this breath is that thing that will pull all of these things together, and hopefully giving it to him, it also brings his breath back.

The dance steps that you see represent different movements in nature, whether it has to do with the wind in a circular movement or the currents of the ocean in a circular movement. At the end of each of the dances that we do, we give the name of the person that the dance is dedicated to. So it’s He inoa no Hi‘iaka! It’s a name song for Hi‘iaka. Or He inoa no Pele, a name song for Pele. So there is a sense of who this song goes back to.

Together, the two sisters co-directed Holo Mai Pele and Kamehameha Pai‘e’a (a dance/drama about the Warrior Chief Kamehameha), and co-founded both Hika‘alani, a Hawaiian Cultural Protocol Group, and Puana, a Native Hawaiian organization established for script writers of stage, film and video.

Their many awards include: National Endowment for the Arts Fellowship Award, Recognition Award for Traditional Dance by the State Foundation on Culture and the Arts, Prestigious Award for Preservation of Hawaiian Language, Dance and Chant by State Council of Hawaiian Heritage, Recognition of Excellence of Dance by the Hawai‘i State Dance Council, The Governor’s Award for Distinguished Achievement in the Arts, and Nä Hōkū Hanohano Award for Best Hawaiian Language album of the Year for Uwōlani in 1999.
SECTION 3:  
Holo Mai Pele: The Story

THE BACKGROUND OF THE PELE LEGEND

From the east the woman Pele arrives  
From the land of Polapola,  
From the red rising mist of Kane,  
From the blazing clouds in the heaven,  
From the billowing clouds of the sunrise,  
The woman Pele erupts in Hawai'i.

Every culture has its defining myth: the Indians have their Mahabharat, the Greeks their Homeric Odyssey. For the Hawaiians, perhaps no myth is more central than Pele and Hi'iaka, the story of the Fire Goddess Pele and her enduring rivalry with her sister, Hi'iaka.

Weaving archetypal themes of creation, love, betrayal and heroic redemption into a single sweeping drama, this ancient body of chants, passed down through countless generations, still has significance today as it traces the very lineage of the Hawaiian people and illuminates their powerful relationship to the land.

Sibling rivalry, a story as old as the tale of Cain and Abel, lies at the heart of the drama. But it is at the same time the story of one goddess' awakening into selfhood.

The legend begins by introducing the two sisters, Pelehonuamea and Hi'iaka, whose family had migrated across the seas to dwell in the domain of the fiery volcano Kilauea on the island of Hawai’i. Events are set in motion when Pele wishes to find her lover Lohi’au and commands her younger sister, Hi'iaka, to fetch him. Before she leaves on her errand, Hi'iaka is given the gift of hula, and she in return entrusts to Pele the care of her beloved ‘ōhi’a groves. ‘Ōhi’a trees and their fragile, brilliantly-colored flowers are emblematic of Hi’iaka.

The guileless younger sister sets out on her journey and battles, in succession, demons, death and the seduction of lust. She encounters relatives and others who, charmed by her innocence and character, reveal to her the genealogy of the Pele clan. Hi’iaka grows in strength with each encounter and soon claims her full stature as a goddess—she becomes one who takes and restores life. However, nothing can fully prepare her for the consequences of falling in love with Lohi’au.

Soon enough, Pele discovers the lovers, and in a fit of vengeance, destroys all things beloved by Hi’iaka: she kills Lohi’au and burns her sister’s ‘ōhi’a groves to the ground. Faced with this profound betrayal, Hi’iaka undergoes a painful loss of innocence. Yet, it is this very loss which ultimately frees the goddess to stand up and face Pele in battle.

The epic struggle of Pele and Hi’iaka is played out to this day in the ongoing tension and balance of natural forces. After each eruption, lava flows destroy what life lies in their paths, but before long, they become beds for ‘ōhi’a seedlings. In the Hawaiian cosmology, Pele and Hi’iaka comprise the eternal cycle of destruction and renewal that drives creation.

THE STORY BEGINS...

The saga begins when Pele sends Hi’iaka to the island of Kaua’i to fetch her lover, the handsome chief, Lohi’au. Before Hi’iaka undertakes the journey, Pele promises her that she will protect Hi’iaka’s precious forest of lehua blossoms. Pele warns Hi’iaka not to entice or fall in love with Lohi’au. She then asks her to perform the Hula before she leaves. Hi’iaka’s simple dance imitates the movement of the wind in the trees and the undulating tide of the sea.

Ke ha’a là Puna i ka makani là  
Ha’a ka ulu hala i Kea’au  
Ha’a Hā’ena me Höpoe  
Ha’a ka wahine  
‘Ami i kai o Nanahuki ē  
Hula le’a wale a i kai o Nanahuki ē  
‘O Puna kai kuwā i ka hala  
Paepae ka leo o ke kai  
Ke lū là i nā pua lehua  
Nānā i kai o Höpoe ē  
Ka wahine ‘ami i kai o Nanahuki ē  
Hula le’a wale a i kai o Nanahuki ē  
He inoa no Hi’iaka!

English translation:  
Puna is dancing in the wind  
So are the hala groves of Kea’au  
Hā’ena is dancing with Höpoe  
The woman is dancing  
Swaying down by the sea of Nanahuki  
Dancing joyfully at the sea of Nanahuki  
The voice of Puna’s sea resounds through the hala groves  
The din of the sea drifts ashore  
The lehua trees cast their blossoms
ATTACKED BY A GIANT REPTILE

At the edge of the dense rainforest of Pana‘ewa, Hi‘iaka and her traveling companion Pä‘üopalai are joined by Wahine‘ōma‘o. The women are confronted by a giant reptile as they enter his domain. He threatens to eat them. Hi‘iaka and her companions call upon Pele and the other gods to assist them. They wage battle against the reptile until he is defeated.

Kūlia e Uli ka pule ka lama ola
Kūlia i mua, i ke kahuna
Kūlia i Ke‘aloihilani
E ui aku ana a u
I kupua o luna nei e
‘O wai kupua o luna nei e?
‘O ‘Ilio‘ehu, ‘o ‘Iliomeaokalani,
‘O Kükeaokí, ‘o Kükeaoopoko
‘O Kükeaoloaokalani
‘O Kükeaokwaiwihi‘ulaokalani
Ua ka ua, kahi wai a nā hoali‘i
O nei ka pali ma Kōwawā
‘O Kūpina‘i, ‘o Kōwawā, ‘o Kūhailimoe
‘O Ha‘iha‘ilauāhea, ‘o Mauakeali‘ihea
Kanaka loloa o ka mauna
‘O Kūpulupulu i ka nahele
‘O nā akua mai ka waokele
‘O Kulipe‘enuiāhaua
‘O Kïkë‘alana, ‘o Kauahinoelehua
‘O ke kahuna i ka puuko o ke ahi
‘O ‘I‘imi, ‘o Lalama
Ku‘i ke ahi, ka hekili
Nei ke ʻōla‘i, ‘olapa ka uila
Lohe ‘o Kānehekili
Ikiiki ka malama iā Kaulua
‘Elua wahine i hele i ka hikina a ka Lā
‘O Kumukahi lāua ‘o Ha‘e‘a‘e
Ha‘e‘a‘e ka moe o Kapō‘ulakāna‘u he ali‘i
E ho‘i e komo i kou hale
‘O Ke‘aloihilani
E ‘au‘au i kou ki‘owai kapu
‘O Pōnahakeone

English translation:
O Uli, give heed to this prayer
From the call of your priest
Stand in your heavenly court
I am inquiring of you
The gods above
What are the names of the gods above?
The Dark Dog Cloud of the Sky
The Yellowish Dog Cloud, the Reddish Dog Cloud
The Small Kü Cloud, the Short Kü Cloud
The Long Kü Cloud in the Sky
The Red, Blinking Kü Cloud of the Sky
The rain falls, the waters of the royal clan
The cliffs at Kōwawā tremble
Kūpina‘i, Kōwawā, Kūhailimoe
Ha‘iha‘ilauāhea and Mauakeali‘ihea
They are the tall ones of the mountain
Kūpulupulu resides in the forests
Along with the other forest deities
Kulipe‘enuiāhaua
Kïkë‘alana, Kauahinoelehua
The priests in the heat of the flames
‘I‘imi, Lalama

The fires rage, the thunder peals
Earthquakes tremble, lightning flashes
Kānehekili shall hear
Causing the month of Kaulua to become sultry
Two women have gone to the Sun’s eastern gate
At Kumukahi and Ha‘e‘a‘e
The dreams of Kapō‘ulakāna‘u are filled with desire
Come and enter your house
Ke‘aloihilani
To bathe in your sacred pool
Called Pōnahakeone
Drink from your ‘awa cup
The dark ‘awa of the gods
To placate Moehaunaiki
Then enter the house of Pele

THE ‘AWA DRINKING CEREMONY

The goddess Hi‘iaka and Wahine‘ōma‘o travel to the island of O‘ahu. There Hi‘iaka is welcomed with an ‘awa drinking ceremony to honor the female deities of creation and procreation. Photo by Carl Helner.
‘O Pele là ko‘u akua  
Miha ka lani, miha ka honua  
‘Awa i kū, ‘awa i lani, kēia ‘awa  
Ka ‘awa nei o Hi‘iaka,  
I kū ai, kū i Mauliola  
I Mauliola he ‘awa ka‘uulola ē,  
No nā Wāhine e kapukapu kai ka ‘awa

**English translation:**

Pele is my god  
The heavens are silent, the earth is silent  
This ‘awa has been uprooted and consecrated Hi‘iaka’s ‘awa  
Growing in Mauliola  
Where one can find the kauluola ‘awa  
The women are purified to partake of ‘awa

---

**FACING THE TASK AHEAD**

Hi‘iaka stands on the edge of a cliff looking towards the island of Kaua‘i. Watching the ocean dash against the bluff below, she is reminded of the task ahead, to find Pele’s lover, Lohi‘au.

---

Kū‘u akua i ka hale hau  
Hale kanaka ‘ole  
E noho ana i ke kai o Ma‘akua  
Ālai i ke ki‘ōhu‘ohu ē  
Penei wale nō ka iki akua  
Auē ku‘u akua ē!

**English translation:**

My god who dwells in the house of hau  
A house not made for man  
Situated by the sea of Ma‘akua  
Hidden by the mist  
The gods of lesser status reveal themselves  
Alas, my god!

---

**HI‘IAKA RECEIVES A RUDE WELCOME**

Hi‘iaka and Wahineʻōma‘o reach the island of Kaua‘i and seek the home of a gifted seer, keeper of Pele’s history. But only his wife is at home noisily pounding her kapa cloth. Hi‘iaka requests permission to enter her home, but the woman feigns indifference. Her haughty rudeness receives a sharp rebuke from Hi‘iaka.

---

‘O kaua a Pele i haka i Kahiki  
I hakaka ai me Nāmakaokaha‘i  
Mahuka mai Pele i Hawai‘i  
Mahuka Pele i ona ‘ōnohi  
I nā lapa uila  
E lapa i nā mahina ē  
‘Eli‘eli kau mai  
He kai moe nei no Pele  
No ke akua  
He kai ho‘olale i nā moku  
Ha‘i aku kai i Hanakahi  
I ke one o Waiolama i luna  
Ako ‘ia ka hale a ke akua  
Ke amoa là ke koi  
Ke akua là i ukā  
Haki nu‘anu‘a mai ka nu‘u mai Kahiki  
Popo‘i aku i ke alo o Kilauea  
Ke kai huli i ke alo o Papalauahi  
Kanaka hea i ke ala  
Kou pua‘a kanu wahine kui lehua

**English translation:**

Mount Kaua‘i  
The mountain stands tall in the calm  
Mount Wai‘ale‘ale in Wailua  
Pulling toward the heavens  
The Kawaikini ditch  
Is obstructed by Nounou  
Kaipuha‘a is hidden  
As well as the expanse above Kapa‘a  
Do not suppress your voice  
There is no answer to my request.
Ka uka i ʻOlaʻa, koʻu moku lehua
I ke alo o Heʻeia, ʻo Kukuʻena
Komo i ka lauwili nā hoaliʻi
I ka nahele o Puna
Eia mākou, kou lau kāula lá
ʻEliʻeli kau mai!

**English translation:**
This is for Pele’s battle that she fought in Tahiti
The battle she fought with Nāmakaokahaʻi
Pele fled to Hawaiʻi
She fled with her eyes
The lightning
Flashing like the moon
May a profound reverence alight
A calm sea for Pele
For the goddess
An encouraging current comes to the island
A breaking sea at Hanakahi
Upon the sand at Waiolama
The house of the goddess was thatched
The axe carved
To the goddess in the uplands
While the waves from Tahiti piled high
Inundating the face of Kīlauea
Then the sea turned toward Papalauahi
A human voice calls
The woman strings lehua at your garden
In the uplands at ʻŌlaʻa is our lehua forest
At Heʻeia is the woman, Kukuʻena
Enter into the fellowship of chiefs
In the forest of Puna
Here we are, your prophets
May a profound reverence alight!

**THE RESURRECTION OF LOHIʻAU**

The seer reveals to Hiʻiaka that Lohiʻau has died because of his
overcoming desire to be with the goddess Pele. In a cavern in
the sea cliffs, Hiʻiaka discovers Lohiʻau’s body. Chanting
powerful prayers to her gods and using medicinal herbs and
sacred water, Hiʻiaka entices Lohiʻau’s spirit to re-enter his
body, but the powerful prayers sap her strength. Her stamina
and mana are tested as she gains the experience of giving life.

ʻO ‘lliouli, ʻo ʻlliomea,
ʻO Kākeaoʻāpīhapaikalani
ʻO ke kanaka o ka mauna
ʻO nā hoa o ka ulu lá’au
E kū ai, e hina ka ʻōmaka e pule
No ke aloha i kono, haele māua
I ‘ike aku au i ka uē ‘ana iho ē
ʻEliʻeli kapu, ʻeliʻeli noa, ua noa!
Kahe ka wai o nā hoaliʻi
ʻO nā wahine i kapa kū, i kapa ʻeleʻele
Na ke aloha i kono e hele
Hele maila au, ʻo Hiʻiaka
I ke aloha a ka hānau
Hānau ke ola
A ola, a ola ē!
Ke hoʻoulūau e, Kānekapōlei i mua
I o ulu kini o ke akua
ʻO Hiʻiaka au lá, ʻo ke kāula a ke kahuna
Nānā i hana, nānā i hoʻoulū
A hoʻoulū au i ke ola, a he ola nō
He ola hoʻi kou, e Lohiʻauipo i Hāʻena
A ola hoʻi he ola
O hoʻoulū ʻoe, o ʻinana ʻoe
Hōʻinana i ke ola
Hoʻopuʻepuʻe anā ʻoe i ka wai
I ka wai hua, ka wai ola a Kāne, i wai hua
Haʻi pua o ka nāhelehele
Haʻi hana mailo o ka wao
Hoʻoulūulu lei hoʻi o Laka
ʻO Hiʻiaka kāula mana ia ē
Nānā i hoʻoulūulu nā maʻi
A ʻaʻe, a ulu, a noho i kou kahu
Eia ka wai lá he wai ola
E ola hoʻi ē.

**English translation:**
Hearken, O Uli
This prayer for life placed before the priest
Resting in your heavenly court
Who is this deity known as Kupukupu?
Dark Dog Cloud, Reddish Dog Cloud
The Kū Clouds that fill the Sky
The man of the mountain
And his companions of the forest
Let silence descend for this prayer
We have come at your invitation
To witness the tears
The kapu is set, and released!
The waters of the gods flow
The women adorned in the black kapa
My beloved one has invited me to come
I, Hiʻiaka, have come
Because of my love for my sister
Grant this life
So that he may live!
This is a prayer for inspiration for you, Kāne of the Dark
Depths
Before the myriad gods
I am Hiʻiaka, the prophet of the priest
It is my duty to inspire
To inspire life, and life has come
Lohiʻauipo of Hāʻena is granted life

Kūlia e Uli
Ka pule ka lama ola i mua o ke kahuna
Kaulua i Keʻalohilani
ʻO wai Kupukupu?
He has life, he lives
Inspire and stir
Animate life
Animate the waters
The waters from above are pure waters
The flowers of the forest are plucked
The maile of the forest are stripped
Offering a lei for you, Laka
Is the powerful seer, Hi‘iaka
She has cured all illness
Come and inspire your servant
Here is the water of life
It is for you to grant life.

A COURTSHIP GAME LEADS TO REVENGE

Hi‘iaka, Wahine‘ōma‘o, and Lohi‘au begin their journey back to the island of Hawai‘i. Upon their arrival on the island of O‘ahu, they are invited as honored guests to participate in kīlu, a courtship game that encourages procreation. Hi‘iaka, overcome with desire, dreams of making love to Lohi‘au. Meanwhile, Pele grows impatient waiting for the return of Hi‘iaka and Lohi‘au. She imagines they have already made love. In revenge, Pele destroys Hi‘iaka’s lehua forest.

Ke ahi makapä i ka lâ
‘Ōwela kai ho‘i o Puna
Mālamalama kai o Kūkī‘i
Kū kī‘i a ka pō i Ha‘eha‘e
Ka ulu ‘ōhi‘a i Nānāwale
A nānā aku nei he mea aha ia
A nānā aku nei he mea lilo ia.

English translation:
The blazing fire raging in the sun
Glowing at the sea of Puna
Brightening Kūkī‘i
Standing erect as ki‘i in the night at Ha‘eha‘e
The ‘ōhi‘a forests of Nānāwale are visible
What is the meaning of this vision?
It means that everything is destroyed.

HI‘IAKA PREPARES TO DESTROY PELE

When Hi‘iaka sees her forest in ashes she is enraged. She makes love to Lohi‘au, then gathers all of her strength, knowledge and power to destroy Pele, her older sister who once nurtured her.

Wāhia ka lani, ne‘e Hi‘iakaika‘ale‘i,
Ne‘e Hi‘iakaika‘alemoe,
‘O Hi‘iakaikapa‘ikauhale,
Hi‘iakaikapua‘ena‘ena,
Hi‘iakaikapualau‘i
‘O Hi‘iakanoholae,
Hi‘iakaikawāwahilani,
Hi‘iakaikapoliopele, hālanalana waimaka ē

English translation:
The heavens split, Hi‘iaka Rough Waves moves on
Hi‘iaka Calm Waves moves forth
Hi‘iaka of the House Thatching
Hi‘iaka of the Red Flowers,
Hi‘iaka Flower of Ti,
Hi‘iaka Sits on Headland,
Hi‘iaka Breaking the Sky
Hi‘iaka in the Bosom of Pele, tears flow.

THE GODS INTERVENE

Hi‘iaka’s strength is immense. She strikes at Pele’s weaknesses. But because to destroy Pele is to destroy the creator of land, the older gods stop the battle.
‘O ke ala kai a Pele i hele ai
E hele ana e kini maka o ka là o Hu’ehu’e
E nānā ana iā lua o Hualalai
Aloha mai ka makani o Ka’ū
He aha là ka pāʻū o ka Wahine
He palai, he lauʻi ka pāʻū
Hāʻohepa o ka Wahine, e kini ē
Haʻaʻaʻa i luna ke kahi o ka mahina
Pau wale ke aho i ke akua lehe ‘oi
Makaʻu wale au i ke akua lehe ‘ama
Ua noa ka ‘āina i ka pōkē iki, i ka pōkē nui
I ka hakina ‘ai, i ka hakina ʻiʻa
I kou hakina ʻai iā Kulipeʻe i ka lua là
Ma ka holo uka, ma ka holo i kai
Ua noa ka ʻāina a ke akua
Ua noa ka ʻāina a ke akua.

English translation:
If there is fault, jealousy, strife, or conflict
Then you two should fight
The Woman emerges from her pit
From her river of sulfur
From the land of Kāne
Kānelauʻāpua rules over his land
An inquiry is posed, For whom is the canoe?
For the enemy, ‘Aimoku Wahine
Who questions her younger sisters
The comrades attack
The heavens flash
Kauilanuimākēhaikalani
Attack until the earth turns
Under the dark sea and light sea
Pele voyaged on the seas
Traveling to the ray of the sun at Huʻehuʻe
Glancing at the summit of Hualalai
The winds of Kaʻū are inviting
What type of skirt does the Woman wear?
Her skirt is made up of palai ferns and ti leaves
That is what is bound upon her
In a crescent shape similar to the moon
My patience with Pele is over
I fear the goddess with the gaping mouth
The land is freed in the onslaught
In the remains of food
The leftovers of Kulipeʻe of the crater
The uplands and lowlands
The land of the goddess is freed
The land of the goddess is freed.

HIʻIAKA DISCOVERS HER DEITY

A truce is reached. Hiʻiaka is now equal in power to her sister and takes her place in the realm of the gods. At the end of the story, she finds that she is as great a deity, as great a goddess as her sister Pele, who makes land. And they’re able to match each other’s skill and each other’s god-like qualities.
SECTION 4: Classroom Resources

These lessons are appropriate for students in grades 6-10.

Lesson 1: Genealogy

As with Pele and members of her family, the genealogical linkage of an individual to a group of people and a particular place of setting is unique and maintains a historical passage to one’s own future. In this lesson, students will study the genealogy in the film *Holo Mai Pele*, conduct research on their own family’s history, and create heraldries using symbols they have devised.

OBJECTIVES:

Students will:

- be familiar with their own genealogical linkages;
- make connections between themselves and their families, their communities, and their environments;
- conduct research on personal family, land origination, and travel;
- write genealogical stories of their families;
- reflect on their everyday experiences and personal beliefs;
- appreciate who they are and their own place of setting;
- reflect on historical events of their own families;
- use language and literature to gain insight into their own and other’s lives, and build understanding of different cultures, including value systems, languages, traditions, and individual perspectives;
- make connections between family and objects in the environment and meanings of such items to family;
- utilize significant items in the creation of symmetrical design representing historical, familial, communal, and environmental relationship to the individual (heraldry);
- strengthen familial and communal binds amongst its members;
- express their own feelings and thoughts on historical and current topics of interests to them and to others.

MATERIALS NEEDED:

- Tape of *Holo Mai Pele*
- Family Members
- Poster Board
- Markers

PROCEDURES:

1. If tape is available, view *Holo Mai Pele*. You can also use this website’s summary of the Pele legend, poetry excerpts, and video clips, which can be found at *Holo Mai Pele* - The Story. In groups of 2-3, have students write relational events between characters and their environment. Who are these characters? What are the relationships between these characters? What is happening between these characters?
2. Review the essays on Hawaiian Culture, Hawaiian Mythology, and The Hula to place the dance in historical context.
3. Describe a “heraldry” to students. What is the significance of “heraldry” and the symbols that exist on the “heraldry”?
4. Have students create symbols that they think represent what they viewed on the videotape focusing on relationships of characters, significant items or tools used, actions of characters, environment, etc.
5. Students will display these symbols on a heraldry-shape that students decide to use.
6. Students will share their heraldries with the rest of the class and display them.
7. Students will go home and gather information regarding their own families. Students will conduct short interviews with members of his/her family and identify major events that are closely related to the family and its members.
8. Students will develop symbols representing what was gathered focusing on individual members, their personalities, major historical events that have occurred within their families.
9. Students will create a heraldry of their family using the symbols that they have devised.
10. Students will share their heraldries with the rest of the class and display their heraldries.

ASSESSMENT:

Student will complete two heraldries:

1. Focusing on the videotape, *Holo Mai Pele* and
2. Their own family.

As a class, criteria will be developed using the following:

1. Presentation
2. Use of accurate information
3. Adequate research completed
4. Use of different resources
5. Ability to articulate meaning of heraldries
EXTENSION ACTIVITIES:

1. Students will create a family tree utilizing information gathered.
2. Students will create a map of origin of family members.
3. Students will develop a pie graph displaying the ethnicity of themselves in percentages.
4. Students will research the social, historical, economical, and political aspects of the place of origin of their own family.

RELEVANT CURRICULUM STANDARDS:

This lesson correlates to the following McCrel K-12 Standards, located online at: www.mcrel.org/compendium/browse.asp.

Language Arts Standards

Writing
- Uses the general skills and strategies of the writing process
- Uses the stylistic and rhetorical aspects of writing
- Uses grammatical and mechanical conventions in written compositions
- Gathers and uses information for research purposes

Reading
- Uses reading skills and strategies to understand and interpret a variety of literary texts

Listening and Speaking
- Using listening and speaking strategies for different purposes

Viewing
- Uses viewing skills and strategies to understand and interpret visual media

Media
- Understands the characteristics and components of the media

Historical Understanding Standards
- Understands and knows how to analyze chronological relationships and patterns
- Understands the historical perspective

Thinking and Reasoning Standards
- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based on identifying similarities and differences
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Lesson 2: Oral History and Timeline

Holo Mai Pele chronologically displays the events of Pele from her arrival to Hawaii, through her battles, her relationships, her victories and her despairs. This lesson helps students to gain a clear understanding of components of specific historical events through personal and family experiences and beliefs and to put such into perspectives that allow for more informed decision making to take place. Students will create a chronological timeline for the events in Holo Mai Pele, then gather oral histories to create both a personal and familial timeline.

OBJECTIVES:

Students will:
- increase primary resources for classroom project focuses;
- make connections between student and their family, their community, and their environment;
- foster and improve positive communication and social skills;
- understand and utilize the inquiry process of questioning and cueing;
- understand first-hand the economic, social, aesthetic, and political components of their own family and community;
- reflect on their own everyday experiences and personal beliefs;
- appreciate who they are and their own place of setting;
- use language and literature to gain insight into their own and other's lives, and to build understanding of different cultures, including value systems, languages, traditions, and individual perspectives;
- identify and evaluate the aspects of accuracy, bias, point of view, and timeliness in information in the form of oral histories;
- use social and interpersonal skills in discussing and understanding varied opinions and opposing viewpoints;
• analyze and evaluate situations and characters to build understanding of self and others and make judgements;
• express their own feelings and thoughts on historical and current topics of interest to them and to others;
• comprehend and interpret oral messages on a variety of topics by listening, observing, reading, and discussing.

MATERIALS NEEDED:
• Tape of Holo Mai Pele
• Family Members
• Roll of freezer paper
• Markers
• Ruler
• Tape Recorder/Tape

PROCEDURES:
1. If tape is available, view Holo Mai Pele. You can also use this website’s summary of the Pele legend, poetry excerpts, and video clips, which can be found at Holo Mai Pele - The Story. In groups of 2-3, have students write in chronological and sequential order their interpretation of what is happening in the story. Students are to identify major events of the story.
2. Review the essays on Hawaiian Culture, Hawaiian Mythology, and The Hula to place the dance in historical context.
3. Describe or review the purpose of a timeline. What can a timeline depict? What symbols are used on the timeline? What examples of a timeline exist?
4. Students in their groups will develop a timeline displaying the major events of the story. Students will decide that they will use words, pictures, or symbols as representations of these events, characters, etc.
5. Students will share their timelines with other members of their class and display their timelines in the classroom if allowed.
6. Students will reflect on their own lives and write major events that they remember. They will gather pictures, "artifacts" of their own lives and display them on a timeline. Students will share their individual timelines of their own lives with other members of their class and display their timeline in the classroom if allowed.
7. Students will choose members of his/her family in conducting an oral history of their own family. Students will use the inquiry process in identifying between 20-30 questions focusing on their own family and events that they feel are significant.
8. Students may choose to record the oral history.
9. Students will transcribe the questions and responses on a piece of paper.
10. Using the information given by family members, students will create a timeline of their family. Students may decide to use words, pictures, or symbols.

ASSESSMENT:
Student will complete three timelines:
1. Focusing on the Videotape, Holo Mai Pele,
2. Themselves, and
3. Their families.

As a class, criteria will be developed using the following:
1. Presentation
2. Use of accurate information
3. Adequate research completed
4. Use of different resources
5. Ability to articulate meaning of heraldries

EXTENSION ACTIVITIES:
• Students will create a map of origin of family members.
• Students will research the social, historical, economical, and political aspects of the place of origin of their own family.
• Students will practice the creation of timelines with literature, major historical events, etc.
• The class will maintain a timeline of their school year.
• Students will maintain an individual timeline of themselves throughout the school year.

RELEVANT CURRICULUM STANDARDS:
This lesson correlates to the following McCrel K-12 Standards, located online at: www.mcrel.org/compendium/browse.asp.

Language Arts Standards
Writing
• Uses the general skills and strategies of the writing process
• Uses the stylistic and rhetorical aspects of writing
• Uses grammatical and mechanical conventions in written compositions
• Gathers and uses information for research purposes

Reading
• Uses reading skills and strategies to understand and interpret a variety of literary texts

Listening and Speaking
• Using listening and speaking strategies for different purposes

Viewing
• Uses viewing skills and strategies to understand and interpret visual media

Media
• Understands the characteristics and components of the media
Historical Understanding Standards
- Understands and knows how to analyze chronological relationships and patterns
- Understands the historical perspective

Thinking and Reasoning Standards
- Understands and applies the basic principles of presenting an argument
- Understands and applies basic principles of logic and reasoning
- Effectively uses mental processes that are based on identifying similarities and differences
- Understands and applies basic principles of hypothesis testing and scientific inquiry
- Applies basic trouble-shooting and problem-solving techniques
- Applies decision-making techniques

Geography Standards

Environment and Society
- Understands how human actions modify the physical environment
- Understands how physical systems affect human systems
- Understands the changes that occur in the meaning, use, distribution and importance of resources
- Understands how geography is used to interpret the past

Places and Regions
- Understands the physical and human characteristics of place
- Understands the concept of regions
- Understands that culture and experience influence people's perceptions of places and regions

SECTION 5: Questions for Discussion

THE PRESERVATION OF CULTURE

1. How can cultural traditions be maintained in today's society?
2. Can traditions flourish outside of their country of origin?
3. What traditions are important to your family and how are they being passed on?
4. What is your cultural identity and how does it relate to your ethnicity?
5. What defines "traditional"? What is the relationship between tradition and innovation?

To read other responses to these questions, visit the Holo Mai Pele website at http://www.pbs.org/holomaipale/a/1.

SECTION 6: Additional Resources

Holo Mai Pele is available on both home video cassette for $19.98, and as a beautiful companion book for $21.95, plus shipping.

To order call 1-800-336-1917 or write to:

WNET
P.O. Box 2284
South Burlington, VT 05407

Educational video cassettes for $99.00 and the companion book are available from:

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1-800-336-1917 or
www.nativebookshawaii.com
SECTION 7:
Production and Website Credits

Production Credits

Created By
Paulani Kanaka’ole-Kanahele
Nālani Kanaka’ole

Tatge/Lasseur Productions, Inc.

Produced By
Dominique Lasseur
Catherine Tatge

Directed By
Catherine Tatge

Director of Photography
Tom Hurwitz

Lighting Designer
Alan Adelman

Editor
Joel Katz

Chants & Stories Adapted By
Mahealani Dudoit

Narrator
Luana Busby-Neff

HÄLAU O KEKUHI

Additional Choreography By
Kekuhi Kanakahele-Frias
Huilhi Kanakahele-Mossman

Dancers
‘Iliahi Anthony
Shannon Corpus
Kaipo Frias
Hoku Ho’opai
Ku’ulei Higashi
‘Akolea Ioane
Hi’aloha Kahalewai
Mele Kahananui
O’Hilipua Kaikaina
Paulani Kalauli
Kau’i Kanaka’ole
Kehau Nelson-Ka’ula
Aolani Madarang
Kau’i Marquez
Maila Sabado Halprin
Kaumakaiwa Santiago
Auli‘ilani Shaw
Kuha‘o Zane
Vicky Kawai’ula Kobayashi

Children Dancers
Keahialaka Ioane
Kawehipua Kaikaina
Luka Mossman
Kauila Santiago
Kialoa Mossman

Kapa Pounder/Chanters
Hokulani Kaikaina
Chanter
Keith “Kika” Nohara

Props
Marcia Johansen
Na’ea Nae’ole

Assistant To Pua
Hokulani Kaikaina

Technical Director
Eric Stack

Associate Director
Kim Anway-Anastasia

Associate Producer
Dalvi Waller

Production Coordinator
Rachel Connolly

Location Coordinator
Debra Kee Chong

Production Management Consultant
Irish Barber-Kanaka’ole

Production Assistant
Lara Reynolds

Camera & Crane Operator
Ronnie Smith

Camera Operator
Doug Olivares

Assistant Crane Operator
Brenda Smith

Video Engineer
Mitul Patel

Video Assistants
Chuck Baughn
Thomas Haley
Mark “Kiw’i” Kalaugher

Audio Engineer
Michael Brown

Head Sound
Charles Roberts

Gaffer
Eric Lebuse

Head Electric
Arnes Scott

Electric
Eric Lebuse
Eric Kanaka’ole
Phil Miller
Dan Rosner
Ramsay Sandelin

Electric/Spot
George Akana
Dave Wallace

Head Carpenter/Steward
Al Omo

Carpenters
Guy Aiu
Glen Boyer
Lukas Seno
Kim Shipton

Carpenter/Electric
Don Wheeler

Fly
Pat Cizinha
Matthew Lyons
Alena Ryder

Dolly Grip
Eric Kanaka’ole

Set Designer
Gordon Svec

Blue Screen Engineer
Bob Kertesz

Stage Coordinator
Mary J. Lewis

Assistant To The Director
Shane Seggar

Head Makeup Artist
Camille Hendrickson

Key Makeup Artists
Tania Kahale
Karen Preiser

Massage Therapist
David C. Lewis

Footage Researcher
Lisa Altieri

Additional Location Footage
Ken Libby

Stock Footage
BBC
Moana Productions
Na Maka O Ka ‘Āina
Tropical Visions

Production Assistants
Mary “Tuti” Baker
Anthony “Chuckie” Buchanan
Celia Calvo
Frances Kaakimaka
Lamond Kanoho Kanaka’ole
David Ray Mulinix
Misa Tupou

Volunteers
Lixian Loong
Alyssa Miller
Sergio Kapu

19
HILO CREW

Gaffer
Anthony "Tweed" Johnson

Sound
Jim Swearingen

Generator Operator
David Gale

Production Secretary
Aliza Pressman

Production Office Intern
Anna Moore

Production Comptroller
Pat Bee

Online
Powerpost

Sound Editing
Paul Furedi

Sound Mixer
Mike Fisher

Sound Effects
Stuart Argabright

Still Photographer
Carl Hefner

Publicist
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Marketing & Station Relations
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Aston Hotels & Resorts
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Big Island Film Office
KHET - Hawai'i Public Television
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Executive Producer
Pacific Islanders In Communications
Carlyn Tani

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SONNET DUNSTAN Media Group, LLC
www.sonneuttndunstan.com
P.O. Box 150695
Alexandria, Va 22315
1-866-832-SDMG (7364)

Producers
Dan Sonnett
Deborah Dunstan

Art Director
Shannon Sonnett

EDITH KANAKA'OLE FOUNDATION
The Edith Kanaka'ole Foundation is a non-profit organization based in Hilo, Hawai‘i, whose mission is to promote Hawaiian cultural practices.

PACIFIC ISLANDERS IN COMMUNICATIONS
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