

Lesson Plans

NEA Human and Civil Rights Awards Program

Lessons Learned from NEA's Social Justice Advocates

BLAINE KAMALANI KIA

Ellison S. Onizuka Memorial Award



Lesson At-A-Glance

- ▶ **Opening the Lesson:**
Understanding a Social Justice Advocate's Commitments and Goals
- ▶ **Leading the Lesson:**
Tellers and Travelers: Small Group Research and Sharing of Information
- ▶ **Closing the Lesson:**
Travel Log Writing Assignment

Objective(s)

- ▶ Students will be able to understand what the hula dance represents.
- ▶ Students will be able to understand the events in history which have affected Hawaiian traditions like the hula.
- ▶ Students will be able to learn about Blaine Kia and recognize the significance of his contributions.

Materials/Preparation

- ▶ Whiteboard or chalkboard space
- ▶ Markers
- ▶ Tape
- ▶ Chart paper or poster board (8 sheets)
- ▶ Handout 1: Pre-Quiz (make one copy per student)
- ▶ Handout 2: Small Group Research/Presentation Task Cards (print and cut 5 copies of each card)
- ▶ World map
- ▶ Hawaiian music (CD or play through the computer or MP3 player, etc.)

Suggested Grouping Structures

Whole group discussion, small group activity, and independent/partner activity

Estimated total lesson time: 55 minutes

Opening the Lesson (10 minutes)

Understanding a Social Justice Advocate's Commitments and Goals

1. **Ask** the class if any of them are involved in programs to help others. (Possible answers: Big Brother, Big Sister, Tutors, Mentors, etc). Call on students to share how it feels when you know you have made a difference and how it feels when someone takes an interest in helping you.
2. **Ask** if any students were ever in charge of organizing an event for others. Have a student volunteer tell what steps he/she took to achieve that goal. List the steps in order on the board.
3. **Reinforce** that having an idea about achieving a large goal requires a plan and commitment.
4. **Tell** students today's lesson is about a man who saw a need to address the lack of interest of Hawaii's people in their rich history. He was able to make a difference by making a commitment and following through with a plan.
5. **Discuss** the relationship between the work of a person who advocates for social justice causes while having a strong commitment to one's goals and values (i.e., as in the example of Blaine Kamalani Kia, the social justice advocate they will be learning about today).
7. **Tell** students that Blaine Kia's social justice causes are about advocating for the preservation of an irreplaceable aspect of the Hawaiian culture, the hula dance. (Check the background knowledge, do students know that Hawaii is a U.S. state? Do they know that it is an island? Ensure that students can locate Hawaii on a map.)
8. **Assign** students to work in pairs and to take the pre-quiz related to the cultural traditions of Native Hawaiians (Handout 1). Allow time to complete the quiz and set it aside.
9. **Tell** students they will work in small groups to become "Tellers" or "Experts" about a certain aspect of the causes of Mr. Kia's.
10. **Divide** students into six small groups. Give each group a task card (Handout 2) and a piece of poster paper.
11. **Tell** small groups that they will create a poster to summarize the information on their task card. They can list as many key ideas from their task card as the number of students in their small groups. The poster should list and explain the facts. It can be colorful and include drawings if the group chooses. Have each student act as the "Teller" and present one fact to the class.

Leading the Lesson (35 minutes)

Tellers and Travelers: Small Group Research and Sharing of Information

6. **Explain** that Blaine Kia chose to revitalize the hula dance from the past, not just as they dance itself, but the rich history and significance it represents for the Hawaiian people. Tell them that they will learn why Kia's work is valued along with relevant information from Hawaii's past.
12. **After** 10 minutes, have groups take turns presenting their part to the class.
13. **Post** the topic sheet on the board for the group, and have each member present the fact as they post it under the title, telling a sentence

Leading the Lesson continued

or two to explain its importance. See sample sheet for prompting as needed. (Groups should be able to present their information in 5 minutes or less).

14. **Allow** time for the presentations, and at the end have the class pair again with the pre-quiz partner and change any answers based on information learned from the lesson.
15. **Review** answers and explain any pre-quiz questions not addressed in student presentations.

Closing the Lesson (10 minutes)

Travel Log Writing Assignment

16. **Ask** students to think again about the meaning of Blaine Kia's guiding principle, "No task is too big when done together by all." Ask them how the facts on their word webs support that idea. (Prompt: Helping students to appreciate and be involved in the Hawaii traditions and culture creates a connection and meaning. These values are often passed on to others, and that connection creates a stronger bond, both among the Hawaiian people, and the connection to the traditions of the past.)
17. **Give** each student a piece of white lined paper and tell students this paper will act as their travel log to record important lessons from the small group presentations and class discussions during the lesson today. Have students write the words: A'ohe hana nui ke alu "ia" on the top and the meaning: "No task is too big when done together by all." underneath.
18. **Ask** them to think about a task they have done with a group of people. Have them add to the travel log an explanation of how that meaning applied to their situation.

19. **Direct** students, list on the lined paper, something that is important to them (a sport, music, family tradition, etc.) Have them think of a way to make a difference to help others to understand its value.

20. **Assign** them to make a plan to accomplish an increased awareness and understanding of that item and write the steps they would take. Record it onto their travel log. They may add illustrations if they wish. (This can be assigned for homework if time is limited.)

Assessment Suggestions:

- ▶ Corrected responses on quiz
- ▶ Information presented by groups
- ▶ Discussion responses
- ▶ Review the Travel Logs (written reflection)

Adaptations, Enrichment, Cross-curricular Opportunities

- ▶ Divide this into two lessons so more time is available for group lessons. Assign two students as group helpers to go around the groups, answering questions and giving clarification.
- ▶ Have students research Hawaii in more detail. Start a trivia bulletin board, adding new facts on lei shaped flowers (die cut machine, if possible).
- ▶ Have students take a virtual field trip to Hawaii atftp.soest.hawaii.edu/space/hawaii/virtual.field.trips.html

LESSON PLAN HANDOUT

1

Pre-Quiz

Name _____

1. The essence of ancient hula was in the _____. (circle one)

a. hands

b. words

c. drums

d. feet

2. Ellison S. Onizuka was a _____. (circle one)

a. talented hula dancer

b. Professor at the Hawaiian University

c. Japanese American aerospace engineer

d. Governor of Hawaii

3. Halau is a _____. (circle one)

a. school that teaches hula

b. the name of a hula chant

c. the teacher of a hula school

d. the name of the native group of Hawaiians

4. The hula was declared to be illegal in 1820 because _____. (circle one)

a. Hawaii was overtaken by another country

b. schools felt dance was unimportant and the hula caused a disruption

c. Christian missionaries convinced the Hawaiian government to abolish it

d. the chanting of the dance caused arguments and fights among the people

LESSON PLAN HANDOUT 1

Pre-Quiz (continued)

5. What is the topic of the current debate on the ancient hula? (circle one)
- a. Should chanting be a part of it?
 - b. Which Native Hawaiian group created the original hula dance?
 - c. Are the Native Hawaiians entitled to royalty money for schools teaching this type of dance?
 - d. Should experimental dance and innovative interpretations be a part of it?
6. A'ohē hana nui ke alu 'ia" means? (circle one)
- a. Ancient Hawaiian hula dance
 - b. No task is too big when done by all together
 - c. Hawaii, land of our ancestors
 - d. Preserve the past, learn from it
7. The Ellison S. Onizuka Memorial Award is given to _____. (circle one)
- a. a person who has demonstrated outstanding ability in the hula dance
 - b. a teacher in Hawaii who has helped students to meet criteria to enter college
 - c. a person whose activities significantly impacts education and equal opportunity for Asians and Pacific Islanders
 - d. a Hawaiian citizen who has helped to improve the nutrition of school children in Hawaii
8. Blaine Kia has _____. (circle one)
- a. become the governor of Hawaii
 - b. opened restaurants serving food traditional to Hawaiian culture
 - c. helped to improve the medical care of native Hawaiians
 - d. established schools teaching the hula all over the world

LESSON PLAN HANDOUT 1

Pre-Quiz (continued)

10. Which of the statements about the ancient hula dance is not true? (circle one)
- a. The dancers' movements tell the whole story
 - b. Gourds, drums, and bamboo sticks were often used
 - c. Could be performed without instruments
 - d. Multiple voices chanted in unison
11. Who is credited with the revival of the ancient hula after it had been forbidden? (circle one)
- a. Captain James Cook
 - b. King David Kalakaua
 - c. Ellison Onizuka
 - d. Blaine Kia

Topic 1: BLAINE KIA

“As a composer, performer, producer and director, Mr. Kia has been untiring in his efforts to promote and perpetuate the hula, the Hawaiian language and music, and Hawaiian oral traditions. He has given freely of himself to the community to inspire children and adults to understand and enjoy the Hawaiian culture. Above all else, he is a great teacher who gratefully acknowledges the great hula teachers who taught him. What’s more, Mr. Kia has established hula halau (schools) all over the world, including Hawaii, California, Japan, Canada, Tahiti and New Zealand. As Laverne Fernandes Moore, Vice Chairperson of the NEA Asian and Pacific Islander Caucus has noted: “Blaine Kamalani Kia recognized early on that the fusion of the old with the new is at the heart of sovereignty.” He has combined his deep knowledge of Hawaiian culture with expertise in modern society’s business and finance to create economic opportunities for Native Hawaiians and other indigenous groups. For all of Blaine Kamalani Kia’s accomplishments as an individual, his guiding principle remains very Hawaiian: “A’ohe hana nui ke alu ‘ia”—No task is too big when done together by all.”

Source: www.nea.org/hcawards

LESSON PLAN HANDOUT **2**

Small Group Research/Presentation Task Cards (continued)

Topic 2: HISTORY OF THE HULA

“The Christian missionaries who came to the Hawaiian Islands in the early 1800s saw the hula, a dance central to the Native Hawaiian culture, as “an abomination” and preached against it. And the white merchants who came to Hawaii to make their fortunes also disapproved of the hula. They thought the hula and the celebration that accompanied it were a distraction that kept Native Hawaiians from fulfilling their duties as field hands on the merchant’s plantations or as workers in their processing plants. And as the missionaries and merchants grew more powerful, they actually managed to pressure the Hawaiian government into issuing an edict that severely restricted the practice of the hula. These restrictions lasted for nearly half a century. The other major assault on the Native Hawaiian culture came in the form of efforts to obliterate the Hawaiian language. Public schools in Hawaii were banned from teaching the Hawaiian language, and Native Hawaiian children who spoke their native tongue were punished.”

Source: www.nea.org/hcawards

LESSON PLAN HANDOUT **2**

Small Group Research/Presentation Task Cards (continued)

Topic 3: THE RETURN OF THE HULA

“King David Kalakaua, who came to the throne in 1874, is credited with returning the ancient hula to public enjoyment. Seemingly committed to Western goals, Kalakaua was elected king after he won the support of powerful planters and brokers by endorsing an open trade treaty for sugar between the U.S. and Hawai’i. Nicknamed the Merrie Monarch, King Kalakaua dressed in elaborate European-style uniforms, built the Victorian influenced ‘Iolani Palace for an enormous sum, and dined in Washington with President Grant. But, though he had learned the waltz, the minuet and the two-step, Kalakaua had also mastered the ancient chants taught by his grandmother. He encouraged the hula (more than 260 chants and dances were performed at his coronation), and he spurred a proud and far-reaching resurgence of Hawaiian culture generally.

David Kalakaua did more for the hula, far more, than reviving an ancient dance. During Kalakaua’s reign the hula again became a “living tradition,” one that grew and evolved.”

Source: www.aloha-hawaii.com/culture/hula/

LESSON PLAN HANDOUT **2**

Small Group Research/Presentation Task Cards (continued)

Topic 4: THE HULA TODAY

“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, eclipsed in popularity 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 even 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. The basic features defining these two contrasting categories are listed below:

Hula Kahiko

- ▶ “ancient”
- ▶ indigenous performance style
- ▶ tunes are chanted
- ▶ tunes are often not very melodious
- ▶ multiple voices chant in unison
- ▶ accompaniment is by indigenous percussive instruments
- ▶ movement style is softer, fluid, languid
- ▶ costuming is indigenous; may also imitate

Hula ‘Auana

- ▶ “modern”
- ▶ westernized performance style
- ▶ tunes are sung
- ▶ tunes are melodious
- ▶ multiple voices harmonize
- ▶ accompaniment is by string, such as guitar, ‘ukulele, piano, bass etc
- ▶ movement style is softer, fluid, languid
- ▶ costuming is often western apparel late 19th-century photographs that show traditional skirts over western attire

Hula troupes are groups that represent privately run schools called halau. The director is a master instructor called a kumu hula who is responsible for all aspects of training, costuming, and presenting dancers onstage.”

Source: www.pbs.org/pov/americanaloha/special_more.php

LESSON PLAN HANDOUT **2**

Small Group Research/Presentation Task Cards (continued)

Topic 4: THE HULA TODAY (continued)

The Hawaiian language is enjoying revived interest, bringing new appreciation for the poetry of the ancient texts, with all of the complexities of thought and meanings-within-meanings that this subtle language offers.

Source: www.aloha-hawaii.com/culture/hula/

LESSON PLAN HANDOUT **2**

Small Group Research/Presentation Task Cards (continued)

Topic 5: WHAT IS THE HULA?

“About Hula - The word hula itself refers to the movements and gestures. However, the hula cannot be performed by itself without mele which is the poetry, the most important factor. While mele refers to the sung poetry, oli refers to the voice techniques used to deliver the mele. Mele are chanted both in the rhythmic manner and nonrhythmic manner. Mele records cultural things ranging from sacred mele pule (prayers) and mele inoa (name chants, mostly for chiefs) to topical mele ho’oipoipo (love songs) and mele ‘aina (songs praising the land). This is one way used to classify the dances. Allusion is greatly used and valued in the poetry. The hula movements and gestures do not tell the whole story, but instead interprets the key aspects of the mele. The older chant-accompanied dances can be performed while either standing or sitting.”

Source: www.alohamagazine.com/hula.html

“The essence of ancient hula was in the words, the chant, without which, to the Hawaiian mind, there would be no dance. Gourds, drums, split bamboo sticks, and other instruments only supported the rhythm. Hula could be performed without instruments, but never without chanting. The chants themselves were complex, poetic and rich with multilevels of meaning.”

Source: www.aloha-hawaii.com/culture/hula/

LESSON PLAN HANDOUT **2**

Small Group Research/Presentation Task Cards (continued)

Topic 6: National Education Association Human and Civil Rights Awards Program

ELLISON S. ONIZUKA MEMORIAL AWARD (award given to Blaine Kamalani Kia).

<http://www.nea.org/home/51315.htm>

Presented to a nominee whose activities in Asian and Pacific Islander affairs significantly impact education and the achievement of equal opportunity for Asians and Pacific Islanders.

<http://www.astronautsmemorial.org/ellison-s-onizuka-honored.html>

Born June 24, 1946 in Kealahou, Kona, Hawaii. Ellison S. Onizuka received both a bachelor of science degree and a master of science degree in aerospace engineering from the University of Colorado. Onizuka and his wife, Lorna Leike Onizuka, have two children, Janelle and Darien.

Lieutenant Colonel Onizuka, an Air Force test pilot, received the Air Force Commendation Medal, Air Force Meritorious Service Medal and the National Defense Service Medal.

After he was chosen to be an astronaut, he flew on Discovery 51-C, which was the first shuttle mission flown exclusively for the Department of Defense. His duties included deploying a Department of Defense satellite using the shuttle's 50-foot remote arm.

Onizuka was assigned as a mission specialist on space shuttle Challenger STS 51-L, which broke apart one minute and 13 seconds after its launch.

Ellison S. Onizuka made the ultimate sacrifice and lost his life in service to the nation and the space program on January 28, 1986 at 39 years of age.

Source: www.nea.org/hcawards