

SchoolTime 05/06



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

1906
Centennial Season
2006



Study Guide

Nā Lei Hulu I Ka Wēkiu

Friday, March 17, 2006, at 11:00 a.m.

Zellerbach Hall

Welcome



March 3, 2006

Dear Educator and Students,

Welcome to *SchoolTime*! On **Friday, March 17, 2006**, at **11:00 a.m.**, you will attend the *SchoolTime* performance by the dance company **Na Lei Hulu I Ka Wekiu** at Zellerbach Hall on the UC Berkeley campus.

This San Francisco-based dance company thrills audiences with its blend of traditional and contemporary Hawaiian dance, honoring tradition while bringing hula into the modern realm. Na Lei Hulu I Ka Wekiu features a wonderful variety of hula dances from traditional to contemporary.

This study guide will prepare your students for their field trip to Zellerbach Hall. Your students can actively participate at the performance by:

- OBSERVING how the dancers use their bodies
- LISTENING to the songs and instruments that accompany the dances
- THINKING ABOUT how culture is expressed through dance
- REFLECTING on their experience in the theater

We look forward to seeing you at Zellerbach Hall!

Sincerely,

Laura Abrams
Director
Education & Community Programs

Rachel Davidman
Education Programs Administrator



About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrates 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



Sponsors of Cal Performances Education and Community Programs

Cal Performances' Education and Community Programs are supported by California Arts Council, Walter & Elise Haas Fund, National Endowment for the Arts, The Wallace Foundation, The Zellerbach Family. Additional support is provided by Berkeley Community Fund, California Savings Bank, Citibank, East Bay Community Foundation, Robert J. and Helen H. Glaser Family Foundation, McKesson Foundation, The San Francisco Foundation and Union Bank of California.

SchoolTime Study Guide

Na Lei Hulu I Ka Wekiu

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1 Theater Etiquette



Be prepared and arrive early Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering can be heard throughout the theater—so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers Performers use concentration to focus their energy while on stage. If the audience is focused while watching the performance, the artists feel supported and are able to do their best work. They can feel that you are with them!

2 Setting the Stage

Learning Objectives

- Students will learn about Hawaiian cultural traditions
- Students will be able to distinguish 2 categories of hula dance
- Students will become familiar with Hawaiian terms used in the practice of hula

Pre-Performance Activities

Choosing at least one of these pre-performance activities will give your students a framework for their field trip experience and will allow them to better understand what they see on stage.

- Listen to Hawaiian music
- Look at a map and orient your students to the geographical location of the Hawaiian islands
- Discuss the differences between Hula Kahiko and Hula 'Auana

Questions to Think About During the Performance

Reviewing these questions with your students prior to the performance will prepare them for their experience in the theater. Students who are familiar with the vocabulary, concepts and themes they will encounter on stage are much more likely to enjoy and understand the performance.



- What do you notice about the way the dancers move? What are some characteristics of hula dancing?
- How do the dances inform about Hawaiian culture? What did you learn?
- How would you describe what you saw to a friend?

Vocabulary

Selected words are formatted in bold type and are listed in the margin, for students to define.

3 About the *SchoolTime* Performance

Na Lei Hulu I Ka Wekiu

Na Lei Hulu I Ka Wekiu (“the many-feathered wreaths at the summit, held in high esteem”) is a San Francisco-based dance company that uses hula to preserve and teach about Hawaiian culture. The company’s trademark *hula mua* style beautifully blends tradition with contemporary forms of hula. The company presents the dance in a theatrical format that incorporates narration. Their presentation provides a strong cultural context for understanding and appreciating hula as a living and evolving art form.

Highlights from the *SchoolTime* Program

MANU O’O (Mah-new-oh-oh)

This *hula kahiko* (traditional dance) is danced by the men. It tells the story of the ancient Hawaiian bird catchers. In traditional Hawaiian society, feathers were highly prized objects. The ancient Hawaiians did not work with any metals, since there were none to be found. Feathers were fashioned into valuable objects and treated like expensive jewelry. They were woven into leis, helmets, capes and images of certain gods.

The chant that accompanies *MANU O’O* speaks of the highly skilled and famed bird catchers who would wander the forest in search of birds with the brightest feathers. The bird catchers would study the nesting habits of the birds and place a sticky, sap-like substance on certain branches. When a bird would land on that particular branch, it would get stuck, at which time a bird catcher would climb the tree, pluck only a few feathers (they were not allowed to kill the bird or take too many feathers), remove the sticky substance from the bird’s claws, and set it free.

As you can see, collecting feathers was a long and **arduous** process! Making a cape for a high chief could take millions of feathers and over ten years to finish.

FIREMEN’S HULA

The *Firemen’s Hula* is one of the group’s favorite hulas. It was written in the 1960s to honor the brave men in the Honolulu fire department. What makes it more special is that



four of the company members (two of whom are women) are also firefighters. It is their dance!

THE FLOWER DUET

Some people will recognize this popular aria from the opera *Lakme*. It is danced in honor of King David Kalakaua, who was an important patron of the hula in the late 1800s.

KRISHNA HULA – “BOW DOWN MISTER”

This piece was inspired by an encounter that the dance troupe had with a group of Krishna devotees in Golden Gate Park. The music is by Boy George.

WAIOMINA (Why-oh-mee-nah)

This hula honors two of Hawaii’s most famous cowboys who entered a national rodeo championship in Wyoming (*Waiomina* in Hawaiian) in 1908 and came away with top honors.

arduous
aria
rodeo

These are just some of the highlighted pieces in the performances. The show is narrated throughout with more details explained before many of the dances are performed.



4 About the Artists: *Na Lei Hulu I Ka Wekiu*

Patrick Makuakane Kumu Hula/Director

Patrick Makuakane is the Kumu/Hula of the Hawaiian dance company, Na Lei Hulu I Ka Wekiu, based in San Francisco. He is a creative force in the hula world, and is well known for his innovative choreography. His artistry brings hula to a new level, creating new dimensions for the dance form. His hula productions are full theatrical experiences that are visually captivating.



Mr. Makuakane teaches traditional and contemporary forms of hula, and has also developed a unique style of hula, called *hula mua*, that provides a modern appeal to the dance form. *Hula mua* blends traditional hula movements with non-Hawaiian music, and creates a greater depth and accessibility to the dance form.

Mr. Makuakane was born and raised in Honolulu, Hawaii, and began dancing hula at age 13. He danced professionally and was a principal dancer with Na Kamalei. He has performed in locations throughout Hawaii, and for national audiences on *Good Morning America* in 1983, at Carnegie Hall in 1991, and at the Miss America Pageant in Atlantic City in 1992.

In 2001, he received the “Local Hero of the Year” Award from KQED-TV and Union Bank of California. This award is given annually to five distinguished Asian Americans/Pacific Islanders. It recognizes heroes for contributions they have made in their communities and for improving the quality of life throughout the San Francisco Bay Area.

Na Lei Hulu I Ka Wekiu

Founded in 1985, Na Lei Hulu I Ka Wekiu is committed to the preservation and education of the Hawaiian culture through hula. Its performance group includes 40 dancers and offers classes to students in the beginning and intermediate levels. The organization holds educational workshops throughout the year in Hawaiian language, history and arts and crafts.

The company's trademark *hula mua* style pays homage to tradition while bringing hula into a modern realm. In this unique style traditional indigenous elements are fused with contemporary music. This innovative approach showcases hula as a living and evolving art form.

Na Lei Hulu I Ka Wekiu's performances are given in a "talk-story" format that incorporates narration and dance to provide a rich cultural context in which to understand the hula.

Led by *Kumu Hula* Patrick Makuakane, Na Lei Hulu has enjoyed tremendous success in the Bay Area, garnering audience and critical acclaim with its theatrical hula shows.



5 About the Art Form: Hula

The hula tradition is far more than just dancing. In the indigenous Hawaiian culture, the dance was dedicated to Laka, goddess of hula.

Introduction

By Patrick Makuakane



Hawaiians have been practicing hula for thousands of years. Traditional chants and dances praise and honor ancient Hawaiian Gods as well as Hawaiian chiefs. Hawaiians felt a special **kinship** with their land and where they were raised, so many chants and dances honor their **homeland**. There are many chants that speak of the incredible beauty of each island. The ocean was considered a very important source for food and other important resources, therefore many chants and dances were created honoring the sea. Human emotions were also the subject of countless chants and dances in hula, with love being the most popular.

kinship

homeland

embellish

implements

conjunction

Hula in Traditional Hawaiian Society

In traditional hula, all dances are accompanied by chants or *mele (meh-lay)*, also described as poetic text. The chants are the stories, poems or songs, which give meaning to the dance. Many people say that the hula tells a story, but in actuality it is the chants or songs that tell the story. The hula is the movement that accompanies the chant and helps to **embellish** or **enhance** the story or song. There are many chants that can be performed without dancing, but in ancient Hawaii all dances were accompanied by chants.

Hula in traditional Hawaiian society was usually accompanied by some kind of percussive instrument. Two of the main instruments used to accompany hula were the *ipu (ee-pu)* or gourd and the *pahu (pah-hu)* or sharkskin-covered drum. Dancers also used a variety of hand held **implements** or instruments while they danced. Items such as feathered gourd rattlers, split bamboo rattlers and small rocks were often used in **conjunction** with certain kinds of dances while the dancers chanted to keep the beat and rhythm of each particular dance.



ipu (ee-pu)

There were sitting dances, kneeling dances, standing dances, dances with puppets, dances with a variety of instruments, dances done in a low squatting position close to the ground, dances with the body in a half-prone position, lying on the floor and dances accompanied by a variety of instruments.

Costumes

Contrary to popular belief, the grass skirt is not a traditional Hawaiian costume. It was introduced to Hawaii by laborers from the Gilbert Islands in the mid 1800s. In traditional dancing, ancient Hawaiian dancers wore *kapa (kah-pah)*, which is made from the bark of the mulberry tree. The bark was pounded repeatedly to produce thin folds of material that was pressed and beat together to form larger folds. The *kapa* was wrapped around the hips of the dancers (both men and women) like a skirt and tied together with some kind of rope or twine. A wide variety of greenery (ferns, leaves etc.) and natural elements such as seeds and shells were used to **adorn** the dancers as they danced. They wore these items around their heads and necks as *leis* and also around their wrists and ankles.



A Brief History of Hula

By Dr. Amy Ku 'uleialoha Stillman
Used by permission of PBS/Point of View

A hula dance is a choreographed interpretation of a poetic text. At the heart of a hula performance is the poetic text called *mele*; without a poetic text, there is no basis for the choreographed movement interpretation. Body movements combine **pictorial** hand and arm gestures with rhythmic lower-body patterns that are named.

The hula tradition is far more than just the dance. In fact, dances are the visual end products of a comprehensive cultural system presided over by hula's patron goddess, *Laka*. Religious rituals **dedicated** to *Laka* surround the training of dancers. The life of a hula dancer is **permeated** with prayers, offerings, and protocol. The plants used on the hula altar are also the basis for the *lei* **adornments** worn by dancers in performance.



Much traditional hula repertoire is dedicated to gods and ruling chiefs — who, in traditional Hawaiian society, were regarded as descendants of the gods on earth — cloaks much of the hula tradition with an aura of sacredness. Yet from its beginnings in mythic **antiquity**, the



adorn
pictorial
dedicated
permeated
adornments

hula has always also been a form of entertainment. One of the earliest recorded accounts of hula is in the **epic myth** of the volcano goddess Pele. In it, her younger sister Hi'iaka learns a dance from her friend, and performs it, much to Pele's delight.



Pele,
Goddess of Volcanos

After American Protestant missionaries converted Hawaiians to Christianity in the 1820s, the rituals of hula were maintained only in secret and by very few performers. The hula itself survived because its **adherents** maintained it underground, out of the sphere of missionary **censure** and **suppression**. In the 1870s, King David Kalakaua encouraged a revival of hula, and public performances flourished throughout the 1880s and 1890s.

By the early 1900s, the transformation of hula into general entertainment coincided with the rise of tourism. A new form of song that incorporated stringed instrument accompaniment and tuneful melodies, and subsequently the adoption of English-language lyrics, became more popular than the older chanted tunes accompanied solely by **indigenous** percussive instruments. This newer, westernized style of hula circulated widely, and eventually was subjected to distorted **stereotypes** in media and Hollywood movies that continue today.

A roots-inspired revival of hula in the 1970s has brought about a coexistence of the older indigenous style of hula, now called hula *kahiko*, alongside the widely recognized westernized style of hula now called *hula 'auana*.

1. HULA KAHIKO (Kah-hee-koh)

Traditional dances accompanied by chanting and percussive instruments such as gourds or drums. The chanting is rather **monotone**, executed without much note fluctuation. *Kahiko* means ancient, old or traditional.

2. HULA 'AUANA (Ow-won-uh)

Modern dances accompanied by singing and modern instruments such as *'ukulele*, guitar and bass. *Hula 'auana* was introduced in the late 1800s with the introduction of stringed instruments such as the guitar and *'ukulele*. The word *'auana* has an interesting meaning. It does not mean modern or contemporary (as many people believe). It means to wander or drift. The idea being that this kind of dance wandered away from the original sacred, religious intent of the early chants and dances that were practiced along with highly stylized ritual and ceremony. These dances employ a more carefree, light attitude and meaning than *Hula Kahiko*, which tend to have more of a **sacred** and religious nature.

antiquity
epic myth
adherents
censure
suppression
indigenous
stereotypes

monotone
wander
drift
stylized
sacred

The basic features defining these two contrasting hula categories are listed below:

Hula Kahiko	Hula 'Auana
"ancient"	"modern"
indigenous performance style	westernized performance style
tunes are chanted	tunes are sung
tunes are often not very melodious	tunes are melodious
multiple voices chant in unison	multiple voices harmonize
accompaniment is by indigenous percussion instruments	accompaniment is by stringed instruments such as guitar, 'ukulele, piano, bass, etc.
movement style of dance is vigorous	movement style is softer, fluid, languid
ostuming is indigenous; may also imitate late 19th-century photographs that show traditional skirts over western attire	costuming is often western apparel

KING DAVID KALAKAUA (Kah-la-cow-wuh)



King David Kalakaua ruled Hawaii from 1874 to 1891. He was **adamant** that the hula take its rightful place in the culture and did everything he could to create a place where the hula was respected and appreciated. After 50 years of suppression, the hula, once again became a **prominent** feature of the culture. Kalakaua loved everything Hawaiian: language, culture, philosophy, ideals and art. During his **reign** he struggled to keep all things Hawaiian alive and flourishing while his people **assimilated** into a new Western culture, which seemed to devalue traditional ways and methods. Today, many hula schools have a large collection of chants and dances dedicated to King Kalakaua because of his commitment to bring hula back to the people and the culture.

adamant
prominent
reign
assimilated

Kalakaua set the tone for hula to flourish once again in Hawaiian culture. Presently, there are hundreds of schools all over Hawaii, the continental United States and in other countries, where the art of hula is practiced.

HULA TODAY

People from a wide variety of cultural backgrounds, including very young children to the most senior members of the community, dance hula. Hula is danced everywhere you could imagine: from concert halls to street fairs, from grade schools to universities; from the opening of shopping centers to a backyard birthday party. Anyone who is interested in dancing may dance. There are no size or weight limitations; only the desire to dance and the willingness to respect and appreciate the Hawaiian culture .

6 Teaching Resources



Web resources for Hulu and Hawaiian culture

Na Lei Hulu I Ka Wekiu: <http://www.naleihulu.org/index.htm>

Costumes and adornments: http://www.worldhula.com/costumes_&_adornments.htm

Hula implements: <http://www.hulapreservation.org/implements.asp>

Greenery for the hula altar: <http://www.geocities.com/~olelo/o-h-greenery.html>

Cultivating hula plants: <http://starbulletin.com/2003/04/11/features/story2.html#jump>

The lost art of lei making: <http://www.angelfire.com/hi/crafthold/lost.html>

Making a lei: <http://www.hawaii-luaus.com/leimaking.htm>

Video

Point of View /PBS film: *American Aloha: Hula Beyond Hawai'i*

To purchase a copy of *American Aloha: Hula Beyond Hawai'i*, contact:

<http://www.CustomFlix.com/205033>

Phone: 1-888-232-0439

Glossary



(Hula)'auana- 'Auana, meaning to drift or wander, refers to the modern dances that have gone away from the traditional styles and use modern instruments such as the 'ukulele, guitar or bass.

(Hula) mua – Mua means forward. It is used to describe the kind of progressive, unique style of hula developed by Kumu Hula Patrick Makuakane that blends traditional and contemporary forms of hula.

(Hulu) kahiko – meaning ancient or old or traditional, refers to the traditional dances accompanied by chanting and percussion instruments.

ipu- gourd used as an instrument

kappa(kah-pah)-skirt made from mulberry bark

King David Kalakaua- an important patron of the hulu in the late 1800s

Kumu Hula – Master hula teacher

Laka- Goddess of hula

lei-flower necklace

mele (meh-lay) - chants

Na Lei Hulu I Ka Wekiu – name of the dance company. It means the many-feathered wreaths at the summit, held in high esteem.

pahu (pah-hu) –sharkskin- covered drum

7 Learning Activities

Pre-performance Activities:

Hula Map

There are many stereotypes about hula dancing and Hawaiian culture. Prior to attending the performance, create a “Hula Map” brainstorm with your students. What preconceived ideas do they have about hula dancing. What comes to their mind visually when they think of hula? Post butcher paper on the wall and write down students’ ideas. After the performance come back to their brainstorm and see whether they have any new ideas about hula. What did they learn from the performance that they didn’t know prior to going to the theater?

Hula Stories

The gestures and movements of the hula dance each have meaning and help to tell a part of the story that is being expressed through the chants. Have students write a short (one-paragraph) story or vignette from their own experience, then have them put movements to the different parts of their story.

“Hula” The Game Show

After sharing the information about Na Lei Hulu I Ka Wekiu with your students, ask questions in a game show style format. This can be a fun way to check for understanding and will help prepare students for what they will experience at the theater. Tip: Little prizes can be fun to add to this activity. Here are 8 questions to start with. You may come up with your own, or have students participate in creating the questions.

Questions

1. What does the group’s name mean?
2. Name 3 differences between Hula Kahiko and Hula ‘Auana.
3. What does ‘Auana mean?
4. What is the name of the hula Goddess?
5. What state in the United States does hulu originate from?
6. Name at least 2 titles of dances that will be performed.
7. Who is the director of the group?
8. What is a Kumu Hula and what is their role?

Answers: 1. The many-feathered wreaths at the summit. 2. Consult chart on page 10. 3. To wander or drift. 4. Laka. 5. Hawaii 6. See pages 3 and 4. 7. Patrick Makuakane 8. A master hula teacher, teach hulu and promote Hawaiian cultural traditions.

Post Performance Activities



Performance Summary

Consider the following questions when writing your summary of the performance:

Costumes:

What colors and materials were used for the dancers' costumes. Were natural elements used? If so, what might the significance be? How did the costumes add to the overall performance?

Dances and Movement:

Did the men and women move differently? Pick one of the dances you enjoyed most and explain what the dance was about and describe how the dancers moved. What were the dancers wearing? Did his/her costume help to tell the story?

Music and Instruments

Did you recognize any instruments? If so which ones? Was the music pleasing to your ears? Was there any difference in the music among the different dances? If so what did you notice about the different songs?

Performance Poster

Now that you have seen Na Lei Hulu perform, your assignment is to make a poster advertising their performance. Consider the following while designing your poster:

What words will you choose to put on the poster that will inform the public about this group?

What graphics will you use? How does color communicate feeling or set a tone?

What information do you need to include? Think about time, location, date etc.

Feel free to send in your poster to Cal Performances. We love to see student work!

Kumu Hula Interview

If you could interview a Kumu Hula, what would you want to know? Create a list of at least 10 questions that you would ask. Think back to the show; Are there things you didn't understand or want to know more about? Take a moment to have students share their questions and as a class come up with the answers. This can also lead to a mini research project where students use the Internet to find out more about Hula and Hawaiian culture.

8 Connections to California State Standards

California State Content Standards Dance Grades K-12

For the particulars to your grade level please visit
<http://www.cde.ca.gov/be/st/ss/damain.asp>

1.0 ARTISTIC PERCEPTION

Processing, analyzing, and responding to sensory information through the language and skills unique to dance

Students perceive and respond, using the elements of dance. They demonstrate movement skills, process sensory information, and describe movement, using the vocabulary of dance.

2.0 CREATIVE EXPRESSION

Creating, performing and participating in dance

Students apply choreographic principles, processes, and skills to create and communicate meaning through the improvisation, composition, and performance of dance.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the historical contributions and cultural dimensions of dance

Students analyze the function and development of dance in past and present cultures throughout the world, noting human diversity as it relates to dance and dancers.

4.0 AESTHETIC VALUING

Responding to, analyzing, and making judgments about works of dance

Students critically assess and derive meaning from works of dance, performance of dancers, and original works according to the elements of dance and aesthetic qualities.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and applying what is learned in dance to learning in other art forms and subject areas and to careers

Students apply what they learn in dance to learning across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to dance.



This Cal Performances *SchoolTime* Study Guide was
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