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ABSTRACT

Using Hawaii as an example, this framework for studying a culture focuses on understanding how people solve the problems of living. Intended for elementary school students, the guide is presented in three chapters. Chapter I defines goals and methods of cultural studies. Five concepts that students should understand are that we are all born into and live in culture, all cultures tend to be ethnocentric, behavior is largely an expression of cultural experience, an understanding of other's cultures helps us to understand our own, and a variety of cultural solutions exist for solving human problems. Chapter II outlines procedures for beginning a cultural study. Topics include reducing teacher ethnocentricity, selection of culture study content, helping students understand their cultural experiences, making the transition from the study of one's own culture to another culture, and teaching/learning methods. A list of readings in cultural anthropology and education and ethnographies of modern people is included. Chapter III presents specific methods for guiding a culture study. The methods enable students to learn by exploring an environment (real or arranged), and raising questions. Students test for meanings by making and using artifacts and participating in selected life processes. Instructions for constructing a family history, interviewing techniques, observations of others' behaviors, and photograph analysis are included. The chapter concludes with instructions for setting up a unit on Hawaii. Reproducible student readings are included. Over 25 transparency masters for a study of Hawaii are appended. (KC)

A FRAMEWORK FOR CULTURE STUDY

WITH SPECIAL FOCUS ON THE STUDY OF HAWAII

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FOREWORD

This Framework for Culture Study was developed to provide a rationale for culture study, which comprises a significant part of the social studies curriculum. It is designed to give teachers an understanding of the concept of culture as a dynamic process. The special focus on the study of Hawaii is intended to illustrate how a culture (Hawaiian or any other ethnic group) can be studied in a way that can develop acquisition of knowledge as well as the important learning skills and processes that can equip students to continue to inquire and learn about human beings, human problems and how we might seek ways to improve the human condition.

The intent of the publication of this framework is to provide teachers with a viable springboard from which many exciting learning activities can be developed at the same time that the goals of the social studies program can be realized.

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CHAPTER I
INTRODUCTION: WHY THIS FRAMEWORK

The culture study is a long established element in elementary school curricula. Years ago we naively studied the "quaint ways of other people"--the Dutch with their wooden shoes, the Eskimos with their ice igloos. It was often a travelog procedure.

As we became more informed, we moved to cultural geography, studying a people in a geographic framework, with emphasis on their economy and how locations often determined the types of shelter, clothing and food used. While this was an improvement, it was still an analysis of items; what anthropologist, Dorothy Lee. calls the American tendency to list, categorize and analyze. We viewed other ways of life through the framework, or "world views," of our own culture.

Contributions of Anthropology

In recent years anthropology has given us other ways to study culture. The cultural anthropologist seeks to get inside a culture, as a participant. As much as possible, the modern anthropologist tries to set aside his own world view (ways of defining reality and making value judgements) in order to see events in a culture from the point of view of the members of that culture. To do this requires a long and often difficult training. We teachers cannot hope to achieve the anthropologists' skills and deep insights, but we can benefit from a study of their useful field procedures and a utilization of some anthropological concepts and tools.

Some Anthropological Considerations

Serious problems arise when we attempt to apply directly the constructs and techniques of anthropology in educating children. Cultures are complex structures. In an attempt to simplify for children, the real meanings of cultural behavior are often distorted. Some anthropologists (George Spindler, Theodore Parsons)* believe that culture studies should not be used much below the fifth or sixth grades. They suggest, instead, that certain concepts that will later enable ten and eleven year-olds to participate appropriately in culture studies should be the focus of the younger children. Such concepts as "people are alike and they are different" can be introduced in the primary grades through studies such as "Our families," "Neighborhoods in Our Community," etc. However, even in fifth and sixth grades, some aspects of culture study are best omitted because of the immaturity of the students.

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* Personal conversations.

Key Concepts

We believe that with careful attention to the level of conceptual development of the particular student group for which we propose appropriate culture studies, we can help children to a beginning understanding that (1) there are many cultural solutions to the problems of living, (2) we have problems in common, and (3) that human communities have been and are ingenious and creative in establishing patterned ways (regularities) for solving their problems of living.

Basic Understandings

This framework for Culture Study seeks to develop the following basic understandings:

1. We are all born into and live in culture. Our culture, to a large extent, determines our behavior, our values, our world views.

2. Since most cultures view their ways as "right," this tends to develop ethnocentricity--the tendency to view one's own cultural ways as right and to view the cultural ways of others as wrong, or inferior. This can result in mutual attitudes of rejection, prejudice, patronage or hostility toward others.

3. It is vital for us all to understand that behavior is largely an expression of cultural experience and that each culture, including our own, develops its own "world view"--a way of explaining and ordering reality and developing explanations for that which is not easily explained.

4. As we grow in understanding the world views of others, we grow in our ability to understand our own cultural world view and communicate with people of other cultures. Cross-cultural communication is vital, both at local and on a world-wide level. We live in a global community in which we all share in such survival problems as depletion of the earth's non-renewable resources, inequalities in the use of the earth's resources, overpopulation, the effects of technological development on the ecology and on the quality of human existence, etc.

5. One of the remarkable elements of human behavior is the variety of ways (cultural solutions) that different groups have developed to solve common human problems.

In view of these five basic understandings, it is important for teachers to clarify for themselves their purposes in any culture study. While one study may focus on a particular people and culture, the Hawaiians, for example, and much

of its content will be concerned with that particular aggregate of people and their physical and social conditions, always underlying this study will be an emphasis on the development of these five basic understandings. Such an emphasis will influence how we use cultural information and how we organize learning experiences for our students.

Organization of Student Experiences

Another goal of this framework is to suggest ways to organize the experiences of students so that they may come to understand their own cultural experience--to see that each of us is a product of culture. (This implies that we teachers, must undergo this self-study ourselves.) Therefore, a culture study must weave back and forth, between our own cultural experience and that of the culture under study. We study ourselves as we study about others. In this process we hope to reduce the attitude of superiority (our own is the right way) and seek to understand that there are many ways that different groups solve mankind's common problems of living and many reasons for the different ways of coping with life's circumstances. *

Hawaiian Culture as a Way to Understand Cultures

This framework presents the study of Hawaiian culture as one way to study culture.

In this particular study of Hawaiian culture we wish to continually move back and forth from the historical to the contemporary. What was life like in early Hawaii? How is it different now? What qualities of the early culture endure? How do these get expressed in life today? How do we reconcile the tasks of living in two cultures--the one of our inheritance and the modern, industrial society of contemporary Hawaii?

Our goal is to develop an anthropological, "generic" approach to culture studies. This means that no matter which culture is studied, certain major understandings about ways of life are emphasized. The emphasis will be upon:

a. A problem-solving approach to the ways of living in a given culture.

b. A "world view" orientation--how a given culture defines what is real.

c. Developing the activities of a culture in their relatedness to belief systems, values, the "outside world" (environmental) and the "inside world" (personal) patterns of a culture.

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* Edward T. Hall, Beyond Culture. New York Anchor Press - Doubleday. 1977.

To Summarize

Culture studies have typically been a process of defining other ways of life through the framework (world view) of our own way. We are products of culture, and are generally culture bound.

Anthropology has sought ways of studying cultures that would break the culture shell we live in, that would put the researcher outside of his own culture and inside another culture to get the inside view.

Can we in education develop ways of exploring the many different cultural solutions to the problems of living that will enable students to begin to get inside of other world views and at the same time begin to understand our common human problems? We recognize limitations of maturity and training here, but we believe that a careful educational approach can improve our appreciation and understanding of other cultures as well as our own. It is in the process of studying others that we gain greater awareness that we too are products of culture.

As we have said, our first task is to get away from the typical ways we have studied other cultures. Instead, what we need to do is to understand how people solve the problems of living. To do this, let us work with some cultural dynamics. Perhaps some questions will help to guide us away from old patterns.*

How did the early Hawaiians solve the problems of living?
Who did what? In what relationship to others?
How did these ways of working and living come about? Was it always this way?
How did people learn the ways that are proper in this culture?
What is the life cycle in this culture?
How is the culture changing and who or what conditions influence the change?
What are the beliefs that explain for this people what are proper ways to behave?
What is the relationship between the "outside world" (environment) and the "inside world" (personal)?
What are the conditions within which this cultural system operates?
What sort of relationship has been established between the cultural system and the environment?
What kind of picture has been constructed of the environment and the people in it?
What are the processes which ensure that the proper number of people will be at the right place at the right time?
What official notice is taken of each individual's change of status, that each individual receives appropriate information concerning the nature of things, that there is control of individuals who do the wrong thing, and that adjustments are made when traditional ways of doing things fail to work out?

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*We are indebted to A. Beals and G. and L. Spindler, Culture in Process (Holt Rinehart and Winston, 1967) for many of our questions.

Our Methodology

We wish to present teaching/learning procedures that will enable students to actively learn by

(1) raising questions
(2) actively inquiring and discussing
(3) testing for meanings through making and using artifacts and life processes.

The main emphasis here is on active experiencing which involves children in doing their own planning, raising their own questions and initiating, under teacher guidance, activities which give them information, skills and expressive experiences. In this process, students take their own "next steps" because they have needs which are real for them. This is the best motivation for learning. Some enabling methods for this process:

1. Initiating activities through a stimulating planned environment which includes artifacts, pictures, books, tapes, etc.
2. Using exploration and guided discussions as a follow-up of this planned environment
3. Using dramatization (dramatic inquiry, role playing, etc.) and experimentation with artifacts and processes as a way of exploring what you know and don't know
4. Learning to plan for further learning
5. Using research activities to follow-up on needs articulated by children:
   a) Reading for information
   b) Using pictures, films, tapes, T.V.
   c) Consulting experts
   d) Taking study trips
   e) Interviewing as a data-collection activity
   f) Using industrial arts processes (the ways of processing raw materials for use) as information sources
   g) Using maps and charts
6. Working in small groups as a way of diversifying tasks that contribute to the total project
7. Developing individual projects as a way to promote special interests that contribute to the total project
8. Using investigative techniques such as personal observation, oral history, and interviewing techniques.

We propose to begin with the personal life history of the students. Who are their families? Who does what (roles) in the family? How do they relate to each other? This approach will help children to understand that we all live in culture and that we may live simultaneously in several sub-cultures.

CHAPTER II

HOW TO STUDY A CULTURE

The best way to attempt to understand the ways of life of another people is to begin with a study of ourselves. We too are products of culture. What has been our cultural experience? How has this shaped our behavior, our beliefs, our values? What is our world view? Unless we understand our cultural biases we will not be aware of how we may be distorting our study of others. Our first task then, is to understand our own ethnocentricity.

Furthermore, since one of our major goals of culture study is to grow in our ability to communicate cross-culturally, a basic part of our methodology is to weave back and forth in our studies, between our own cultural ways and those of other cultures, and between the ways of the past and the ways of the present.

In this procedure students will begin to understand more about (1) our common needs and concerns, (2) how cultures change and (3) our present conditions and dilemmas, than they did before the study. Part of our dilemma exists because many of us are bicultural, live in two cultures--the culture of our ethnic heritage and the culture of American industrial society--and we must find ways to accommodate these two world views.

From our point of view then, culture study involves us, as teachers: (1) in understanding our own cultural experience and ethnocentricities and (2) in using teaching methods that enable children to explore their own cultural experiences in forms appropriate to their maturity at the same time as they begin a study of another culture. This is our major strategy in study of any culture.

A cultural system is the sum total of all the processes, happenings, or activities which a given set or several sets of people habitually engage. (Beal) We shall be concerned to study a culture as a way of life, a whole fabric, not as separate topics (food, clothing, shelter, etc.). This requires a methodology which will lead us to re-create the ways that a people solve their basic problems as they live in a specific environment, time and place.

In summary, studying another culture involves a set of strategies and procedures that enable us as teachers to:

1. Eliminate our use of ethnocentric approaches to study other cultures
2. Help children understand their own cultural experience
3. Weave back and forth between our own and the culture we are studying, being comparatively cross-cultural, and
4. Utilize methodologies that stress a way of life and problem solving rather than topical studies.

Reducing Teacher Ethnocentricity

We hope to become self-aware, so that we can help children to be more objective and empathic in their studies of other people than they otherwise would be.

Each of us is ethnocentric. We tend to view our ways as "right" and "best" and the ways of others as less desirable. Therefore, our first task as teachers is to understand our own cultural experience and cultural biases. This does not mean that we are to give up our values and beliefs, but it does suggest that when we study and/or guide children in the study of other cultures we must strive to break through our own culture shells and try to understand another way of life (culture) from the point of view of the people living in that culture.*

This requires that we undergo a process of examining our own ethnocentricities, many of which we hold unconsciously. We must make them conscious. There are many ways to explore our ethnocentricities. For example:

a. In workshops, share with other teachers the many ways a particular incident or behavior is viewed and responded to in each of our own cultures. Do the same in terms of how parents, grandparents (especially of immigrant groups) would respond. This same procedure can be used with children.

b. Bring in people from various ethnic groups to share their views and describe their beliefs and value systems.

c. Teachers can study their own families as a sub-culture and compare what is permitted and not permitted and valued. Examine the role assignments in their own families. This can also be done with children.

We can build a beginning understanding of cultural processes by reading at least one or two books on culture (See Exhibit A). This can provide a basis for appropriate selection of concepts to be taught and the content which should be selected. Read ethnographies (See Exhibit B 1-5), or appropriate books at the adult level of the specific culture to be studied (See Exhibit B 6-7). No one can teach about a culture without appropriate background study. Children's texts are not sufficient.

Selection of Culture Study Content

The broad goals we have suggested certainly are indicators for content selection. In addition, each specific culture requires careful selection that represents the priorities and the values of that particular culture. For example,

*Jack Chen, A Year in Upper Felicity. New York. MacMillan 1973
Eleanore Smith Bowen, Return to Laughter. New York. Doubleday & Co., Inc. 1964

Rev. William Ellis (1963: 264), commented on one aspect of Hawaiian life as he viewed it in 1824:

> Familiar with the sea from their birth, they lose all dread of it, and seem nearly as much at home in the water as on dry land (Ellis 1963: 264).

Ellis described surfing as a "sport," but it undoubtedly served an important function in preparing an island people for living in close proximity to the sea and dependent on it for a most important source of protein.

Ellis wrote that children learn to "swim as soon as they can walk" (1963: 264), and that playing in the sea is "so universal, that it is scarcely possible to pass along the shore where there are many habitations near, and not see a number of children playing in the sea" (1963: 264-265). He continues by describing children's water games, including swimming in the surf, and comments: "The higher the sea and the larger the waves in their opinion the better the sport" (Ellis 1962: 266).

In addition, Ellis describes how people ride the waves on carefully made surfboards:

> . . . on the crest of the wave, in the midst of the spray and foam, till within a yard or two of the rocks or the shore; and when the observers would expect to see them dashed to pieces, they steer with great address between the rocks, or slide off their board in a moment, grasp it by the middle, and dive under water, while the wave rolls on, and breaks among the rocks with a roaring noise, the effect of which is greatly heightened by the shouts and laughter of the natives in the water (Ellis 1963: 266-267).

Chiefs and commoners participate in surfing.

> Sometimes the greater part of the inhabitants of a village go out to this sport, when the wind blows fresh towards the shore, and spend the greater part of the day in the water. All ranks and ages appear equally fond of it (Ellis 1963: 267).

Ellis also describes surfing with a canoe, a much more difficult sport than with a surfboard, but an excellent exercise for landing at villages located in relatively inaccessible places, such as the coastal village at Manukā, on the Island of Hawaii. Archibald Menzies, botanist with Captain George Vancouver in 1794, travelled by canoe around the southwestern coast of Hawaii Island and landed in rough weather on a rocky coast:

> About noon we came to a small village named Manu-ka where we found our chief Luhea's residence, and where we landed before his house at a small gap between rugged precipices against which the

surges dashed and broke with such violence and agitation and with such horrific appearance, that even the idea of attempting (a landing) chilled us with the utmost dread. We however quietly submitted ourselves to their guidance, and were highly pleased to see the extra-ordinary dexterity with which they managed this landing. Having placed their canoe in readiness before the gap, they watched attentively for a particular surge which they knew would spend itself or be overcome in the recoil of preceding surges before it could reach the rocks, and with this surge they dashed in, landed us upon a rock from which we scrambled up the precipice, and in an instant about 50 or 60 of the natives at the word of command shouldered the canoe with everything in her and clambering up the rugged steep, lodged her safely in a large canoe house upon the brink of the precipice, to our utmost astonishment (Menzies 1920: 178-179).

Thus it can be seen that familiarity with the ocean in all its moods was highly valued in Hawaiian society and each person over a lifetime spent a great deal of time in the sea.

A teacher must be very thoughtful about selecting items that really build the inside view of the culture being studied.

Teacher preparation must precede classroom activities with the students. A good background in and understanding of the culture to be studied is essential, if the teacher is to provide adequate inspiration for student activities.

The two quotations are taken from the following books:

Archibald Menzies journal called Hawaii nei 128 years ago, published in Honolulu, 1920.

William Ellis' book, A journal of a tour around Hawaii, Honolulu Advertiser Publishing Co., Honolulu, 1963.

Helping Children Understand Their Cultural Experience

Introduce culture studies to children by first helping them to a beginning understanding that they are growing up in a culture; that each of them is a product of his or her cultural experience. This must be done in very tangible, practical ways. Some helpful guidelines to follow are:

1. Stress that we are alike and yet we are different and that this is good. This can be done with multicultural pictures of children and families all over the world as well as in Hawaii, emphasizing the many different ways families go about caring for their basic needs.

2. Explore who are members of a family. This will reveal that families have varied composition. Some are nuclear (mother, father, children). Some are large, kinship families; some are one parent families. Such questions as "Who are the people in your family?" and "How is my family like, or different, from other families?" can help children gain the concept that families are many different clusters of people who care for each other, have certain relationships and care for the young.

3. Make genealogy charts to visualize the relationships in a family. Answering such questions as: "Who am I related to?" and "How are they related to each other?" will give children a beginning understanding of families as a sub-cultural group.

4. Explore roles in the family. Questions such as "Who does what?" "How is this different from family to family" will further emphasize that each family organizes roles and tasks to meet its needs. (A family where both parents work may differ in roles for children from a family where the mother or father is the major home-maker.)

5. Help children to share what is permitted and not permitted in their families as a way of seeing that each family has its values and beliefs of what is right. For example, the use of TV in the home is restricted to certain times in some families, not in others. Children have certain tasks in their family life--this varies from one family to another.

Such explorations can help children to a beginning understanding that they are growing up in a family culture and that each family has its own ways of meeting life needs. In many ways our families are alike. In other ways we are different. Children can be helped to appreciate the variety of ways we solve our problems in family cultures.

A Transition to Study of Another Culture

From a study of the children's own family cultures, teachers can then move to a study of the family organization of early Hawaiian families. Concepts that were developed in the children's own life space thus become springboards to a beginning understanding of family structure - kinships, roles, statures in early Hawaii.

Any study of family life in a culture will eventually lead to a study of the economy. How are basic needs met? Who does what? What kind of economy is this? (Subsistence? Market?) Soon we are into the study of the physical environment, resources and ecology.

Inevitably, the social and religious organization of the culture as well as the life cycle of the group is studied.

This sequence is actually a series of natural linkages that make sense to children when they are explored not as topics (food, clothing, shelter, etc.) but as ways of living in a given time, place and group.

Teaching/Learning Methods

In order to study a culture in this "organic" way certain teaching/learning procedures are especially helpful:

1. Studies must be personal - social connected. As we have suggested in the preceding section, begin with a culture study of the students' own lives - of families as sub-cultures, in this way, children learn key concepts such as "Families are different groups of people" and "Peoples have specific roles in families," etc. as a basis for understanding such concepts when we move to a study of another culture.

2. Learning should be active. As students attempt to actively relive the way of life of a people and participate in their life processes, they begin to ask questions, such as "Who did what in the Hawaiian family?" They thus discover the need to learn inquiry procedures, research techniques and the supportive tool skills (reading for specific information, for example) needed to carry on their activities.

3. Basic skills should be planned for and taught as the need for them arises in exploring and producing activities of re-living the life activities of a culture. For example, reading for specific information ("What foods were available in Early Hawaii?") will provide opportunity for lessons on how and where to read for specific facts; the location of villages provides opportunity for geography lessons; and the uses of natural resources makes possible an extensive ecology sub-unit. Children learn reading skills, mapping, computation and writing and spelling in relation to their inquiries and explorations.

Culture studies lend themselves uniquely to an "organic" approach in which teachers involve children in re-living (dramatic inquiry) the ways of a given people, a day in an early Hawaiian family, for example. In this activity children have the satisfaction of using the artifacts of the culture (poi pounders, tapa beaters, fish nets, etc.) and arriving naturally at the questions that will lead them to more systematic inquiry through a series of teacher-guided learning experience. In such a procedure, instead of starting with lessons from a textbook, the children begin with exploration of a planned environment. As they explore the exhibits and artifacts in this environment, many questions arise. Their need for information is further stimulated as they try to use items and reconstruct, through dramatization, the ways of life of the people. This way of entering a study leads them to ask their own questions and, with teacher help, plan their own research rather than begin a study through teacher assignments.

Dynamics of the Unit

The goal: to involve students in actively exploring an environment (arranged or natural) in such ways that they (1) raise questions, (2) actively inquire, and (3) use the information gained to test for meanings.

The following diagram suggests the possible sequence of teaching/learning activities in such an approach:

1. An arranged environment:
(Exhibit of household utensils and equipment in an early Hawaiian home)

   The class is invited to explore the exhibit and, on signal, bring items to the discussion circle. Here knowledge is shared. "I know this. I think it's a poi pounder." Etc.

   Teacher asks enabling questions. "Do you know how it is used?" "Who used it?"

   When enough knowledge is shared to stimulate further interest, the teacher may invite children to use items in re-creating life activities in an early Hawaiian family. To help children get started, he or she may read a brief incident or story that makes the situation more vivid.

2. The children then dramatize or role play the incident or one they create on their own. Such dramatizations will be brief (5 or 6 minutes) because of limited information--long enough for involvement and a little frustration over not knowing enough.

3. The teacher ends the play, calls the students together to discuss their experiences. "How did it go?" Satisfactions are expressed; questions are raised by the children and sometimes the teacher:

   How do you make the poi? What comes first?
   Who made it? Who helped? How?
   What other activities were carried out?
   What jobs did the children do?

4. Discussion leads to plans--to find out more, in order to answer the questions raised. Here the teacher takes a very active role:

   a) Teaching children how to plan.

   b) Developing lessons in:

      1) Research--reading to find out, looking at pictures, slides, films, listening to prepared tape recordings, etc.

2) Demonstration--inviting experts to demonstrate, or teacher demonstration.

3) An industrial arts lesson--actually doing the process themselves.

4) Going on a field trip.

These activities may take a number of days. As they develop, skills needs will emerge. For example, a lesson may be needed in how to read for specific information, or how to use an index or table of contents, or how to write a letter of invitation to an expert, etc. Other skill needs will emerge (proper spelling, etc.).

5. The children share and analyze their newly acquired information.

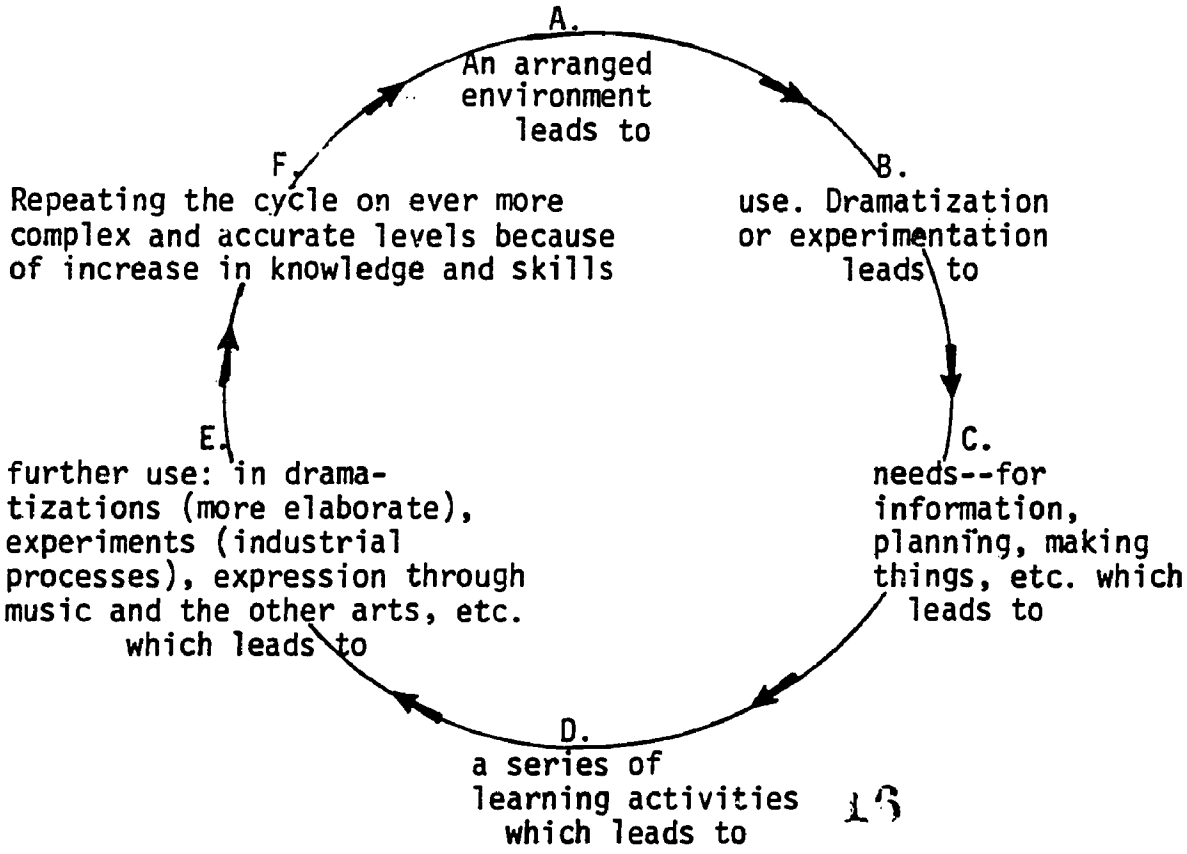
6. This leads to new dramatizations--<u>using</u> the information in more significant play--a more elaborate day in an early Hawaiian family.

   As a result, new questions emerge. For example:

   What is the work of fathers?
   Did men and women do the same work?

7. This leads to an entire new set of learning activities.

<u>Sequence Chart</u>



In each enterprise that is undertaken by children for their own purposes (how to use the poi pounder, for example) the teacher widens the experience through appropriate activities and materials. Such questions as "What was poi made from?" can lead to a study of taro cultivation, which can lead to a study of the physical environment and agricultural methods, land use, irrigation system, etc. The teacher uses discussion, research reading, field trips, mathematical activities, science experiments, industrial arts processes, construction, art, music, literature, dramatics, rhythm and dance - any media, processes and content that help children to develop understandings, build skills and promote positive attitudes and appreciations for the cultures of other groups.

Because each activity grows out of previous activities and serves a recognized need for skills and information, they are more likely to "make sense" to the children and lead to broad understandings. In such a teaching/learning methodology it is possible to study a culture as a way of life, to keep the fabric "whole," interrelated, studying the bits and pieces as they fit together in the daily activities of a people.

To do this involves a range of techniques and materials. These will be discussed in the following chapter on Methods for a Culture Study.

EXHIBIT A

READINGS IN CULTURAL ANTHROPOLOGY AND EDUCATION

1. Honigmann, John J.
1963 Understanding Culture. New York: Harper & Row. Table of Contents: 1. What is there to understanding culture? 2. Coping with the world. 3. Another side to coping. 4. Who interacts with whom? 5. The groups that kin form. 6. Other possibilities of organization. 7. Maintaining social distance. 8. Agreeing to communicate. 9. Religion: the rite that binds. 10. A variety of world views. 11. Exploiting the world through art. 12. Limits to diversity. 13. Coming of age. 14. Personality in culture. 15. Nature of culture. 16. Change and cultural momentum. 17. Helping change along. 18. Remainders of the past. 19. Luster of civilizations.

2. Beals, Alan R.
1967 Culture in Process. New York: Holt, Rinehart and Winston. Table of Contents: 1. Anthropology and culture. 2. The outside world. 3. The inside view. 4. Social classification. 5. The regulation of membership. 6. Changing status. 7. The transmission of culture. 8. Control of behavior. 9. Culture change. 10. Questions and processes.

3. Lee, Dorothy
   1959 Freedom and Culture. Prentice-Hall: A Spectrum Book. Table of Contents: 1. Individual autonomy and social structure. 2. Personal significance and group structure. 3. The joy of work as participation. 4. Equality of opportunity as a cultural value. 5. What kind of freedom? 6. Responsibility among the Dakota. 7. Are basic needs ultimate? 8. Symbolization and value. 9. Being and value in a primitive culture. 10. Codifications of reality; lineal and nonlineal. 11. Lingustic reflection of Wintu thought. 12. The conception of the self among the Wintu Indians. 13. View of the self in Greek culture. 14. Cultural factors in dietary choice. 15. The religious dimension of human experience.

EXHIBIT B

ETHNOGRAPHIES OF MODERN PEOPLE

1. Howard, Alan
   1970 Learning to be Rotuman, enculturation in the South Pacific. New York: Teachers College Press.

2. Kiste, Robert C.
   1974 The Bikinians, a study in forced migration. Menlo Park, California: Cummings Publishing Co.

3. Danielsson, Bengt
   1956 Work and life on Raroia, and acculturation study from the Tuamotu group, French Oceania. London: George Allen and Unwin.

4. Alkire, William H.
   1965 Lamotrek Atoll and Inter-Island Socioeconomic Ties. Urbana: University of Illinois Press.

5. Handy, Willowdean C.
   1965 Forever the land of Men, and account of a visit to the Marquesas Islands. New York: Dodd, Mead & Company

6. Ellis, Wm.
   1963 Journal of a Tour Around Hawaii. Honolulu: Honolulu Advertiser

7. Handy, E. W. Craighill and Mary Kawena Pukui
   1972 The Polynesian Family System in Ka'u Hawaii. Rutland, Vermont & Tokyo, Japan: Charles E. Tuttle Company.

Four of the above books are about island people in Polynesia (Howard, Danielsson, W. C. Handy, and E. S. C. Handy); two are about people living on islands in Micronesia, one in the Marshall Islands (Kiste) and the other in the Western Caroline Islands (Alkire). Essentially they are descriptions of the island environment, the people and their kinship and political organization, their economic activities, religion, education, and reaction to change. Some of the authors approach their study from a more or less traditional ethnological view, while others concentrate more on the dynamics of change. In the overall the reader is provided with a better understanding of how people of different cultures go about solving the problems of living without necessarily making a value judgement on the culture of others.

CHAPTER III

METHODS FOR GUIDING A CULTURE STUDY

PART ONE: Methodology

Importance of Purposes

Methods are tools, to be used for specific purposes. Therefore, the teacher in planning for a culture study should clearly define his or her purposes. Any culture study should have (1) some general purposes, and (2) specific purposes related to the particular culture under study.

Regardless of which culture is to be studied, under general purposes, we should be providing experiences that will develop the understandings mentioned earlier and repeated here:

1. We all grow up and live in a culture. That culture determines our ways of behaving, our ways of viewing the world, our values and beliefs.
2. There are many different cultures which offer solutions to the problems of living.
3. We have problems in common but different cultures have different ways of solving them.
4. Human communities have been and are ingenious and creative in establishing patterned ways (regularities) for solving problems of living.
5. Cultures change, and this creates problems for people. They have to decide what to hold on to and how to accommodate to new conditions.

Throughout the culture study, teachers can emphasize the above understandings when the experiences they offer children afford insights that are useful. For example, when students are exploring the roles of children in early Hawaii, they can analyze their own roles in their families and reflect on why children's roles are different now than in the past, or in another culture.

Specific purposes may center on the particular culture under study. In a study of Early Hawaii the teacher may select as purposes some of the following:

1. The ways the early Hawaiian families lived.
2. The various tasks of members of the family and their relationships to others.
3. How these ways of working and living came about.
4. How Hawaiians learned what was proper in their culture.
5. The beliefs that explained for Hawaiians what were the proper ways to behave.
6. The conditions that brought about change.

A Point of View about Methodology

Our methodology is designed to lead us to re-create the ways that a people solve their basic problems as they live in a specific environment, time and place. It involves procedures that will enable students to actively learn by exploring an environment (real or arranged), by raising questions, by actively inquiring and discussing, by using problem-solving procedures, and by testing for meanings by making and using artifacts and participating in selected life processes. When properly used, such methodology enables students to take their own "next steps" because they have needs (for information, skills, etc.) that are real to them.

The following sections discuss briefly methodologies involved in achieving this active learning.

Understanding Our Own Cultural Experience

We have proposed in chapter I that culture studies should help us to better understand ourselves as we grow in understanding the culture of others. Therefore, we shall weave back and forth between our own and the specific culture under study. Furthermore, by studying culture through our own personal experience--through that which is familiar--we can establish some basic concepts, such as roles, belief systems, and world views. One of the best ways to begin with young people is through a study of their own family structure. In order to do this, we must, of course, involve their parents in this procedure. This is vital for several reasons. First of all, parents must understand that we are not prying into their personal affairs, but rather we are helping children to understand and value their own cultural (often ethnic) experience. Second, parents can be valuable informants and facilitators in their children's explorations of family culture.

Our goal here is to help our students to understand that they are growing up in American culture and, at the same time, in a family culture (that may also be a part of an ethnic sub-culture), and that this cultural process determines for them what is real and what is important (valued).

How shall we introduce this?

The teacher might begin with an arranged environment of pictures of family groups. These may be clippings from magazines, they may be large flat educational pictures from families around the world, and they could include personal family pictures and albums from the teachers' own family. Be sure to include a picture of a single parent family. A large caption could be, "Who are these people?" After establishing the concept of "family" and the generalization that families are many different groups of people, discussion could lead to some of the following activities:

1. The teacher may guide the children to discuss, "Who are the people in my family? Who am I related to? Who does what in the family?" In response

to the first question children may:

a. draw or list the members of their immediate family.
b. bring family photos to share or place on a bulletin board entitled, "Our Families."

2. Children may then be guided to enlarge this inquiry to respond to the second question, "Who am I related to?" by

   a. adding the members of their extended family.
   b. developing a genealogy chart. (see section on Investigative Techniques)

3. The question, "Who does what in the family?" can lead to another series of activities:

   a. Descriptions of the work (tasks) of the various members of the family (drawing pictures, writing brief descriptions, discussing different jobs.)
   b. This can lead to discussion of how and why some tasks are alike and others are different in different families. Why is this so?
      - Both parents may work; thus, children have extra responsibilities,
      - A one-parent family imposes different needs,
      - Parents may have different ideas of what should be done.

4. Comparisons of family roles can lead to the question, "How do we differ from one family to another?"

   a. An exploration of rules in the family--what is permitted, what is not permitted--may lead to such analyses as T.V. time, playing areas, use of time, etc.
   b. The question, "What does your family think is important?" can lead to an exploration of values and ideals.
   c. "Who does what?" can be elaborated to a larger concept of "roles" and how these vary from family to family.

5. The questions, "Were the ways of our family always this way?" and, "How have they changed?" can lead to an historical study of the family. This may involve interviewing adult family members to find out what life was like when they were children. What made it change? In considering variations among ethnically different families, the influence of ethnicity can properly be introduced here.

The next section suggests techniques of inquiry for young students that can implement the activities suggested above.

PART TWO: Investigative Techniques of Social Science

As our students begin to raise questions, we can say, "Let's find out," and introduce them to investigative skills of the social sciences which we adapt for their use.

Learning to plan, observe, collect, and organize data provides skills that can be used in many activities in and out of school. These investigative skills also include (1) beginning sophistication about what goes into the production of some of the "facts" that we read or hear about, (2) understanding the limitations in interpreting data, (3) learning to protect informants, and (4) learning to be a reliable reporter.

In the following section are examples of some of the investigative techniques of oral history, observation, and picture analysis. They are focused on a study of culture, beginning with the student's own family and community and leading to a study of early Hawaii.

Oral History

Before embarking upon the collection of data through interviews, it is important for the class to realize the rights of informants, including family members, to know how the information is being recorded and how it will be used. The class may help the teacher compose a permission slip which explains to persons interviewed the nature of the study, how the information is collected, and what will be done with it. This slip is to be signed by the interviewees.

Sample Permission Form

Date

Dear _____,

We are studying about culture. We are starting with our own families and community and are learning to collect data by interviews. Before we interview you, we need your permission to record what you say. We will use our facts in class if you agree.

Mahalo.

_____
(interviewer)

You have my permission to interview me, record what I say, and use the information in class.

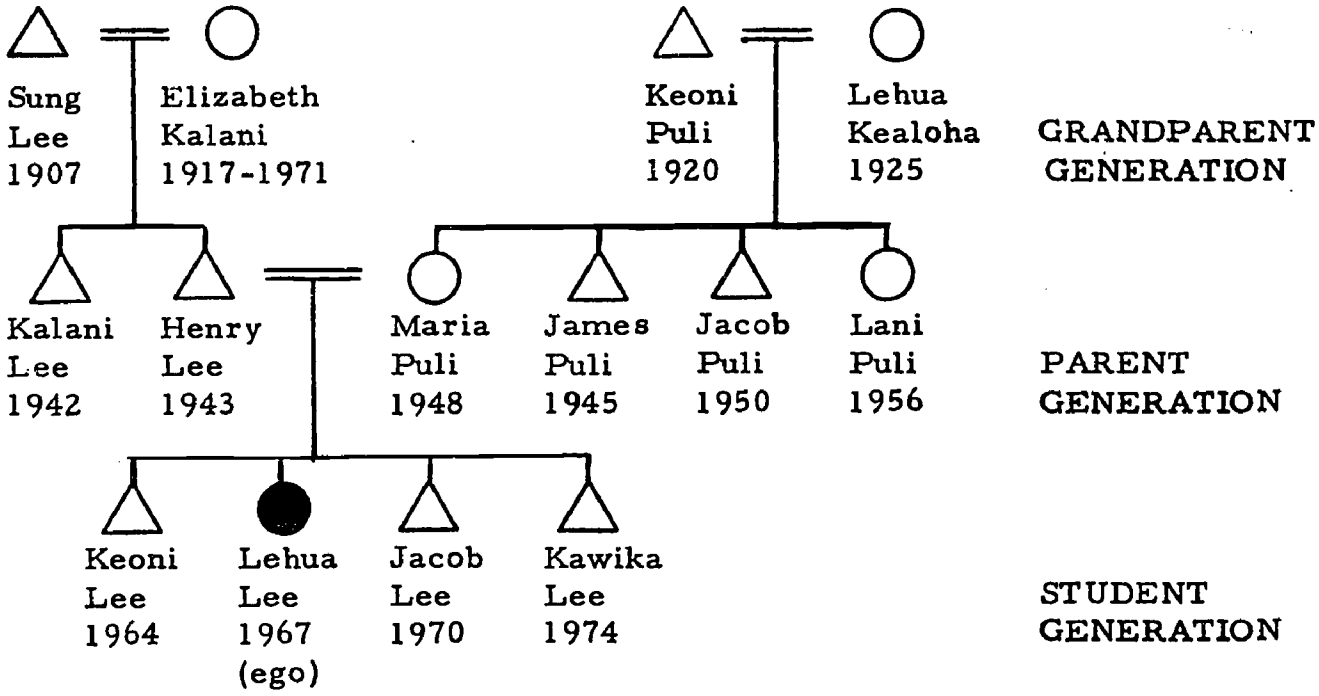
_____
(interviewee)

Collecting Data about Our Families

Finding one's roots or building a family tree is usually best accomplished through a systematic use of a genealogy chart as in the simplified version given below.

To help beginners through the intricacies of reading and writing genealogy charts, a story of characters is sometimes helpful. As an example, the story of Lehua Lee is presented following her chart. For young and inexperienced students, teachers may wish to reproduce a large copy of the chart on butcher paper or the blackboard so that students may concentrate on it while the story is read and discussed with them.

1. Genealogy Chart of Lehua Lee (ego)



Lehua Lee

This is a story of Lehua Lee and her family. Maybe you know her? She's the best 'ukulele player in her class and almost as good as her oldest brother, Keoni. They are a music loving family and sometimes after school when she is taking care of her two youngest brothers, L hua will teach Jacob some cords. Kawika is still too young to understand fingering, but he tries hard to get his hands on that 'ukulele.

Do you see Lehua and her brothers on the chart? Look for them in the STUDENT GENERATION. Lehua's circle is filled in to show that the chart is about her. The word "ego" is also used to show who is the main person in the

chart. A circle ○ means a female person. What means a male person? Yes, the triangle. You see a triangle △ for each of Lehua's brothers--Keoni, Jacob, and Kawika.

When were you born? Lehua was born in 1967 when Keoni was three years old. Can you tell this from the chart? How old was Lehua when Jacob was born? When was Kawika born? Who is the oldest child? And the youngest? When making a genealogy chart we try to begin at the left of the line with the oldest and keep every one in line where they belong according to age. You will see later that this can not always be done.

Lehua's daddy, Henry, works for Hawaiian Electric as a lineman and on the weekend he likes to go fishing. Sometimes the whole family goes with him and they camp out. That's really a good time! Lehua's mother, Maria, is a very good swimmer so she helps the younger children body surf in the small waves, while Keoni paddles his surf board out to catch the big waves. On Labor Day weekend they have a wonderful camp-out with aunts and uncles and cousins and grandparents! Uncle Kalani and Uncle James bring their families and Aunty Lani brings her boy friend. Why doesn't Uncle Jacob come? Well, he's on the mainland at Lackland Air Force Base and can't take the time off right now, but he'll be here for Christmas. Can you find Uncle Kalani on the genealogy chart? Look in PARENT GENERATION. The chart shows that he and Daddy are brothers, right? What about Uncle James, Uncle Jacob and Aunty Lani? Yes, they are the brothers and sister of Mama.

When you look at the chart, is there anything that tells you that Henry Lee and Maria Puli are the parents of Lehua and her brothers? Look again at the PARENT GENERATION. Do you see the marriage sign? (=). Yes, it looks like an equal mark. The male (father) and his family go on the left side of the = sign. The female (mother) and her brothers and sisters go on the right side of the = sign. There is a line going from = sign, the marriage sign for Henry and Maria, down to their children. Do you see it?

Some family members are missing from this chart. It bothers Lehua because she often plays with her cousins. But there is not space enough to show that Uncle Kalani is married to Aunty Ellen and that they have five children who are cousins to Lehua and her brothers. And how could we show that Uncle James is married to Aunty Judy, and that they have two daughters who are also cousins of Lehua and her brothers. No way! We would need to make a new chart for each of those families--unless of course, we had a huge place to write, like on a big blackboard.

Lehua's grandfather, Sung Lee, lives with them. He came to stay at Lehua's house when his wife Elizabeth, Lehua's grandmother, died in 1971. Grandpa is a wonderful storyteller and Lehua sits quietly while Mama gets him to talk about the old days. Mama has a new tape recorder, so she turns it on while Grandpa is talking and collects his memories on tape.

Did you find Sung Lee? In what generation is he? Right--the GRAND-PARENT GENERATION. Do you see the marriage sign (=) and the line going down from it to the children of Sung and Elizabeth? Do you recognize their children, Henry and Kalani?

What about Mama's parents who are also Lehua's grandparents? You can see where Lehua and her brother Keoni got their names. You can see that Keoni Puli and Lehua Kealoha were married and had four children. Which one was born first? James was. On the chart we could not put him first in his line because we wanted to show that Maria married Henry and that they were the parents of Lehua and her 3 brothers, because that is what this chart is all about. It shows Lehua and her roots.

What about your genealogy chart? Are you ready to begin? Of course, begin with yourself and your brothers and sisters. Let's see how far you can go before you need to ask your parents for more information. Good luck!

2. For Instructors: A Recap of Steps in Making a Genealogy Chart

   a) Beginning with the student's generation, list from oldest sibling to youngest going from left to right and placing self (ego) in the proper position.

   b) In the parent's generation, the father and his siblings are placed to the left of the marriage sign (=) and the mother and her siblings to the right of the marriage sign. Strict birth order of parent's siblings cannot always be followed in this type of chart, because ego's father and mother are placed directly before and after the marriage sign (father = mother), and their parents (Lehua's grandparents) are shown on the same chart.

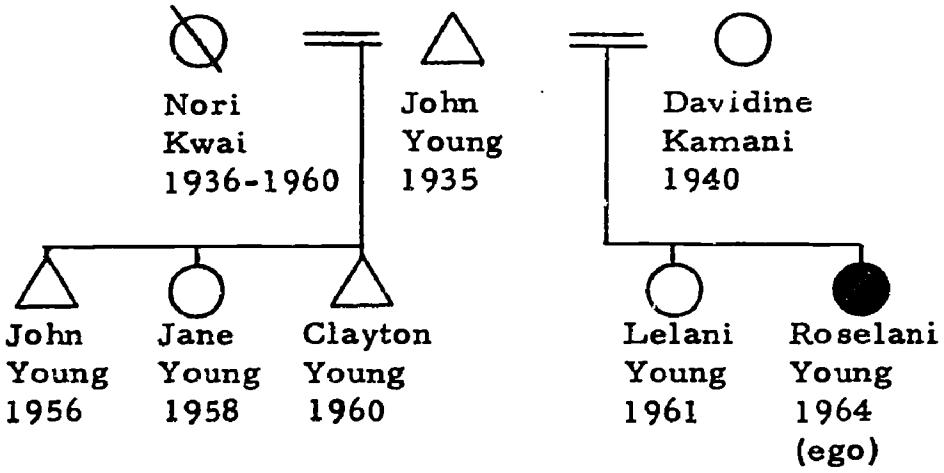
   c) If the information is available, the siblings of the grandparent's generation may be shown, using the pattern of the parent's generation. In this example, only the student's four grandparents are shown.

   d) Use the symbol △ for the male and the symbol ◯ for the female.

   e) Record names and dates of birth and death. It is not always necessary to record last names, but it helps students to keep track of persons and emphasizes our present culture's way of naming. In Hawaiian times each person had only one name, not two as we have today.

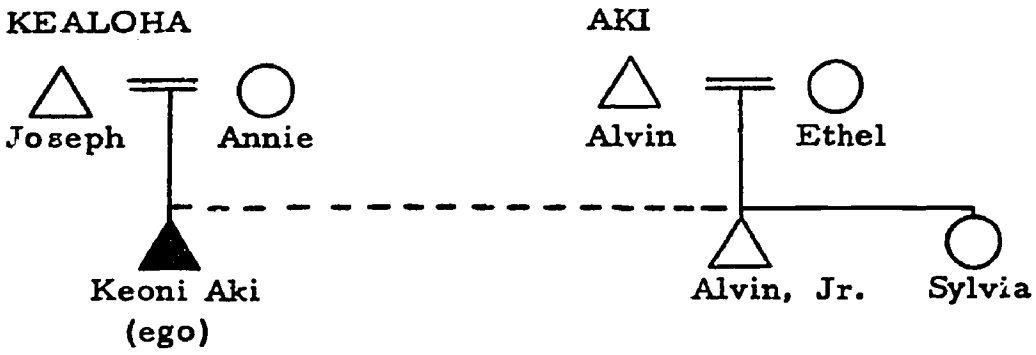
3. Genealogy Charts for Differing Circumstances.

   a) A divorce or death and remarriage may be shown as follows, as in the genealogy chart of Roselani Young, whose mother Davidine was the second wife of John Young.

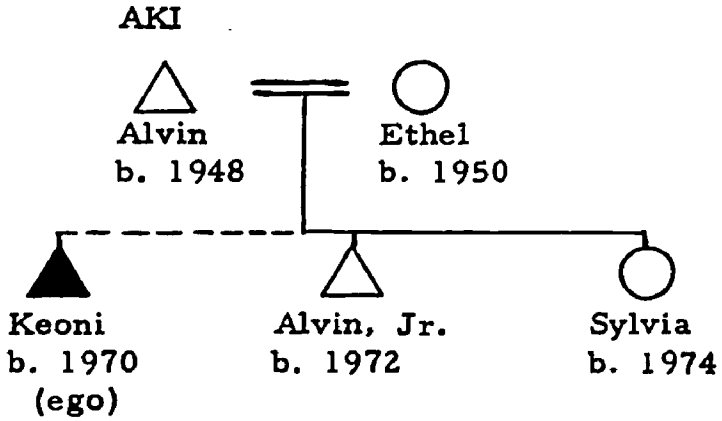


b) Adopted or foster families can be shown by dashed lines as in the example of Keoni Aki (see (1) and (2) below) who was legally adopted by the Alvin Aki family. Also shown is the chart of Mele Koanui (see (3) below) who was taken by her grandparents as a hanai* child.

(1)

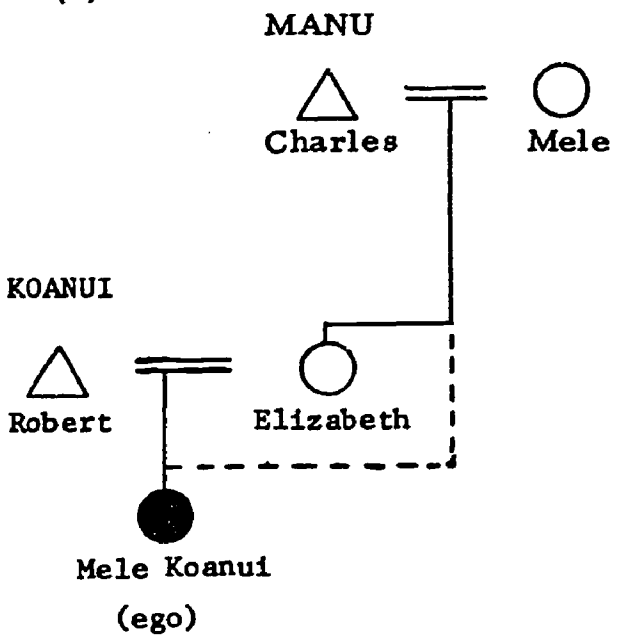


(2) If the biological family of Keoni was not known, his genealogical chart could be as follows:



* hanai = a child to feed and rear

(3)



3. More about Families:

To expand the concept of family, the class may develop questionnaires to find out about the many varieties of functioning family groups and the roles of members of those families. On the following pages are examples of the type of data collecting forms that the class may develop for use in home interviews.

a) Who lives in my house? Put a check in the box if one or more of these people are living in your house:

Who?	How many?
☐ mother	
☐ father	
☐ sisters	_____
☐ brothers	_____
☐ aunties	_____
☐ uncles	_____
☐ grandmothers	_____
☐ grandfathers	_____
☐ cousins	_____
☐ friends	_____
☐ _____	_____
☐ _____	_____

b) Who lived in my parents' houses when they were young? Ask father and mother.

Father's House			Mother's House	
How Many?	Who?		Who?	How Many?
	☐	mother	☐	
	☐	father	☐	
_____	☐	sisters	☐	_____
_____	☐	brothers	☐	_____
_____	☐	aunties	☐	_____
_____	☐	uncles	☐	_____
_____	☐	grandmothers	☐	_____
_____	☐	grandfathers	☐	_____
_____	☐	cousins	☐	_____
_____	☐	friends	☐	_____
_____	☐	_____	☐	_____
_____	☐	_____	☐	_____

c) What kinds of jobs do parents do?

Father		Mother
☐	Stay home and take care of home and children	☐
	Work away from home	
☐	full time	☐
☐	part time	☐
☐	Volunteer work	☐

d) What do parents do for fun?

Father		Mother
☐	bike riding	☐
☐	camping	☐
☐	cooking	☐
☐	going to movies	☐
☐	fishing	☐
☐	fixing the car	☐
☐	making music	☐
☐	night clubbing	☐
☐	partying	☐
☐	playing cards	☐
☐	reading	☐
☐	surfing	☐

Father		Mother
☐	swimming	☐
☐	visiting family	☐
☐	watching TV	☐
☐	_____	☐
☐	_____	☐

At the end of the interview ask Father and Mother which are the 3 activities they like the most and draw a circle around the box for the three activities which they liked best.

Interviews Outside of the Family

1. Practice Interviews

Before interviewing family members or inviting someone from the community to come talk to the class, it would be wise for the class to practice with a willing adult or two. Perhaps the principal or the custodian would agree to be interviewed, or perhaps the teacher. Students may also practice interviewing each other. As part of the practice, the preparation steps listed below under "Interviewing a Member of the Community" should be followed.

2. Interviewing a Member of the Community

Generally it is best for the youngsters to invite community persons to the classroom for sessions with the entire class. Preparations for the visit will involve the whole class as well as one or more special committees.

a) The class should prepare questions ahead of time. For example:

1) How long have you lived in this community?
2) What did the community look like when you first came, or remember it?
3) How was the community different from what it is today? (school, roads, people, water, trees, houses, stores, ocean)
4) What do you think the community will be like 10 years from now?

b) The class should plan for ways to record the comments of the speaker. Perhaps various persons could be responsible for keeping track of specific topics.

c) A committee of students should visit the speaker ahead of time to:

1) present a list of questions
2) ask if the speaker has old photos, newspaper clippings, etc. to show the class
3) find out if the speaker needs a screen and slide projector, and if so what kind

4) have the permission slip signed
5) discuss directions on how to get to the classroom and the time the speaker is expected

d) A member(s) of the interview committee should welcome the speaker to the classroom, introduce the speaker to the class, help the class get started on questions, and thank the speaker.

e) This could be an occasion where a hospitality committee could prepare a lei for the speaker and organize a cookie and punch reception after the talk.

3. Using a Tape Recorder

Occasionally there will be a person who is not able to come to the class, but who is willing to be interviewed at home or at work. If a tape recorder is to be used, the committee or person interviewing will need to be:

a) fully practiced in the use of a tape recorder including the possible need of an extension cord if batteries are not to be used.
b) prepared with the permission form.
c) have a list of questions and be prepared in the subject to be discussed.

4. Story Telling

On a less formal basis, students may plan to listen to grandparents and others who tell stories "of the old days." These may then be shared by the student during planned story telling periods in class. The stories might also become the basis of an illustrated storybook by the class or interested students and used for entertaining younger classes. Perhaps some students might like to dramatize one or more stories and share their results.

Observation and Survey

What good can come from watching TV or keeping track of classmates on the playground? These activities and many others can provide information and insight through controlled and guided observations. The observers will need, of course, to know what to look for and how to record it. They will also need to learn how to identify the what, where, when, and what time these observations took place. With these skills, elementary school students are likely to generate some very interesting information to further their studies.

Observation of TV

As part of the family study, the class may decide to survey the numerous TV

shows about families, e.g., The Waltons, Good Times, Happy Days, Little House on the Prairie, Family, etc.

1. After listing all TV families that the class can recall, they may check TV guides for possible additions.

2. Committees may be assigned specific programs to observe and record using the genealogy chart and questionnaires previously developed, or design new ones. Perhaps at this stage of study a class would like to know more about roles in families--who does what? Some new forms could be devised, for example, to find

   a) How many different kinds of jobs do fathers in the TV familes have? Mothers? Children? Others?
   b) For the family food, who
      1) provides it (buys, grows, fishes, hunts, trades)?
      2) prepares it?
      3) sets table, serves, clears?
      4) cleans up?
      5) decides what to eat?

3. The observers will

   a) Identify program, date, time, and observer.
   b) Add other descriptive data such as where the TV family lives--city, country, ranch, apartment; when the action takes place--pioneer days, 1900, 1935, now.
   c) If possible, classify the show as serious drama, comedy, or both.

4. Results may be compared between shows and also in response to the questions, "What is similar and what is different from my family?" In these comparisons, some specific questions will arise that were not considered in the first observation, for example, "What about family rules--are they the same in each family?" "What are rules?" " How do they get made?" Depending on student interest and maturity, new data-collecting forms may be devised for a second viewing of the selected TV shows. However far these studies go, they will provide a reasonable basis for a later introduction to the early Hawaiian family and its roles, concerns, and rules.

Observation on the Playground

To get a better grasp of rules and how they function, the students may become observers of people in action on the playground. In a study of culture, understanding rules and how they come about, and why people follow them are complex concepts. A good clear look at students' own games of jump rope or kick-ball and their changing rules may provide a suitable beginning. It would be interesting to first recall the rules of a game, how they are made, who follows them, and when the rules are changed. Then several teams of observers may give up their recess or lunch free time to validate, negate, or add to the list.

Photo Observation and Comparison

Photos (lithographs, paintings, maps, etc.) are great and flexible sources of information about cultures. They lack the animation of people in action, whether live or on TV, but they may be examined minutely at leisure to find every clue to, "What's going on here?" Or they may be examined with a single idea in mind, "What about hula?" Or even more specifically, "What does a hula dancer wear?"

The flexibility of photos allows them to be examined upside down or sideways to get a different perspective; they can be compared in a variety of groupings; and, of course, at different times they may be studied intensely and then put away for a specified time or until an idea prompts one to pull them out for another inspection.

Reading Photos

After a first attempt at reading a photo, it would be helpful for the class to come to grips with what is in a picture or photo and what may have been omitted or distorted. A good way to build an understanding of this is to ask the class to draw or photograph, or both, what happens on the playground. They can then compare their differing viewpoints and what actually is depicted in each picture--who is in the pictures, what they are doing, how many people are shown, even what kind or color of clothes the artists chose. If the students had the opportunity to choose individually where and when they would sketch what's going on at the playground that day, they could also begin to see quite clearly the value of searching for supporting data about a picture under study, such as when was it made, what was the locale, and what was the artist's purpose.

Teachers will be able to plan a variety of ways for individuals, small groups, and the entire class to read photos so that they may learn that:

1) It takes more than one look to see all that is in the photograph.
2) The creator of the picture or photo had a purpose.
3) Clues and speculations arising from a photo may never be confirmed, but with good detective work, more and more information can be sought through other photos, books, and interviews to verify or deny what is shown. It can be exciting.

Some examples of photo reading and comparison are described below, using photographs found in Hawaii: A Pictorial History (Feher, 1969)* which is found in most of our school libraries. The questions are not an established guide on how to secure all the available information, but rather samples of questions that come to mind with these particular photos as one pursues the indicated topic.

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* Feher, Joseph. 1969. Hawaii: A Pictorial History. Honolulu: Bishop Museum Press.

Pictures of Hawaiian Life in the Early 19th Century

1. Lithograph of Honolulu by Burgess c. 1857 (Ibid.: 150).
   What is going on? What does the photo tell about everyday living in Honolulu around 1850?

   a) What is the location? Could it be Kewalo Basin as it formerly existed? Or another place near Waikiki?
   b) What time of day is it?
   c) What clues are there about the roles of children?
   d) What are people doing? How many different kinds of activities are going on?
   e) How many canoe activities are indicated?
   f) Do you think that the dog is for food?
   g) Does it puzzle you that many people are wearing lei on their heads? Anything else?
   h) Do you think the artist was trying to say something special about Hawaiian life, or was he painting a scene he saw on a particular morning in Honolulu?
   i) Is anything missing?

2. Compare the above picture with a watercolor of Honolulu by Beechy in 1826. (Feher 1969: 183)*

   a) Is that the Wai'anae Range in the background, with the scene focused on Ke'ehi Lagoon? A different place?
   b) Are any assumptions on Hawaiian life strengthened or lessened by this comparison?
   c) Do you agree that it is probably afternoon? Does it make any difference?

3. For further study to clarify validity of ideas, compare the pictures of Honolulu by Choris 1816 (Feher 1969: 152, 154), by Bensell 1821 (Ibid.: 158), by Dampier 1825-26 (Ibid.: 160, 162, 165), by an unsigned artist (Ibid.: 170), and by Emmert 1850 (Ibid.: 97).

PART THREE: The Dynamic Sequence of a Culture Study

The Dynamics of a Culture Study

In chapter II we presented, in brief form, a chart describing a dynamic sequence of learning activities for a culture study. We will now elaborate on this.

Our goal is to so design our teaching/learning activities that students will become involved in actively exploring ideas and/or things (artifacts, etc.) that will pique their interest, raise questions in their minds and arouse needs (for infor-

*Feher, J. 1969. Hawaii: A Pictorial History. Honolulu: Bishop Museum Press.

mation, materials, experiences) that must be satisfied in order to further their activities. In this design, teachers set the stage (arrange an environment) to which children can actively respond. For example, the teacher arranges in the room a poi pounder, a fishing net and spear, a tapa beater and anvil, pictures of early Hawaiians at work using these artifacts, pictures of an early Hawaiian village, etc. The teacher's purpose is to arouse curiosity and active involvement in family activities in early Hawaii, allow students to examine and use the implements, express what they know and raise their own questions about how these items were used. The key is to so involve the students that their questions arise out of active use, not merely routine academic questions.

We call this teaching procedure a dynamic sequence of learning experiences, where each step raises questions, leads to learning activities, and then to higher levels of knowledge and use. Such a sequence permits us to introduce information and activities in their relation to the fabric of Hawaiian life, not as isolated bits of knowledge.

This involves the art of teaching. It recognizes that the teacher's purposes and the children's purposes are not necessarily identical. The teacher wants students to study and learn about a culture for reasons such as we listed earlier. The students want to explore, manipulate, use, dramatize a way of life that intrigues them. Their interests are immediate and involve bringing the two sets of purposes together. The teacher satisfies immediate student needs by encouraging them to use the artifacts (poi pounders for example), dramatize early Hawaiian ways, and then raises provocative questions ("Did they make poi the way it is made today?") that precipitates the need for further study.

Let us follow such a sequence and analyze the development of learning experiences. This sequence will take us through a first series of learning activities, which is an example of the dynamics. Naturally, what follows, will depend on the way the study develops in the individual classroom. That development will be the product of the interaction of the children with Hawaiian culture and those emphases the teacher chooses to develop. The teacher's choices of what to pick up in the children's responses are critical to this process.

Hawaiian Sequence

1. An Arranged Environment:

   a) A corner of the room cleared to be a beginning family setting. A poi pounder and board; lauhala mats; a digging stick (o'o); a carrying pole ('auamo or 'aumaka) with nets (kōkō).
   b) A table exhibit of books open to information and stories about family life, such as those of Caroline Curtis* or Helen Pratt.**

*Curtis, C. 1970. Life in old Hawaii. Honolulu: Kamehameha Schools Press

**Pratt, H. 1963. The Hawaiians. Tokyo: Tuttle Press.

c. A bulletin board with pictures of life in early Hawaii, people at work in the taro fields, pounding poi, making tapa cloth, pictures of present day Hawaii with questions such as "What was life like in early Hawaii?" "How has it changed?" a picture sketch of a family group and the question "Who are the people in this family?"

2. This leads to exploration and discussion. Children will try out the items in the family corner and examine books and pictures, in small groups, under teacher observation. Discussion centers on encouraging the children to share what they know, raise questions, speculate on how things were used. The teacher gives only brief answers to questions--enough to stimulate activity. The teacher then may read an appropriate story made up for the occasion, to stimulate further interest, for example, a story about Hawaiian children waking up in the morning.

3. The teacher invites those interested to take on the roles in the story, or create their own to play out, for example, morning in a Hawaiian home.

4. Dramatic inquiry may result in some confusion as children try on roles, try to use the tools and attempt to recreate what they think would go on in early morning.

This beginning will be brief, perhaps five minutes. The teacher lets it go on long enough to give some satisfaction and develop problems due to lack of knowledge but stops it before it becomes chaotic. This is planned turmoil, to create a sense of need for (1) more organization, (2) more information, and (3) more things.

5. Discussion of the play leads, under teacher guidance, to expression of such satisfactions as, "I really pounded that poi." and "You should see how we used the carrying poles. We brought taro from the fields."

Now the children may complain that:

a) Kimo wasn't really like an early Hawaiian.
b) The girls just sat around!
c) There weren't enough things to use.
d) People walked all over the taro field.

6. Discussion of such problems as these can lead to a list on the board entitled: <u>We Need</u>

a) to know more about what different members of the family did.
b) to make a plan of the house and garden.
c) to collect some taro and make some poi.
d) to find out what the land was like.

7. As a result of such enunciated needs, the teacher now plans a series of learning activities, for example:

   a) To answer the need for more information

      1) Children read in specific books or prepared stories.
      2) The teacher reads from historical materials or story books by such writers as Handy and Emory, et. al.,* Handy and Pukui,** David Malo,*** Ellis,+ or Kamakau.++
      3) A resource person is invited to come and share knowledge.
      4) The class works out a data collection sheet to seek information in the community.
      5) They study selected pictures for information

   b) The teacher plans an experience in making poi in which the entire class will participate.

   c) The class goes outside to practice use of the o'o.

   d) They lay out a plan for a household in a corner of the classroom.

   e) The class plans a Hawaiian village in the classroom, locating house, taro gardens, stream, and ocean.

8. This will lead to new questions, as children share this new play (inquiry) which now is more extensive; roles are more clearly defined; new events are introduced.

9. This will lead to new questions, as children share this new play, for example, "What else did they eat besides poi?" "When did they go to school?" "What did they do for fun?"

   Again, a new learning cycle is in process!

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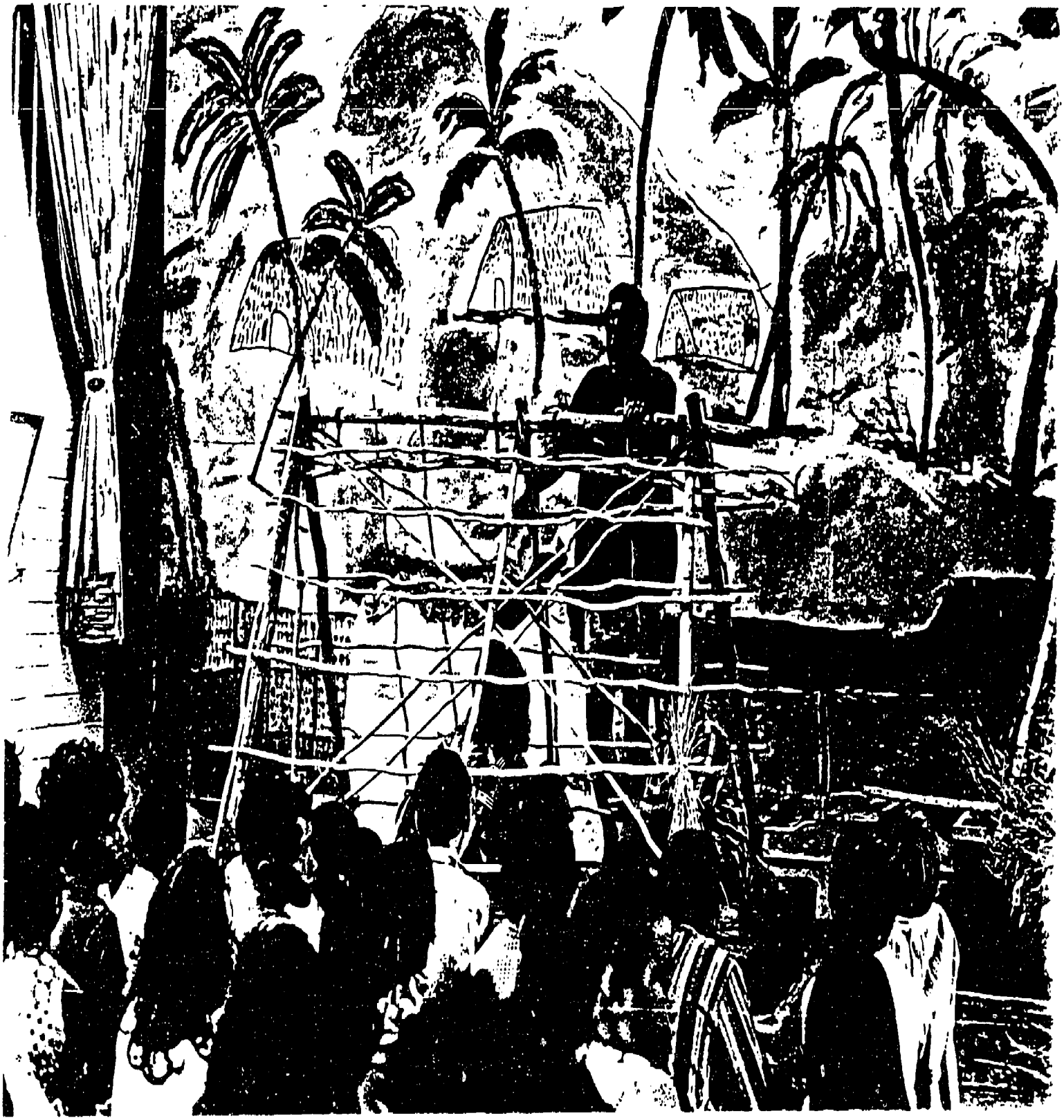
*Handy, E. S. C., K. P. Emory, et. al., 1965. Ancient Hawaiian Civilization. Tokyo: Tuttle Press.

**Handy, E. S. C. and M. K. Pukui, 1972. The Polynesian family system in Ka'u, Hawai'i.

***Malo, David, 1951. Hawaiian Antiquities. Honolulu: Bishop Museum Press.

+Ellis, William, 1963. Journal of a tour of Hawaii. Honolulu: Advertiser Publishing Co.

++Kamakau, S. M., 1976. The works of the people of old. Honolulu: Bishop Museum Press.



Mr. Moke Kekuewa, expert in Hawaiian house construction, talks with students at Nanaikapono Elementary School and encourages their participation. Three students sitting inside the house frame are sharing with their classmates newly learned information about how to tie pili grass to the house frame. The teacher taped the expert's remarks as a reference resource to be used by students.

A group of students at Nanaikapono Elementary School are learning the process of making coconut sennit by doing it themselves. A community expert on the subject had given a demonstration, talked with the class about the process, and encouraged students to try making sennit themselves.

Students at Nanaikapono Elementary School dramatize th[illegible]r own script about what happens in a boat harbor. Preparation for this activity included a visit to Honolulu Harbor and Kewalo Basin. Students took notes on what they saw and on discussions with small-boat users in their own community.

10. The cumulation of these activities will eventually lead to expressive experiences such as:

    a) Rhythms of paddling canoes, planting taro, tapa making, etc.
    b) Traditional dances and chanting.
    c) Murals and individual drawings.
    d) Creative writing.
    e) Story telling.
    f) Etc.

Initiating a Culture Study

There are many ways to initiate a study. Some of these are:

1) A recent event (the voyage of the Hokule'a, the Cook Bi-Centennial).
2) A visitor who represents the culture.
3) A field trip to the Bishop Museum.
4) A carefully arranged environment.

1. The Arranged Environment

We like this approach because it gives the teacher control of the study.

An arranged environment is a carefully planned setting, in the classroom. It may include:

a) A table that displays artifacts of the culture under study.
b) Pictures of people using these items, and of the geographic environment in which they live.
c) A bulletin board arrangement of key pictures and documents with specific questions such as "Do you know how this is used?" or, "What is happening here?" The questions are provocative, not labels. They are designed to precipitate inquiry.
d) A table with selected books, open to sections that can provide answers to the questions.
e) Costumes, when appropriate, to invite dramatization.
f) Open space in front of exhibits where children can bring items and manipulate them. The items put in this arrangement are specific (in this case focused on the life processes carried on in the Hawaiian home), not just general and haphazard items about Hawaii.

2. Beginning the Study

When students enter the classroom they find the arranged environment. At the appropriate time, they are invited, in small groups, to explore the

exhibits. They are encouraged to handle items, except those too fragile or precious for this experience.

After everyone has had a turn, the children are called together again. Those children who wish to demonstrate the use of some object, or tell what they know, are allowed to bring the items to the open space and share their knowledge.

Then the teacher may ask if some children would like to use the items and play out this use in early Hawaii as they think it happened. The rest of the class are assigned to other activities.* Our purpose in using dramatic inquiry is to involve the children in action that will precipitate their need to know more. After brief dramatization (their knowledge is limited), the teacher guides a discussion of the play. Here she recognizes the interesting developments, then asks such questions as,"Is that the way the poi pounder was really used?" and "How can we find out for sure?" This opens the way for research lessons (reading for information, asking an expert, studying pictures, etc.). Children may express need for more items, costumes, artifacts, that may lead to some industrial arts (life processes) experiences.

Another way to launch the dramatic inquiry would be for the teacher to read a selected story or section of an account of an event in early Hawaii and invite the children to dramatize it, using the artifacts in the classroom. The follow-up discussion could then lead to the recognition of need for further study.

Furthering the Study

When questions arise about interrelationships and roles within an early Hawaiian village, for example, the teacher might read or paraphrase an event in the journal of Rev. William Ellis, such as his visit to Kaimu, Puna, in 1824.

The setting: Rev. William Ellis and other missionaries are travelling around the Island of Hawaii in the year 1824. They left Kona on July 18, 1824, sometimes walking and sometimes travelling by canoe; they went to Ka'u, and then to Puna. They got to the village of Kaimu on the afternoon of August 3, 1824.

The village where a person is born holds a special meaning to that person, as do the friends and relatives who live there. To leave is painful; to return is a joyous occasion for everyone.

In the Hawaiian family the siblings of each generation developed very close ties as is illustrated in Ellis' description of the affectionate greeting of Mauae by his sister. Mauae was the guide for Ellis' party from Honuapo to Kaimu where the black sand beach is.

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*For detailed description of procedures for this form of dramatic inquiry of dramatic play see L. Hanna, G. Potter, and R. Reynolds, 1973. Dynamic Elementary Social Studies. New York: Holt, Rinehart and Winston.

AT KAIMU - ROYAL RECEPTION TO MAUAE

About three p. m. we approached Kaimu. This was the birth-place of Mauae, and the residence of most of his relations. He was a young man belonging to the governor, who had been sent with the canoe, and who, since leaving Honuapo, had acted as our guide. He walked before us as we entered the village. The old people from the houses welcomed him as he passed along, and numbers of the young men and women came out to meet him, saluted him by touching noses, and wept for joy at his arrival. Some took off his hat, and crowned him with a garland of flowers; others hung round his neck wreaths of a sweet-scented plant resembling ivy, or necklaces composed of the nut of the fragrant pandanus odoratissime.

When we reached the house where his sister lived, she ran to meet him, threw her arms around his neck, and having affectionately embraced him, walked hand in hand with him through the village.

Multitudes of young people and children followed, chanting his name, the names of his parents, the place and circumstances of his birth, and the most remarkable events in the history of his family, in a lively song, which, he afterwards informed us, was composed on the occasion of his birth. The following fragments of the commencement, which I afterwards wrote down from the mouth of one of his aged relatives who was with us, will suffice as a specimen, as the whole is too long for insertion:

FRAGMENT OF A SONG ON THE NAME OF MAUAE.

Inoa o Mauae a Para,	Name of Mauae,[1] (son) of Para,
He aha matou auanei	How shall we declare?
O Mauae, te wahine horua nui,	O Mauae, woman famous at horua,
Wahine maheai pono.	Woman tilling well the ground.
Tuu ra te Ravaia	Give the fisherman,
I ta wahine maheai,	To the woman (who) tilleth the ground;
I pono wale ai ta aina o orua.	Happy will be the land of you two.
I ravaia te tane,	A fisherman the husband,
I mahe ai te wahine,	The wife a tiller of the ground.
Mahe te ai na te ohua,	Cultivated food for the aged, and the young;
I ai na te puari.	Food for the company of favourite warriors.
Malaina te ora na te hoapiriwale.	Regarded the life of the friend.
E Mahe ai na Tuitelani.	Cultivated for Tuitelani.[3]
Owerawahie i uta i Tapapala.	Burnt were the woods inland of Tapapala.
Tupu mau na ore te pari.	Long parched had been the precipice.
Oneanea te aina o Tuachu.	Lonely was the land of Tuachu.
Ua tu ra te manu i te pari Oharahara.	The bird perched on Oharahara rocks.
Ewaru te po, ewaru te ao,	Eight the nights, eight the days,
Ua pau te aho o na hoa maheai,	Gone was the breath of those who help the tillage,
I te tanu wale i te rau, a maloa.	With planting herbs (they) were fatigued;
Ua mate i he la,	Fainting under the sun,
Ua tu nevaneva.	(They) looked anxiously around.
I ta matani, ua ino auaurere,	By the wind, the flying scudding tempest,
Ua tu ta repo i Hiona:	Thrown up was the earth (or dust) at Hiona:
Pura ta onohi i ta u i ta repo.	Red were the eye-balls with the dust.
O Tauai, O Tauai, aroha wale	O Tauai,[4] O Tauai, loved he
Te aina i roto o te tai,	The land in the midst of the sea,
E noho marie oe I roto o te tai,	Thou dwellest quietly in the midst of the sea,
E hariu ai te aro i rehua.	And turnest thy face to the pleasant wind,
Pura ta onohi i ta matani,	Red were the eye balls with the wind,
Ta tatau ta iri onionio,	(Of those) whose skin was spotted with tatau,
Ta repo a Tau i Pohaturoa,	The sand of Taii (lay) at Pohaturoa,[5]
Te a i Ohiaotalani.	The lava at Ohiaotalani.[6]
Ma tai te aranui e hiti ai	By the sea was the road to arrive
I te one i Taimu,	At the sandy beach of Taimu,
Ma uta i ta tuahivi,	Inland by the mountain ridges,
Te aranui i hunaia.	The path that was concealed.
Narowale Tirauea i te ino.	His was Tirauea[7] by the tempest.
Noho Pele i Tirauea,	Pele[8] abode in Tirauea,
I tahu mau aua i te rua.	In the pit, ever feeding the fires.

[1]Mother of the young man. [2]Horua, a native game. [3]Name of a chief. [4]Atooi. [5]Districts. [6]North peak of the volcano. [7]The great volcano. [8]Goddess of volcanoes.

They continued chanting their song, and thus we passed through their plantations, and groves of cocoanut trees, till we reached his father's house, where a general effusion of affection and joy presented itself, which it was impossible to witness without delight.

MAUAE'S FAMILY REUNION

A number of children, who ran on before, had announced his approach; his father, followed by his brothers and several other relations, came out to meet him, and, under the shade of a wide-spreading kou-tree, fell on his neck, and wept aloud for some minutes; after which they took him by the hand, and led him through a neat little garden into the house.

He seated himself on a mat on the floor, while his brothers and sisters gathered around him; some unloosed his sandals, and rubbed his limbs and feet; others clasped his hand, frequently saluting it by touching it with their nose; others brought him a calabash of water, or a lighted tobacco pipe.

One of his sisters, in particular, seemed much affected; she clasped his hand, and sat for some time weeping by his side. At this we should have been surprised, had we not known it to be the usual manner, among the South Sea Islanders, of expressing unusual joy or grief. In the present instance, it was the unrestrained expression of joyful feelings. Indeed, every one seemed at a loss how to manifest the sincere pleasure which his unexpected arrival, after several years' absence, had produced.

WELL PROVIDED FOR WITH FOOD AND FRESH WATER

On first reaching the house, we had thrown ourselves down on a mat, and remained silent spectators, not, however, without being considerably affected by the interesting scene.

We had been sitting in the house about an hour, when a small hog, baked under-ground, with some good sweet potatoes, was brought in for dinner, of which we were kindly invited to partake. As there was also plenty of good fresh water here, we found ourselves more comfortably provided for than we had been since leaving Kapapala on Thursday last.*

At this point the teacher might suggest that some students write name-chants for their friends. Or, perhaps some students would like to dramatize the homecoming of Mauae to Kaimu. As Kaimu was a famous place for surfing, perhaps they

*From William Ellis, Journal of a Tour of Hawaii. 1963, Honolulu Advertiser Publishing Co., pp. 191-193.

could improvise and have a celebration for Mauae which could include a surfing contest. But the main point of Mauae's welcoming emphasizes his place within the village and the close family relationship particularly between Mauae and one of his sisters. It was not unusual for siblings to develop these close bonds and for these bonds to extend for the entire lifetime of the people concerned. Indeed, Hawaiians had, and still have today, strong family bonds. This might be a good example to help students begin to understand the Hawaiian family term 'ohana.

Dramatic Inquiry

This procedure, sometimes called dramatic play, is a very useful technique for involving children in the life of a culture. Their knowledge is limited, therefore they soon reach the point where the play is unsatisfactory because (1) they don't know how things were done and (2) they lack proper artifacts or props. At this point the teacher stops the play and guides the discussion to such questions as, "How can we find out for sure?" Such a strategy soon teaches the children to ask their own questions and enables the teacher to provide follow-up lessons that the children can now recognize as needed.

Dramatic inquiry encompasses the following procedures:

1. An arranged environment, planned by the teacher, is presented to the class.

2. Children explore this environment and are permitted to respond in their own way, manipulating tools and materials and discussing them. The teacher may respond to questions with brief information.

3. In a culture study, the teacher may then read a story to provide initial data for use.

4. Children are invited to play any part of the story or develop their own situation, using some of the artifacts and realia.

5. First play is spontaneous and unguided, but carefully observed by the teacher.

6. This is followed by a sharing period in which children are encouraged to share their satisfactions and dissatisfactions and make plans for further information, materials and other needed learning experiences.

7. Planning to meet expressed needs includes the processes of problem solving, making of rules and assignment of work to be done.

8. A period of extension of experiences through research, field trips, first hand processes and use of multi-media. This goes on before and further play and may parallel it.

9. Dramatic inquiry (play) is now more extensive and accurate as a result of the new learning experiences.

10. This is a continuous and expanding procedure.

As can be seen, this dramatic inquiry process is the dynamic element that involves children in interaction with a culture, invites questions that when followed up on precipitate the entire learning sequence again.

There are helpful, detailed guides for teachers who wish to use this procedure in the following references:

1. Hanna, L., G. Potter, and R. Reynolds. Dynamic Elementary Social Studies, Holt, Rinehart and Winston. 1973, Chapter 8.

2. Shaftel, F. and G. Shaftel, Role Playing for Social Values, Prentice-Hall, 1967, Chapter 8. Dramatic Play: Groundwork for Role Playing (pp. 129-148).

Problem-solving

Our approach to culture study emphasizes the ways different groups of people face and solve the problems of living. Involved in this approach is problem solving as a process.

In such a process teachers emphasize a series of steps:

1. Recognizing a problem.

2. Clarifying and defining the problem.

3. Developing theories (hypotheses) about possible solutions.

4. Considering possible alternate ways of solving problems.

5. Testing these out for possible consequences. This may demand collection of further data.

6. Selecting one as most promising theory, or hypothesis, and testing it out in action.

There are many more detailed procedures for effective problem-solving* which this document cannot cover. However, it is useful to consider that inquiring rather than memorizing is the best approach to culture study. Wherever possible, the teacher emphasizes speculating, hypothesizing, testing out ideas and then collecting data that either support or negate student notions. This is the path to reflective thinking.

*See R. E. Gross and R. Muessig (eds), Problem-centered Social Studies Instruction: Approaches to Reflective Thinking. Curr. Series no. 14. Wash., DC. National uncil for the Social Studies, N. E. A. 1971.

For example, when children ask "Why did the early Hawaiians lay out their land from the sea to the mountains?" the teacher has the opportunity to invite speculation, write out different student ideas (hypotheses) and then guide them to data to check these out.

Industrial Arts (life processes)

The study of early Hawaii is rich in opportunities to explore how people use raw materials and change (improve) them to serve their needs. This procedure we call an industrial process.

Experiencing the actual steps in a real process, such as making tapa cloth, introduces children to a natural resource (mulberry bark), to tools ingeniously created for a purpose (the tapa beater, the stamp) and to the clever ways people devise for processing raw material to make a cloth.

When proper goals are identified, not only do the children have an art or craft experience, they also, under teacher guidance, learn (1) about environmental resources and how they are used, (2) the rationalizations (plans for procedures and skills) that enable us to use those resources to meet needs, and (3) the roles that result in order to produce the products.

For detailed suggestions for teaching industrial arts in a culture study the following references are useful:

1. Moore, F. C. and others, Handcrafts for Elementary Schools, Boston. Heath, 1953.

2. Scobey, Mary-Margaret, Teaching Children About Technology. Bloomington, Ill. McKnight, 1968.

3. Shaftel, Fannie R., "Industrial Arts in the Social Studies Program", 32nd Yearbook, National Council for the Social Studies. Wash., D. C. N. E. A., 1962, pp. 212-218

The Use of Tool Subjects in Culture Studies

We cannot emphasize enough the opportunities for and the importance of developing tool subjects in these culture studies. It is as children raise questions and need further information that we can teach them the specific skills of research reading, of oral language reporting, of writing letters of inquiry and thanks, of learning to spell accurately, and of using mathematics to measure time, distance, and space and all the occasions where mathematic skills are required.

Culture studies provide a unique opportunity to motivate students to learn basic skills and apply them in practical situations for purposes clear to the students.

In the same way, culture studies promote art activities that also serve this purpose. The arts offer opportunities to sharpen perceptions, to express ideas in graphic or musical form as well as in poetry and creative writing. These, too, are intellectual as well as artistic skills. A study such as Hawaiian culture offers rich opportunities for both learning traditional art forms and expressing unique individual feelings and ideas.

Next Steps

This framework for culture studies is a beginning of what we hope will be a continuing effort in our classrooms to improve the study of culture and the processes of culture.

As teachers become self-aware that they are products of their own cultural experience, and as they become informed about the cultural experiences of others, this framework will become increasingly useful.

We have attempted, in this document, to emphasize that the study of any culture should focus on how people solve their problems of living in different settings, times and circumstances. In contemporary life many people with different cultural backgrounds are increasingly in contact with each other and this affects changes in traditional ways of life. Many groups who have had a subsistence culture are now affected by influences of modern industrial society. Some groups, already industrialized, must reconcile traditional cultural ways with modern technology. This creates many dilemmas and conflicts for individuals. How shall they accommodate the new ways yet hold on to personally cherished ways and values? *

Here in Hawaii we see this conflict among many groups of people. All culture studies should attempt to help students to confront and try to understand such problems. Because change is so rapid today, the pull between ethnic or cultural ways and industrial, technological developments needs to be explored.

Do we need to give up all the ways of the past in order to exist in contemporary societies? Are there values that should not be lost? How do we reconcile our ethnic heritage with the homogenizing effects of urbanization? Is everything that is new always best?

Edward Hall, in his book, Beyond Culture** suggests that, because our modern problems are so complex and acute, it will take the accumulated wisdom of all the cultures of the world to solve them.

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*Several essays describing the impact and some results of culture change on Pacific island peoples may be helpful reading. Two essays suggested are: Ben R. Finney, "A Vulnerable Proletariat: Tahitians in the 1970's," and James E. Ritchie, "The Honest Broker in the Cultural Market Place." Both can be found in The Impact of Urban Centers in the Pacific, edited by Roland W. Force and Brenda Bishop, Pacific Science Association, Honolulu, Hawaii, 1975.

**Edward T. Hall. Beyond Culture, New York. Anchor Press. Doubleday, 1977.

Children of Hawaii need to understand and explore their bi-cultural and multi-cultural heritages. They need to study and gain a basic understanding by carefully examining the many different ways the peoples of Hawaii have solved and are solving their problems of living.

Perhaps, then, the next phase of this project in culture study should be an extensive effort to develop ways of understanding and using our bi-cultural heritages.

AN INVENTORY OF OVERHEAD TRANSPARENCY MASTERS

ILLUSTRATIONS

I. Ahupua'a: A. Overview
B. Section of Ahupua'a - Sweet Potato Cultivation
C. Section of Ahupua'a - Close-up of Kauhale
D. Section of Ahupua'a - Life near the Seashore
E. Section of Ahupua'a - Heiau not in use

II. Birds

III. Fishing: A. Fisherman with Raincape and Paddle
B. Fishpond (Top view)
C. Fishpond (Sea-side view)

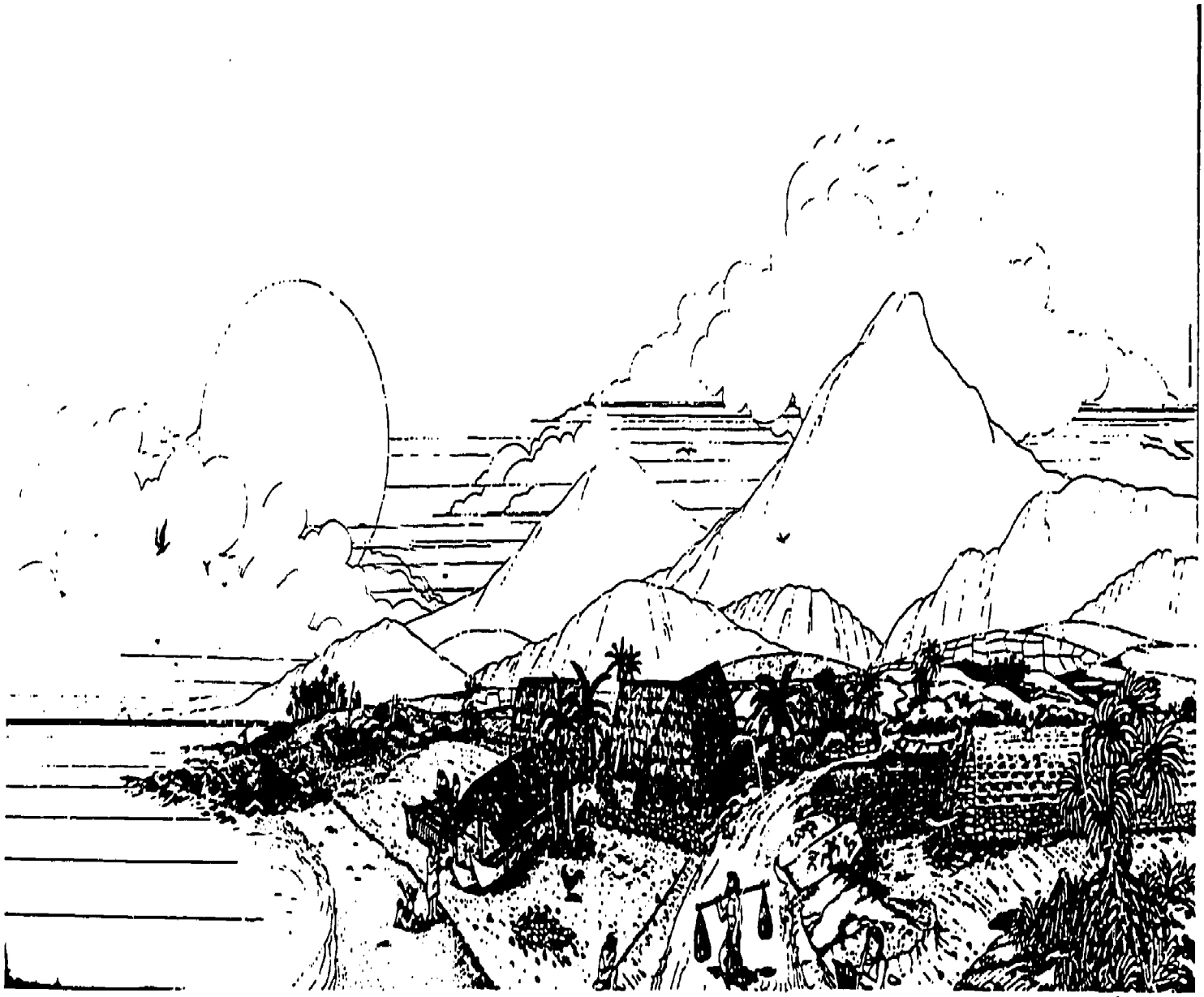
IV. Heiau - Mākaha Valley, O'ahu

V. Household: A. One type
B. Cooking in an Imu - Getting the fire ready
C. Cooking in an Imu - Hot imu, ready for cooking
D. Cooking in an Imu - Food in imu
E. Cooking - Steaming in boiling water
F. Cooking - Steaming with stones in body cavity
G. Cooking - Steaming between layers of hot rocks
H. Cooking - Baking breadfruit on coals

VI. Plants: A. Taro
B. Breadfruit
C. Sweet Potato

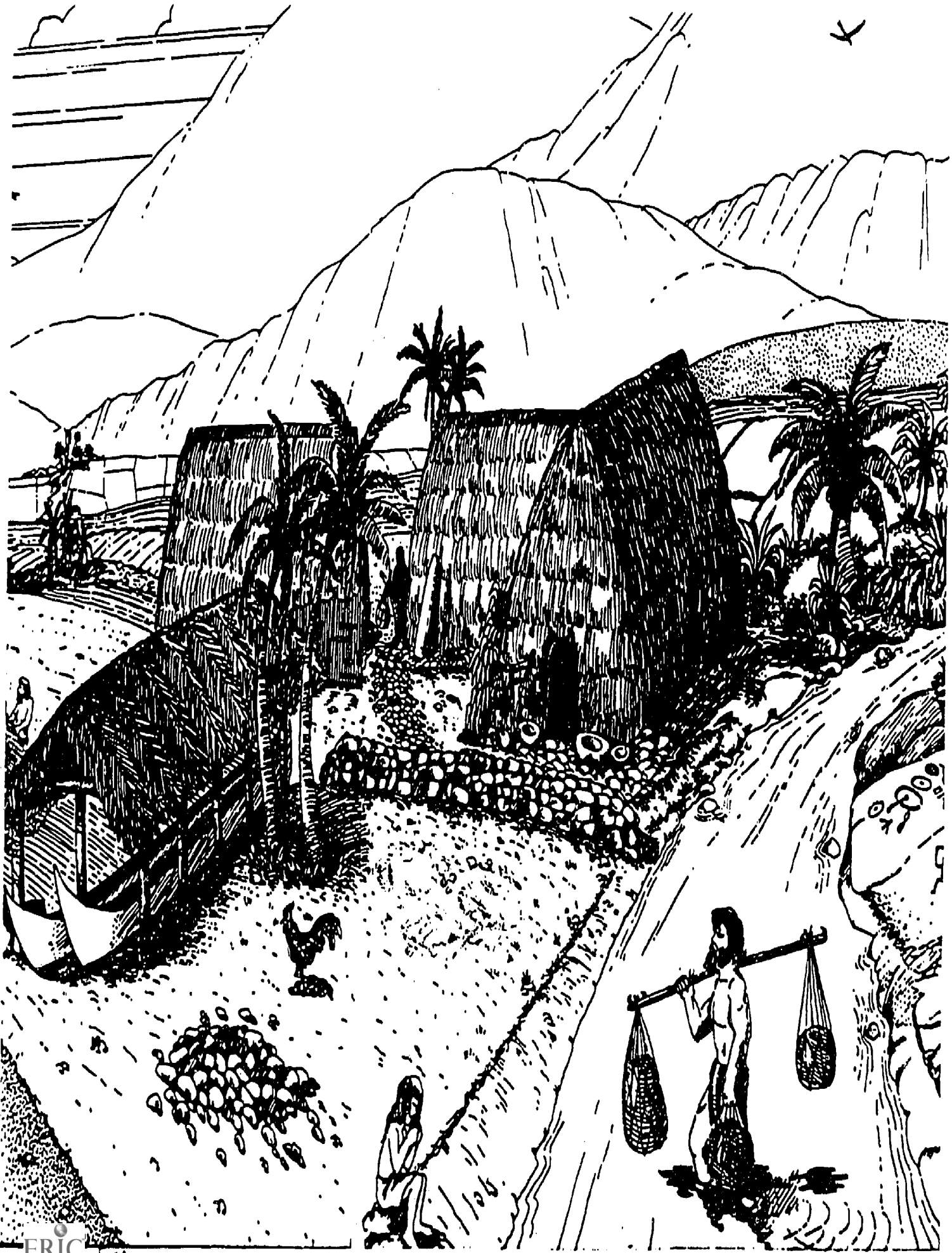
VII. Tools: A. Adz
B. Kapa Beater
C. Poi Pounder
D. 'Ō'ō

VIII. Weapons: A. Pololū - spear
B. Other Examples



Doug Char
I. A.

Doug Char



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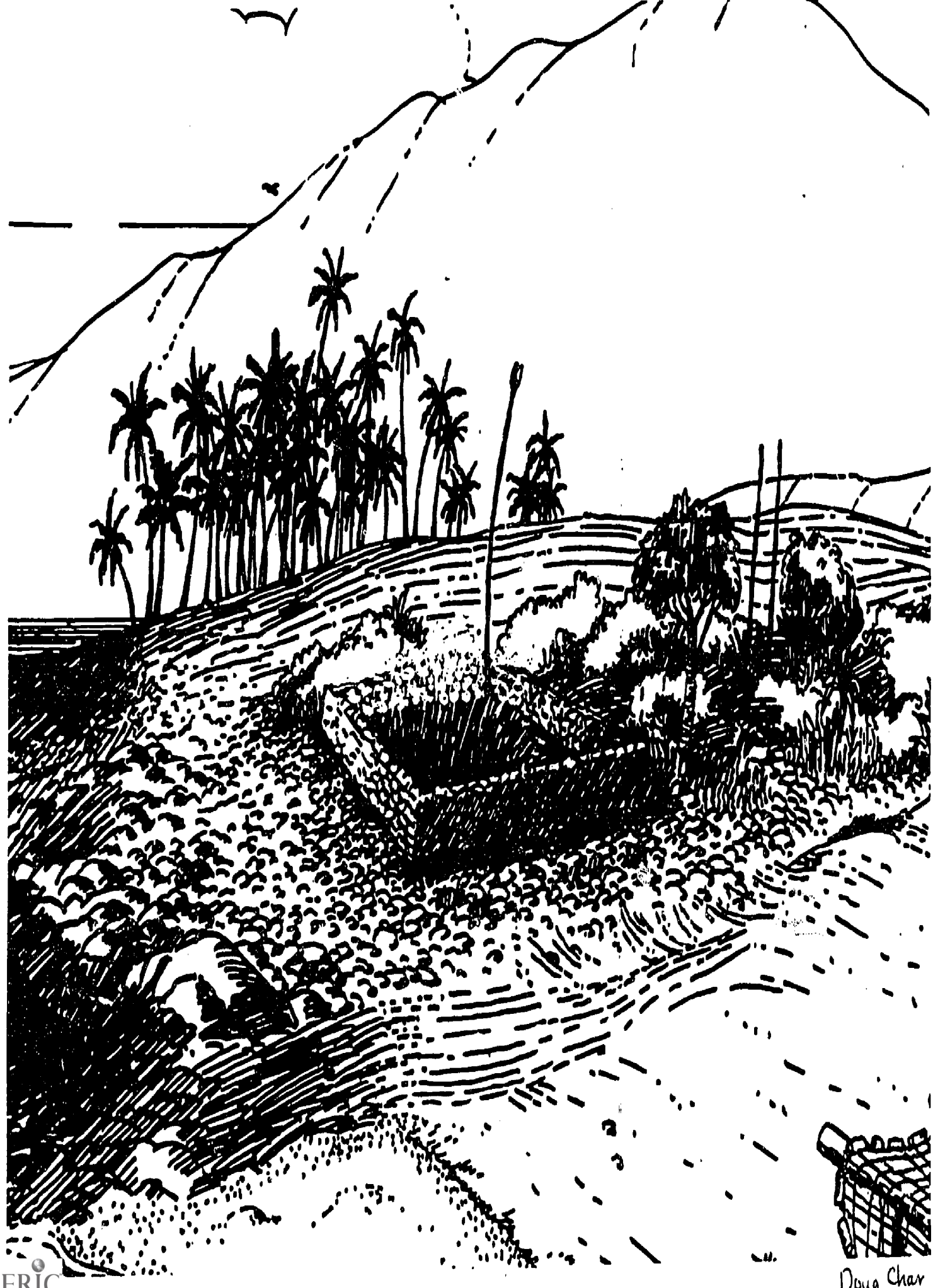

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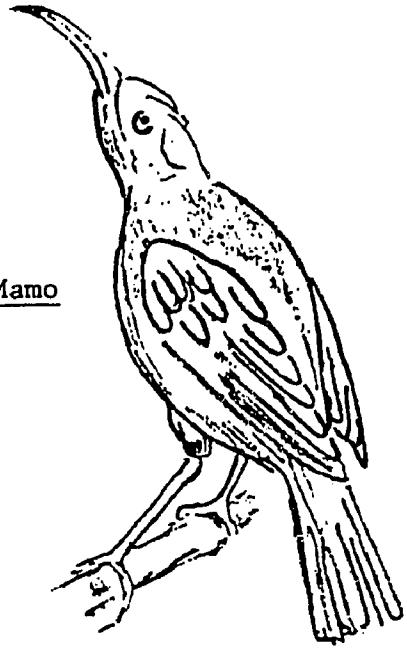
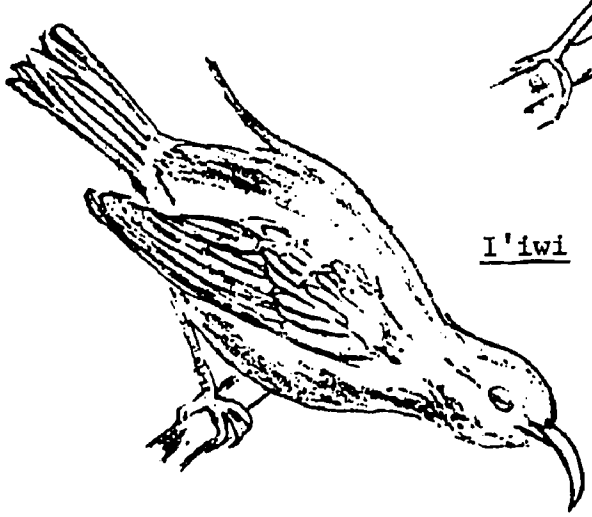
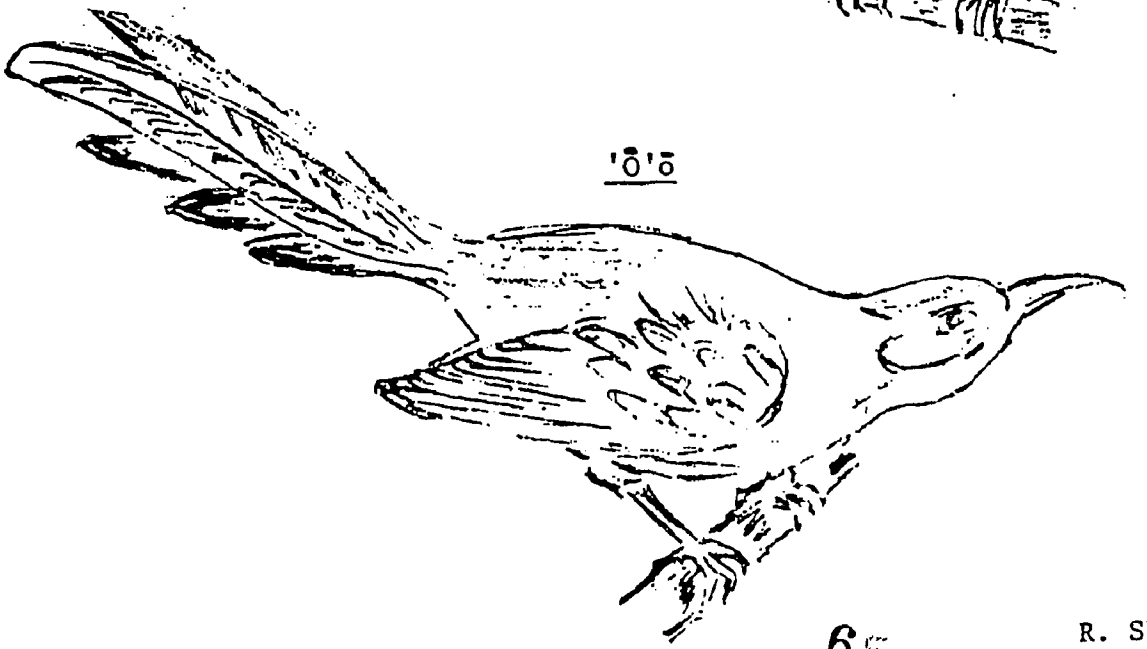


Mamo



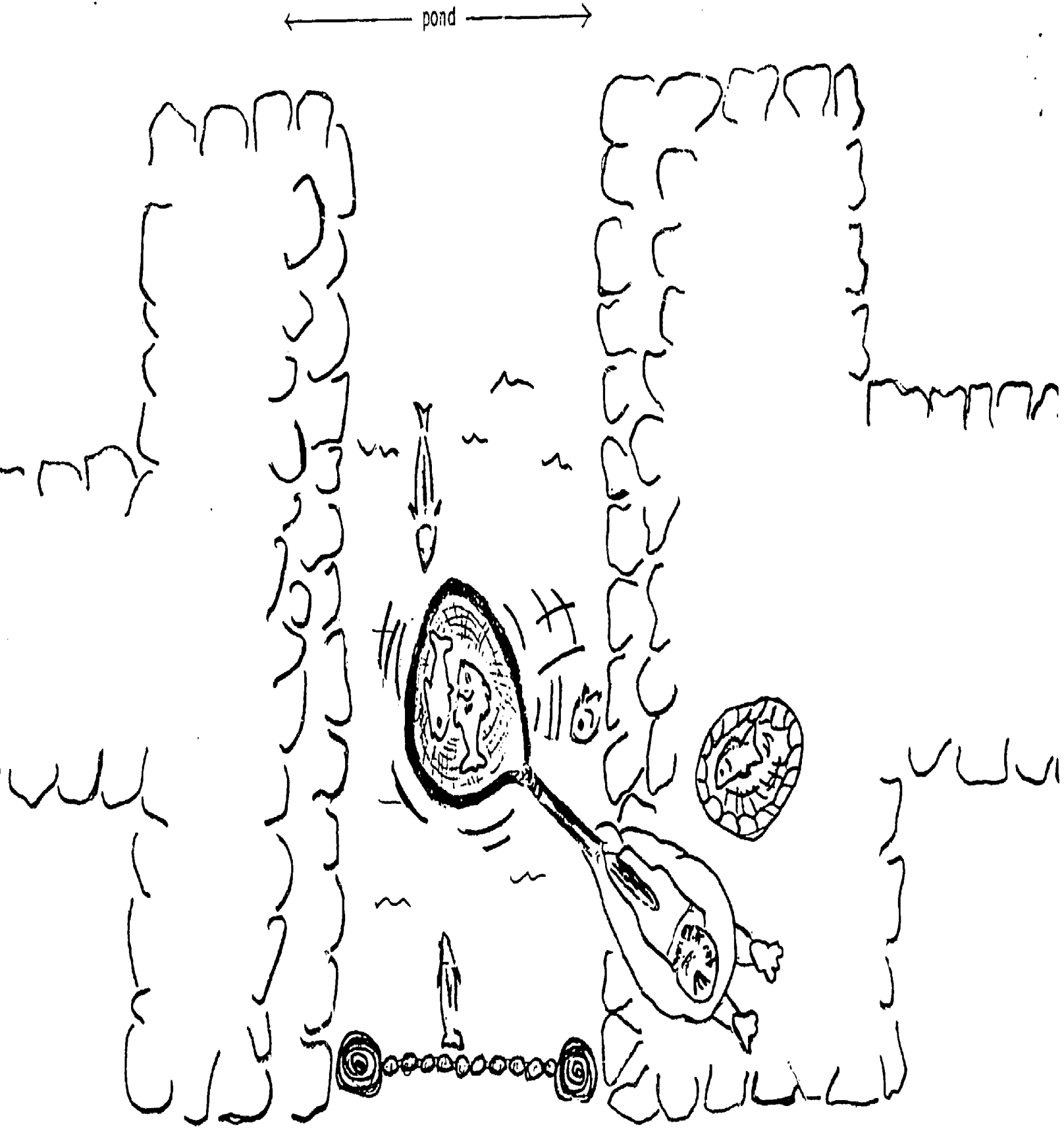
I'iwi

'Apapane



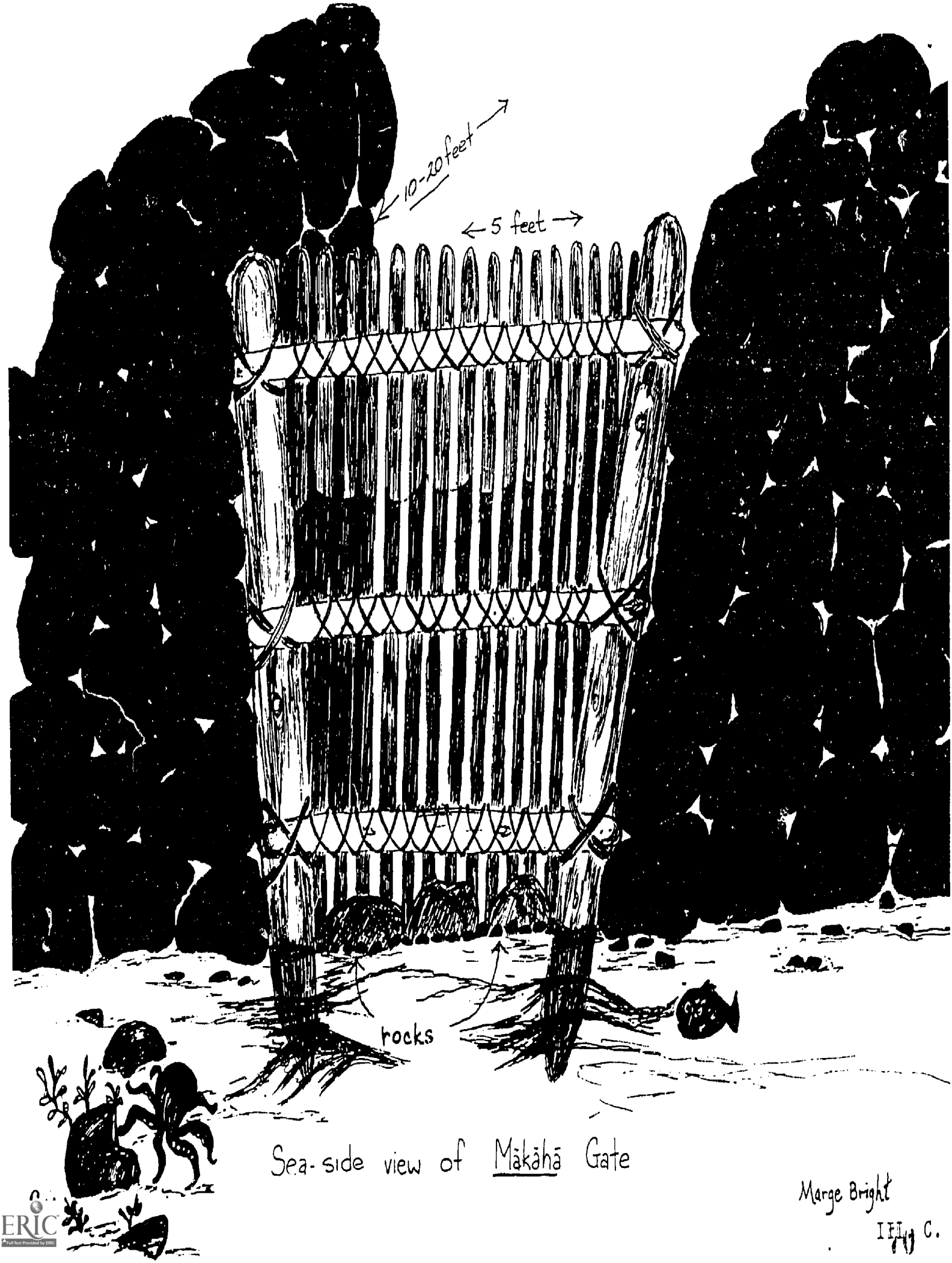
'ō'ō

R. Shirafuji



Top View of the Mākāhā Gate

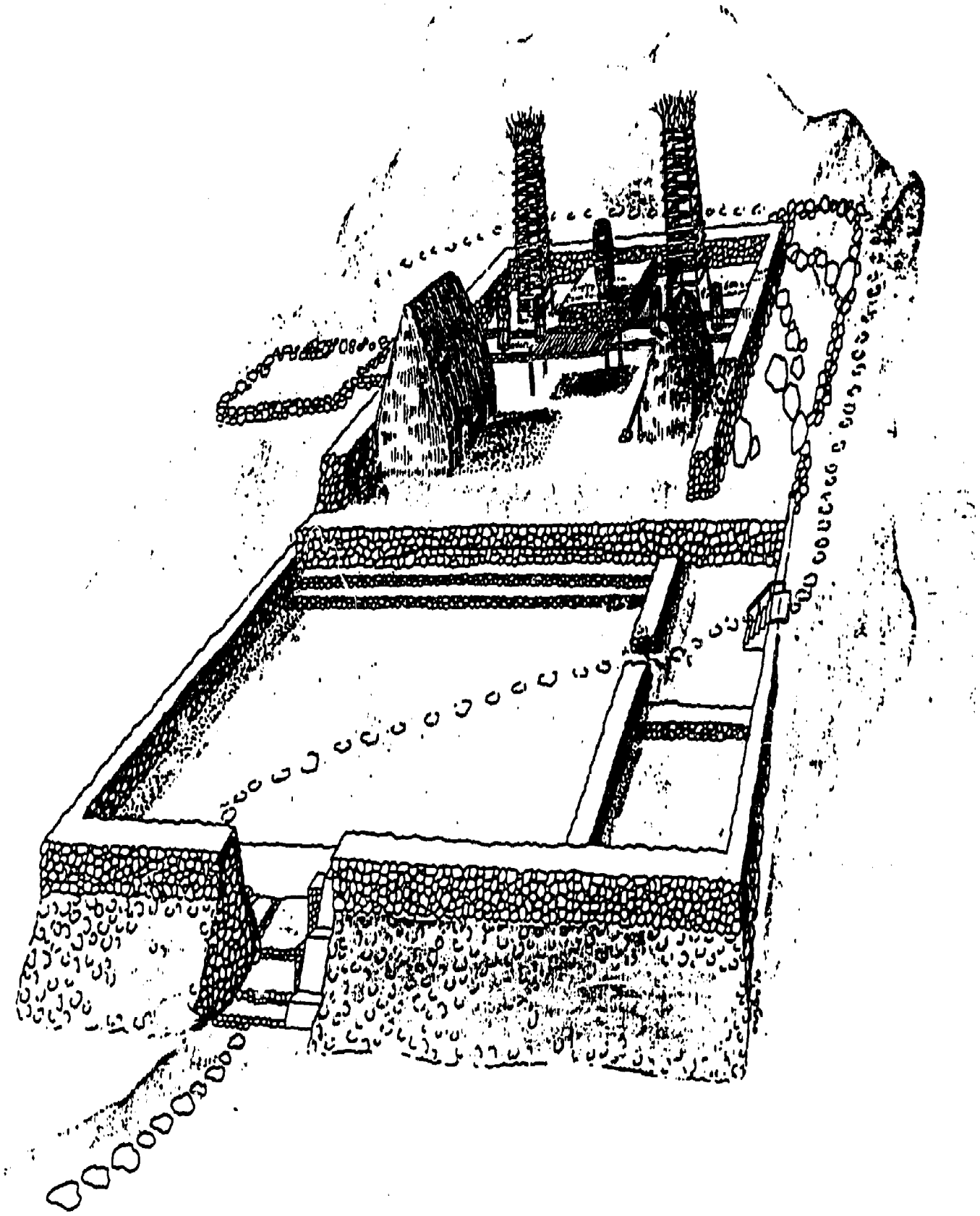
M. Bright
P. Murakami



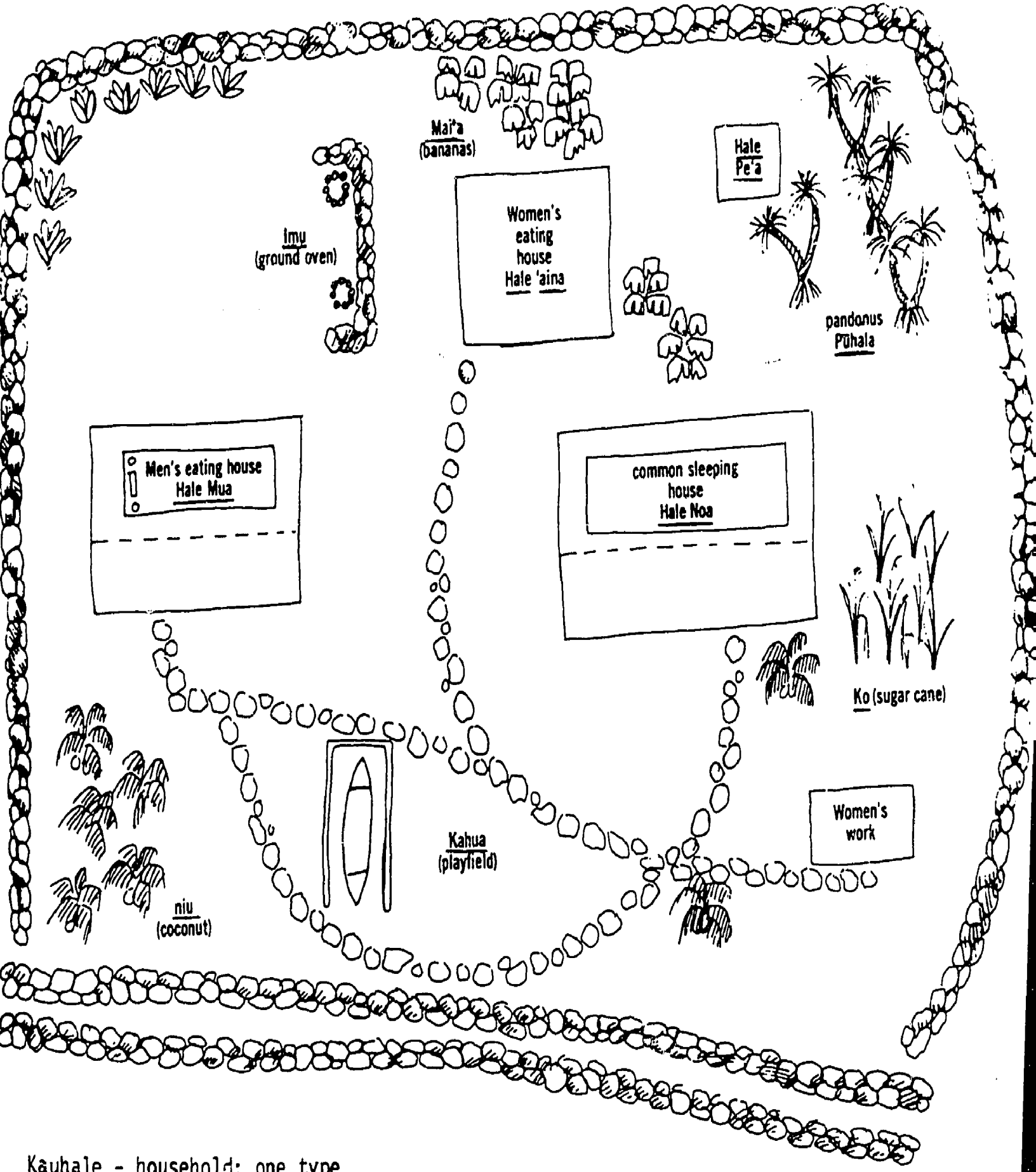
Sea-side view of Mākāhā Gate

Marge Bright

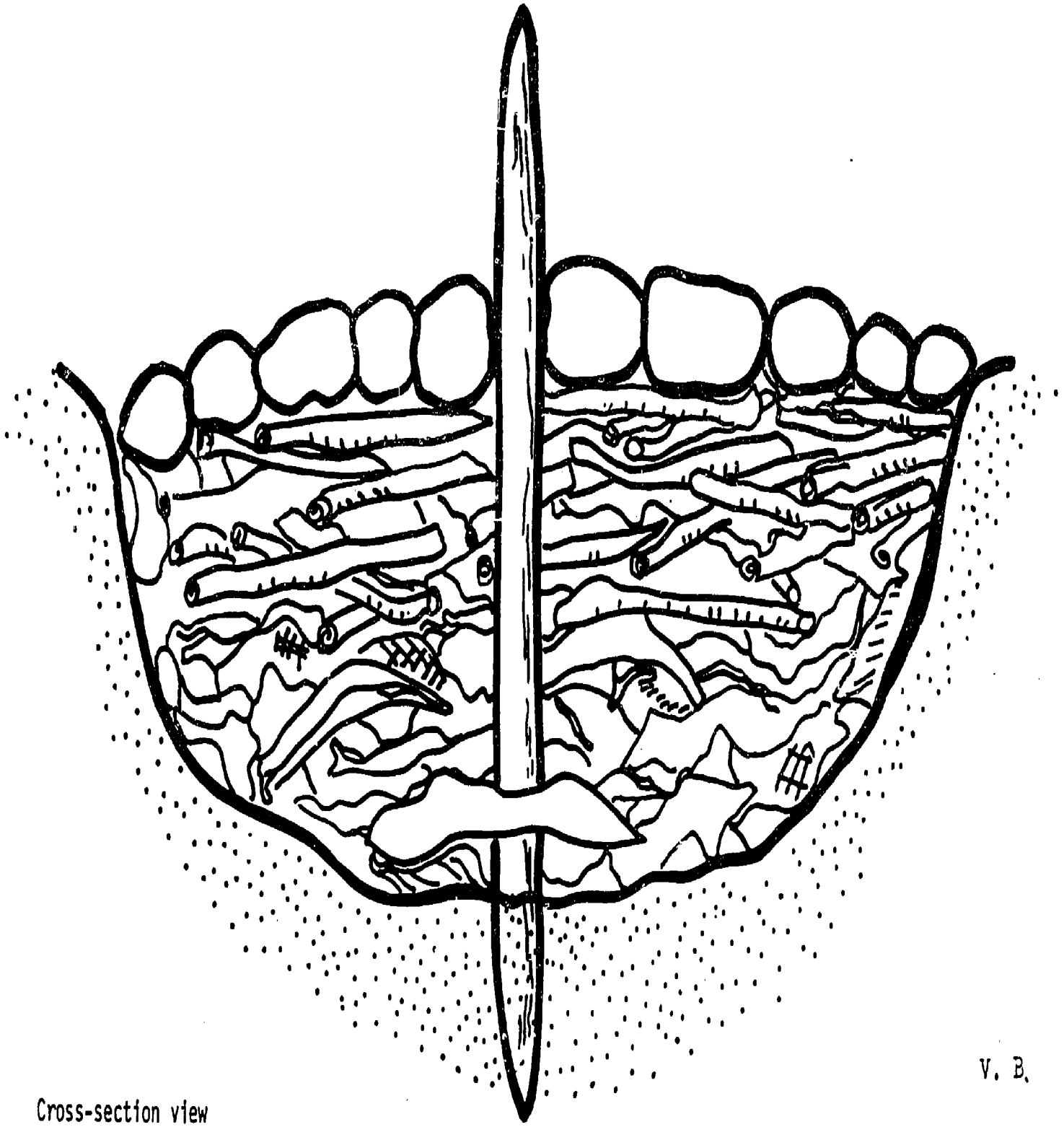
IFLI C.



FRONTISPIECE. KANEAKI HEIAU, MAKAHA VALLEY, AS RECONSTRUCTED.
Makaha Valley Historical Project, Interim Report #4, Pacific Anthropological Record #19
Bishop Museum

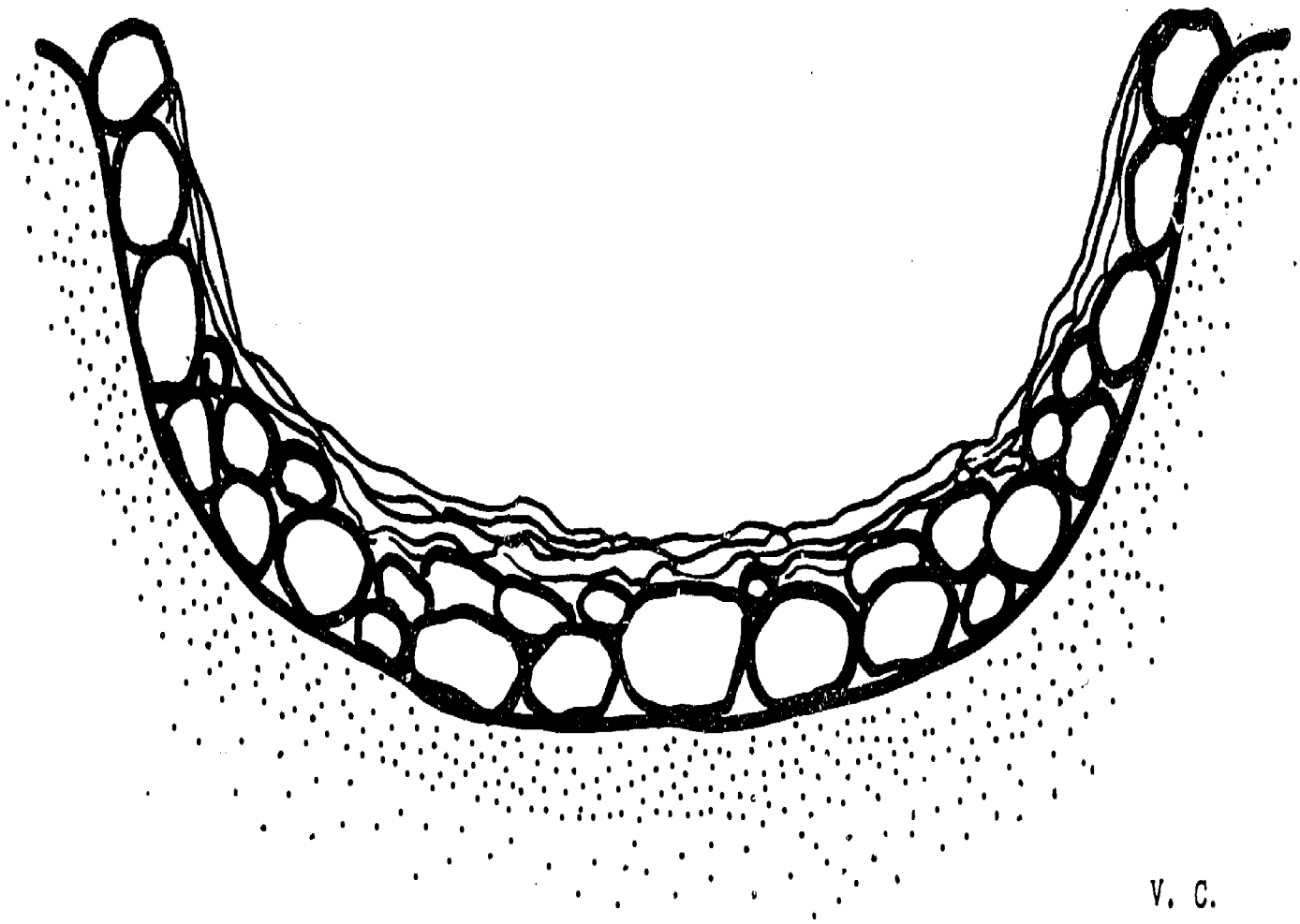


Kauhale - household: one type



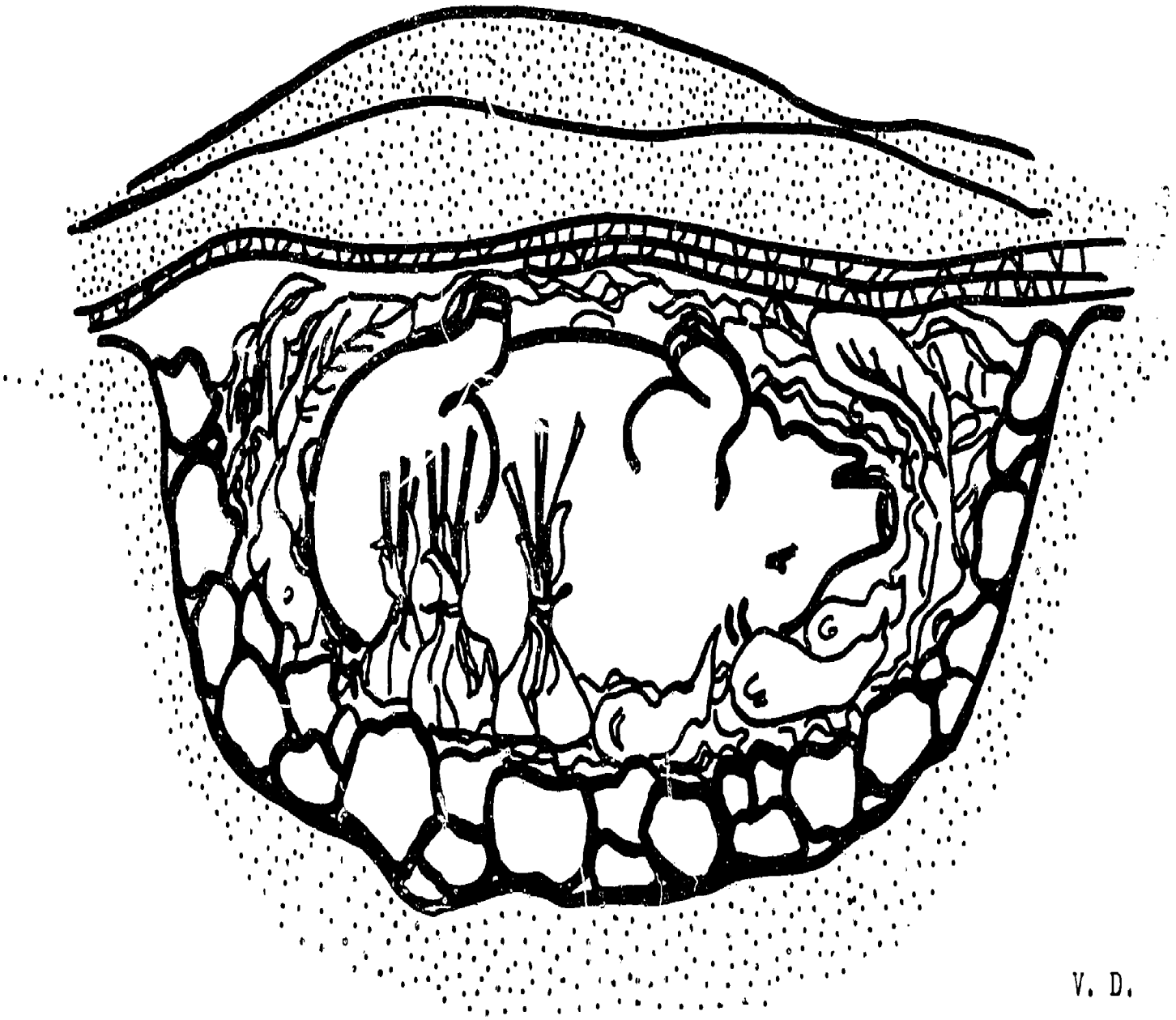
V. B.

Cross-section view



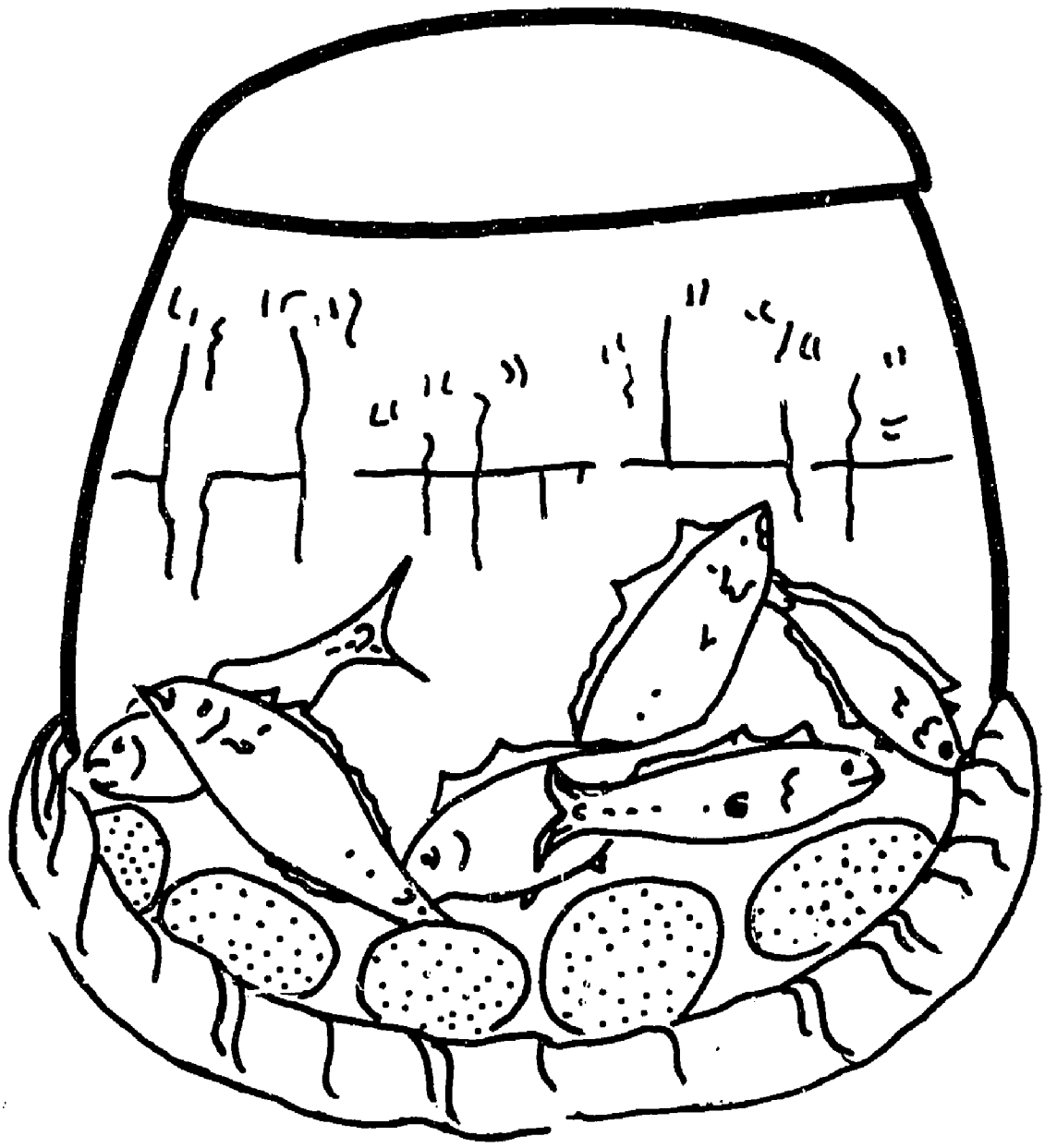
V. C.

Cross-section view

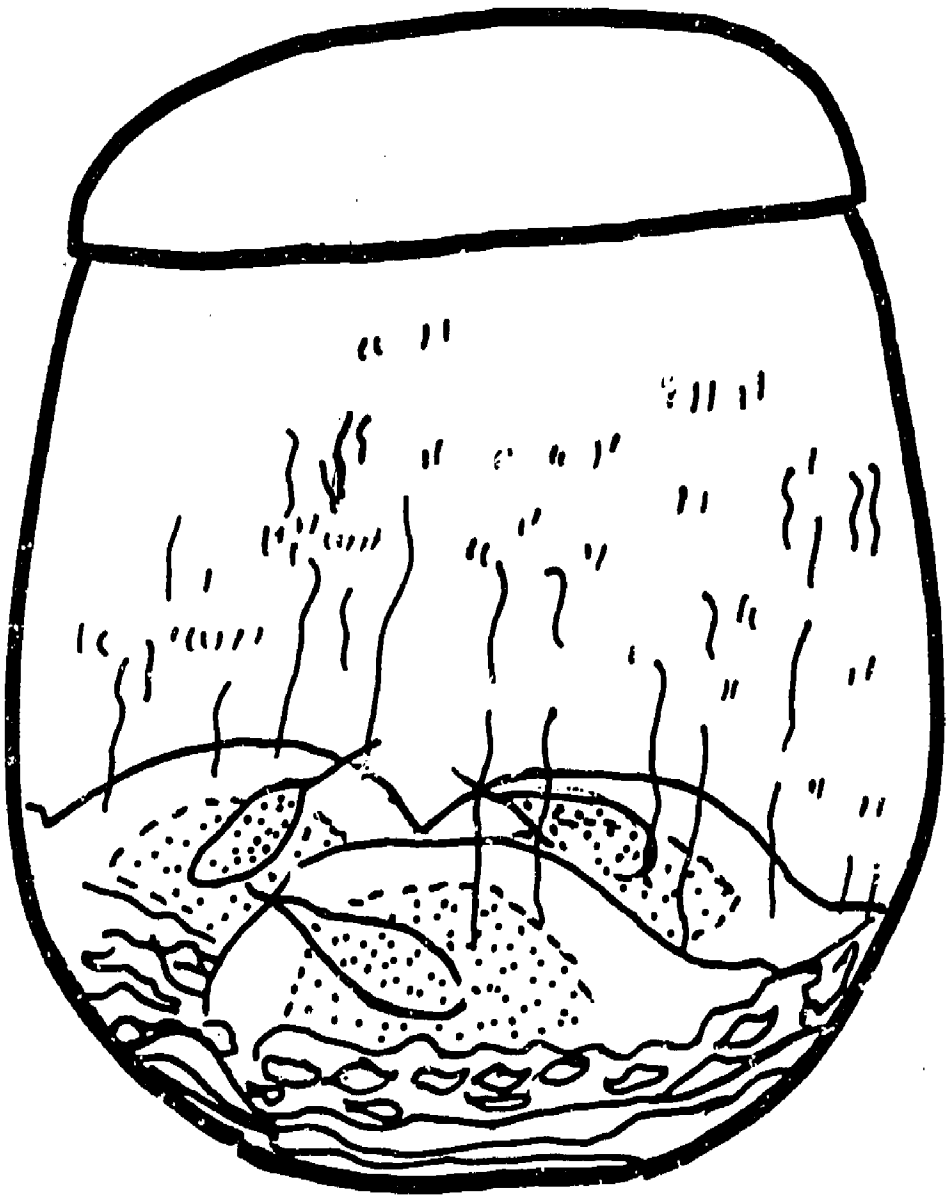


V. D.

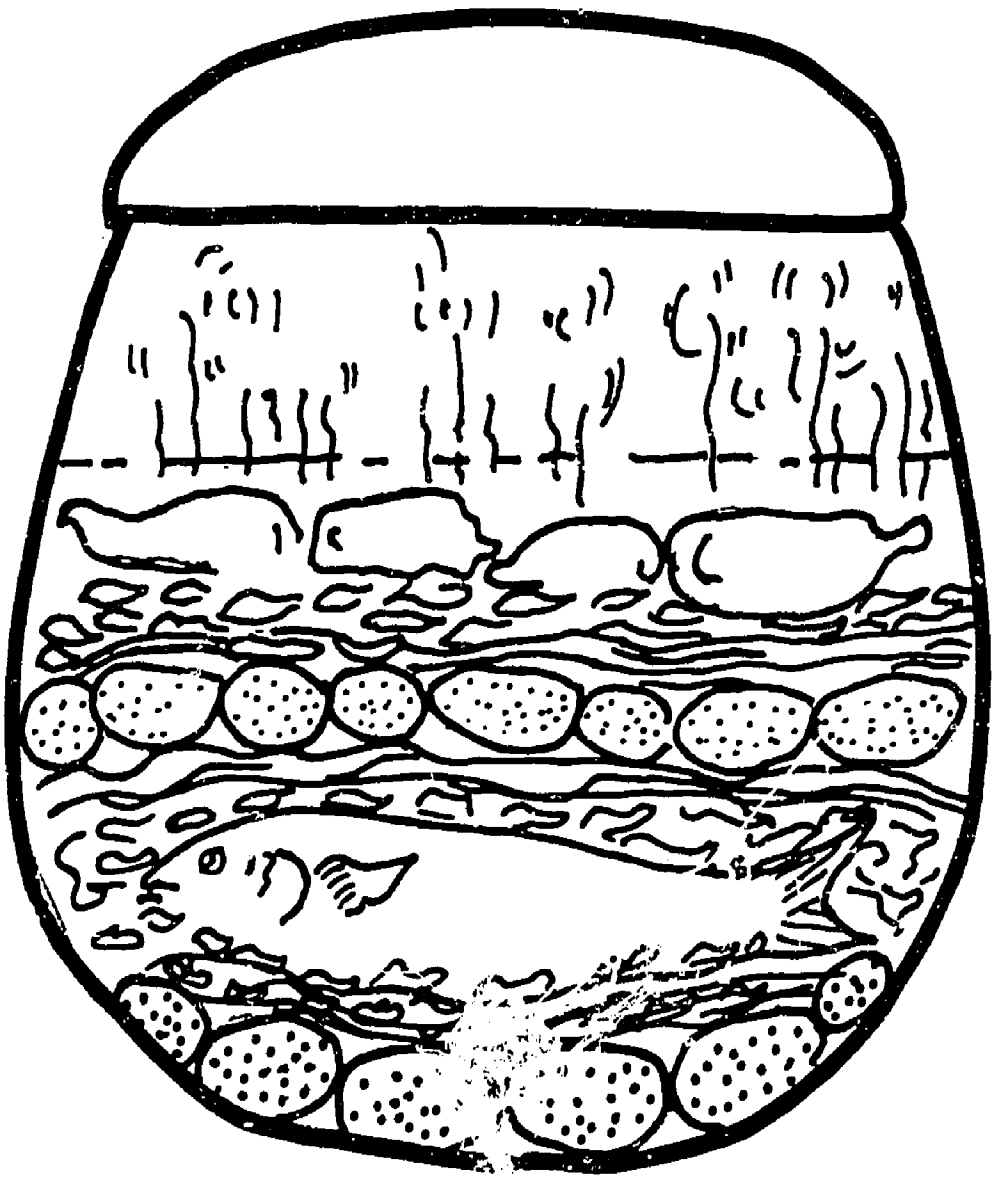
Cross-section view



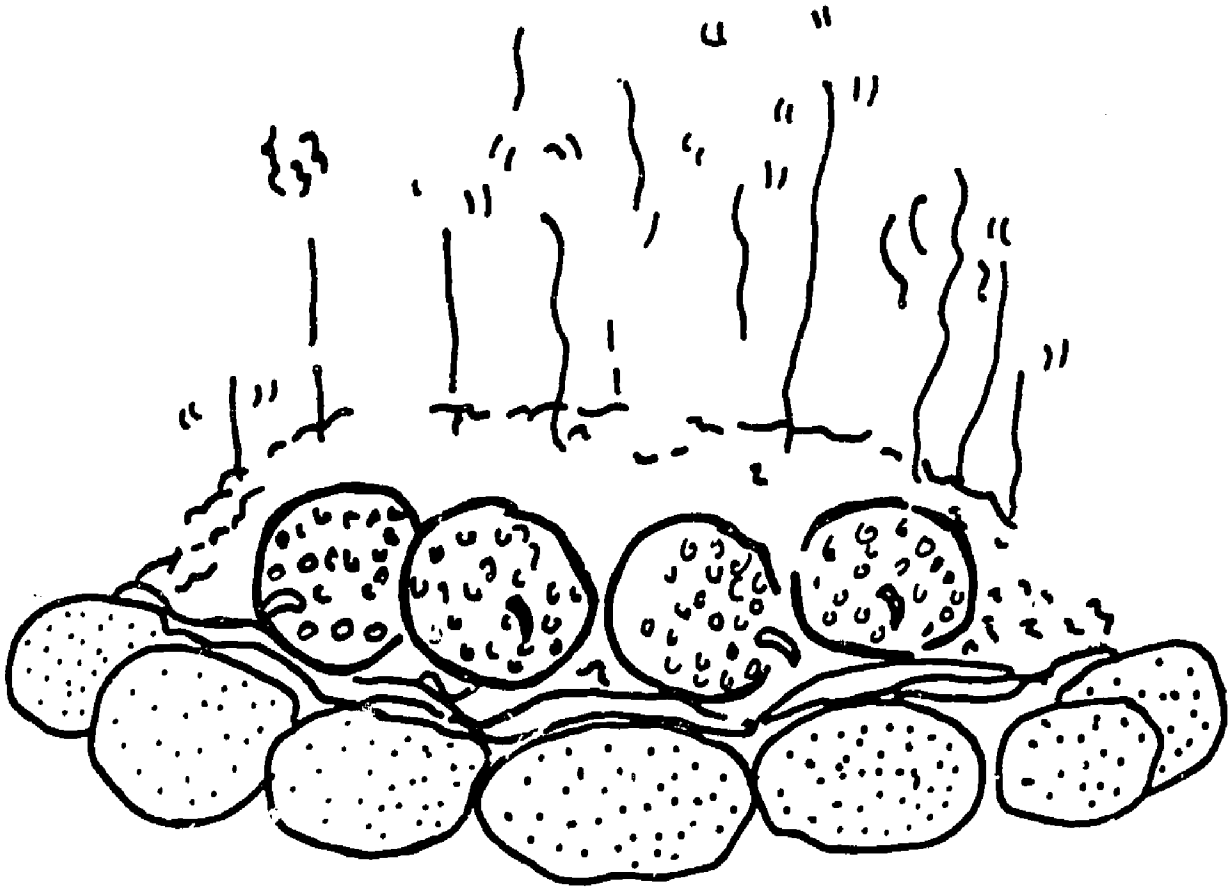
Cross-section view



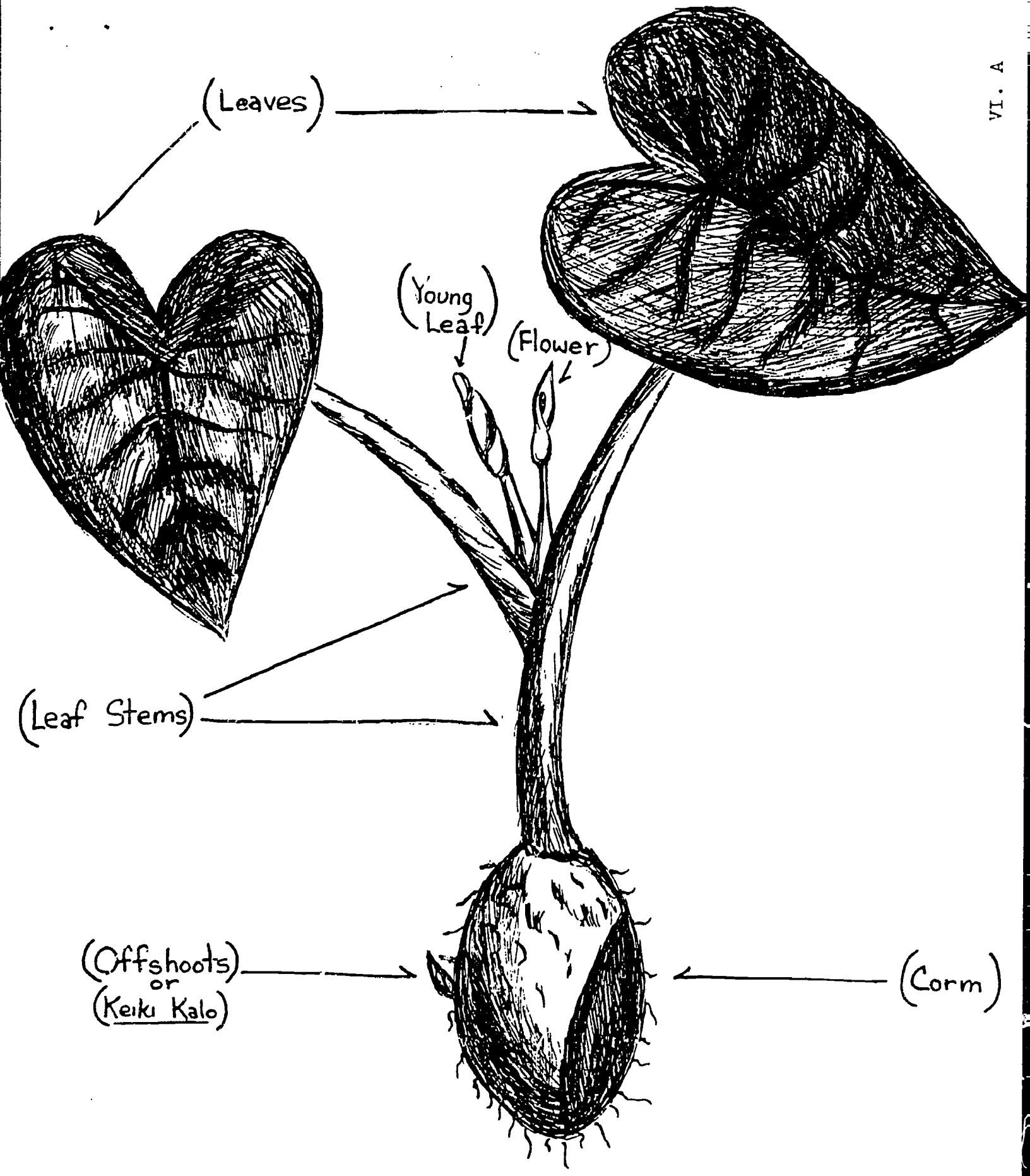
Cross-section view



Cross-section view

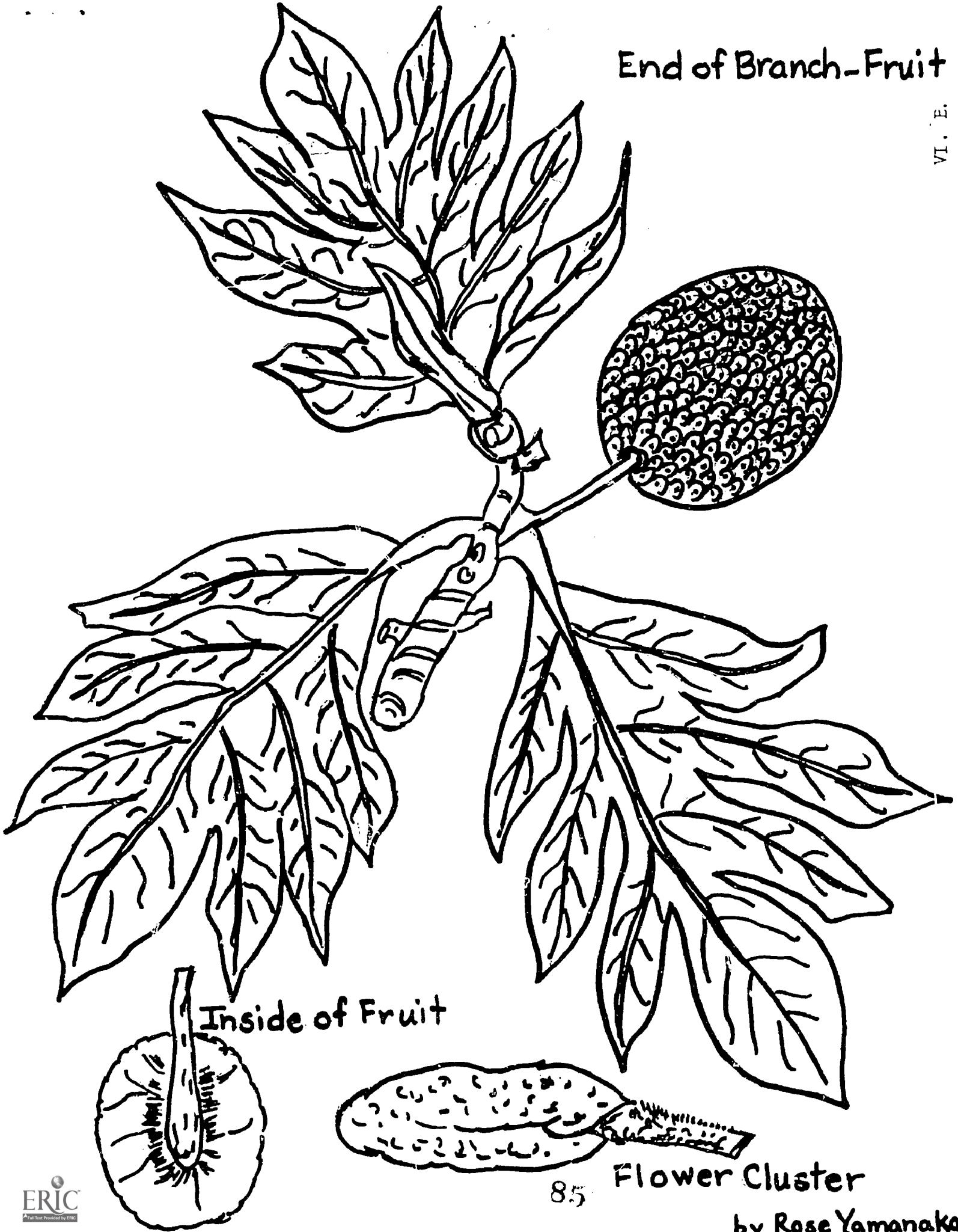


Cross-section view



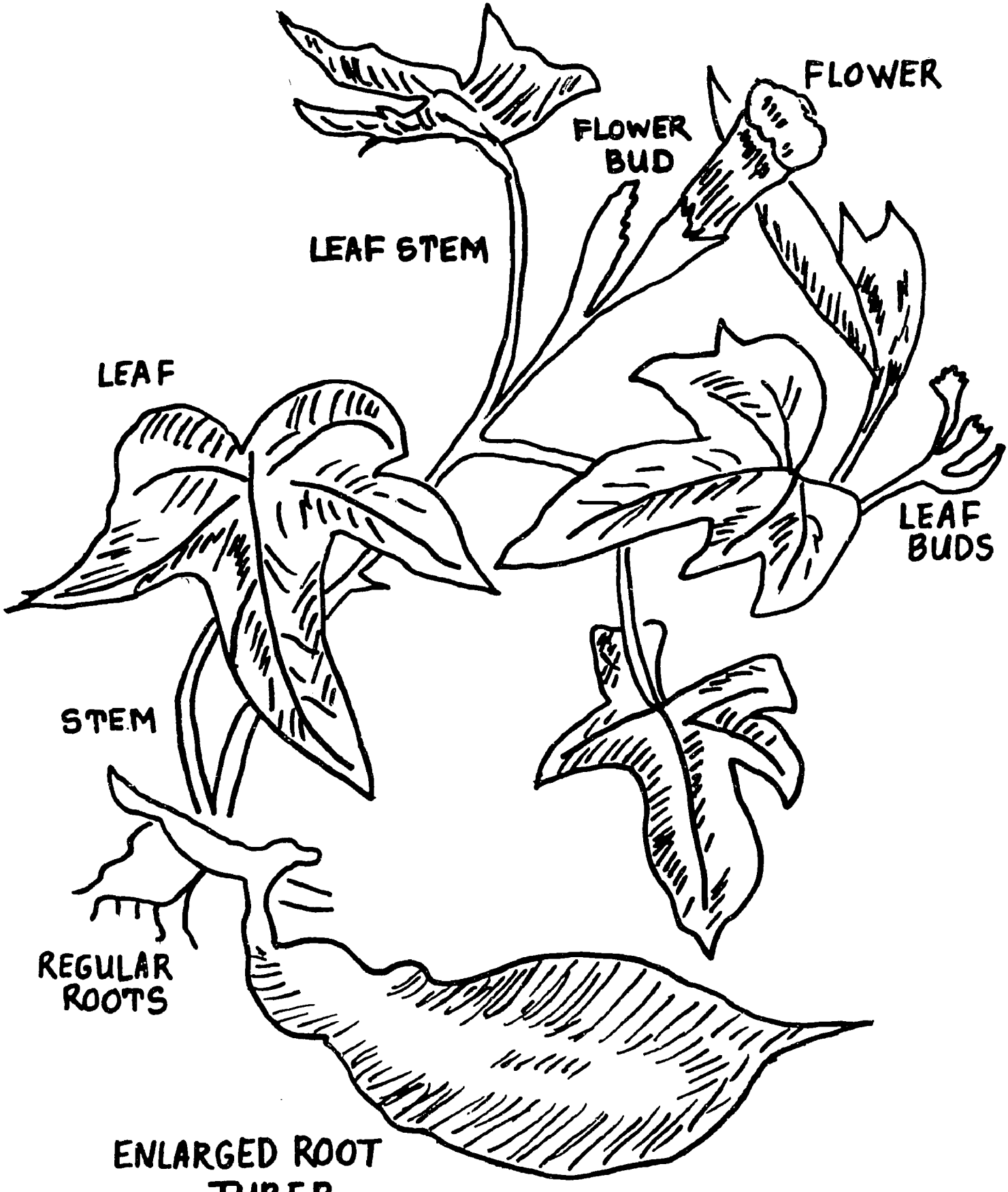
TARO

Eileen Kawaguchi

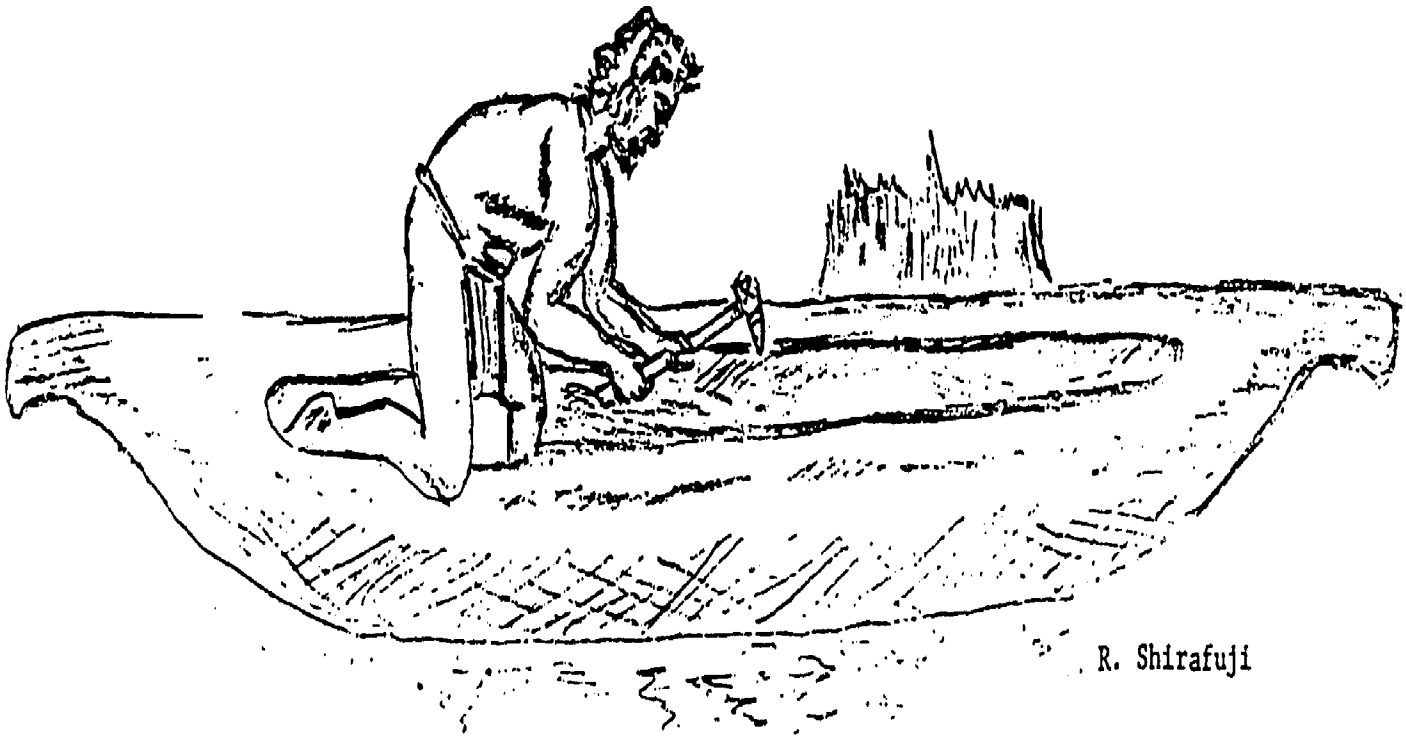


by Rose Yamanaka

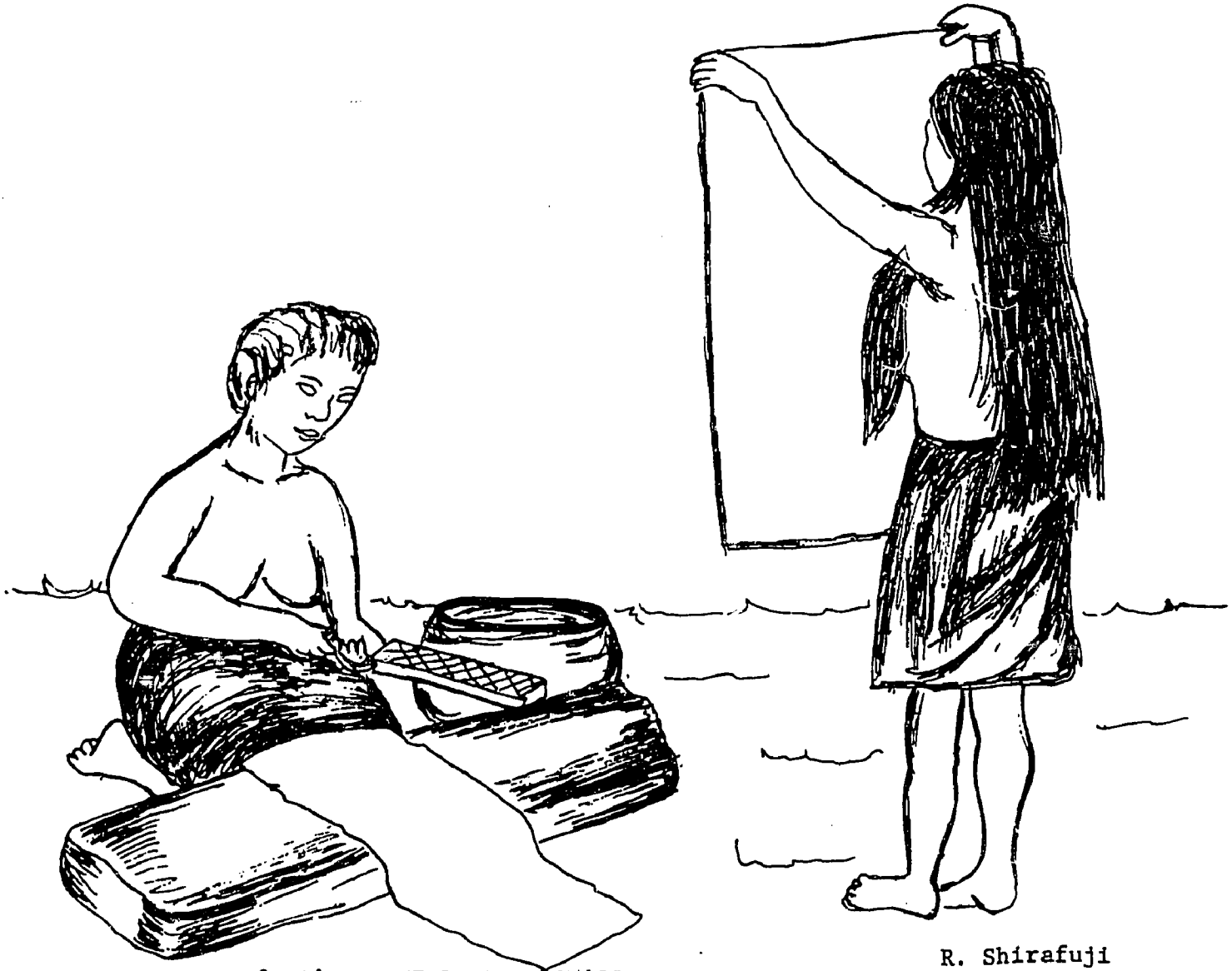
SWEET POTATO



by Rose Yamanaka



R. Shirafuji

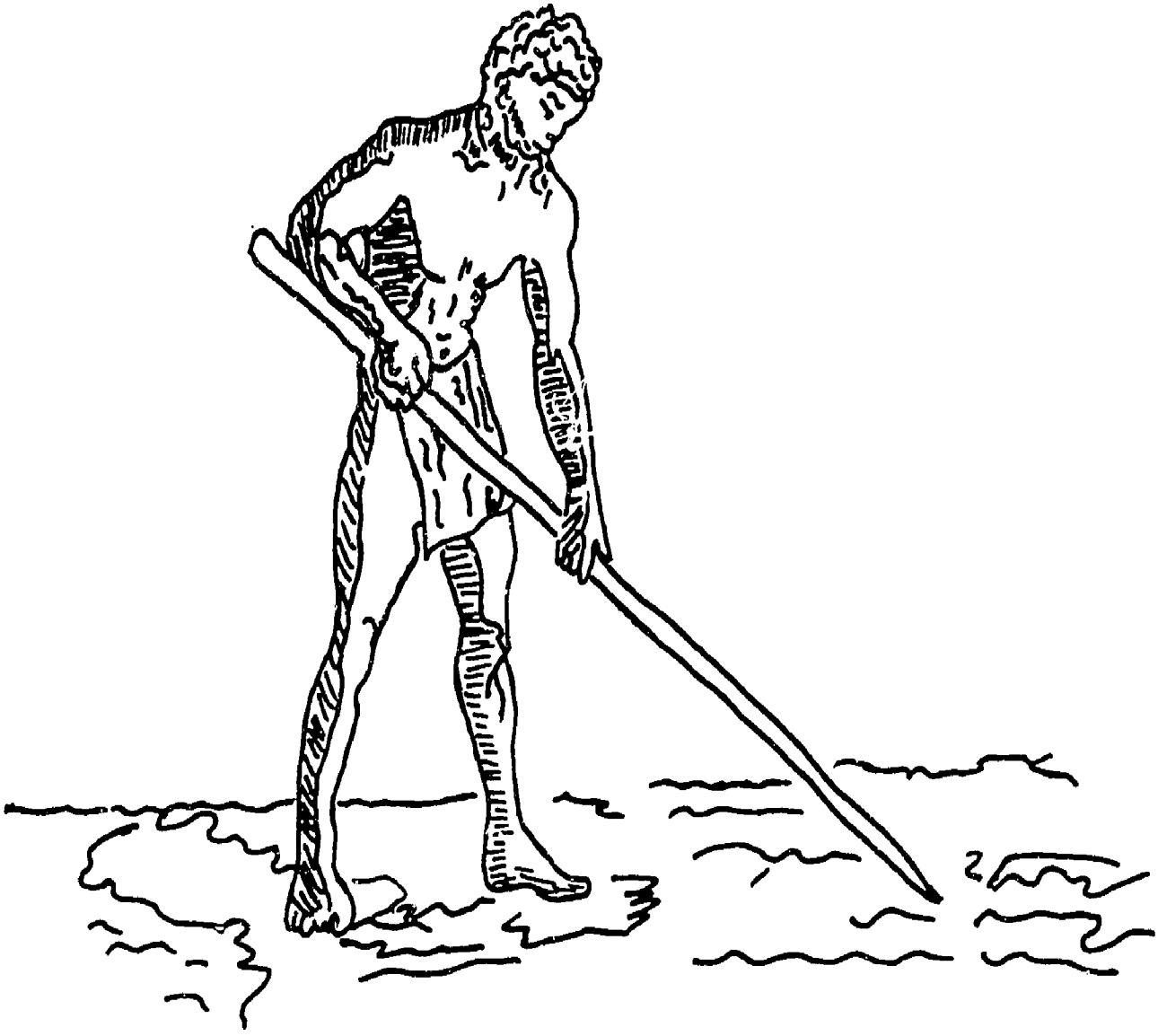


Adapted from: Curtis. LIFE IN OLD HAWAII

R. Shirafuji

R. Shirafuji

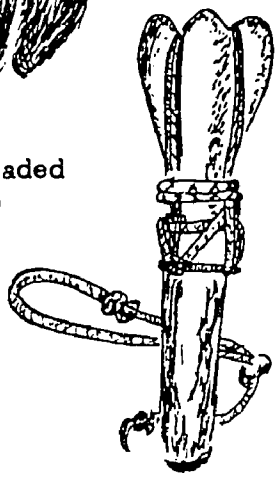
Adapted from: Curtis. LIFE IN OLD HAWAII



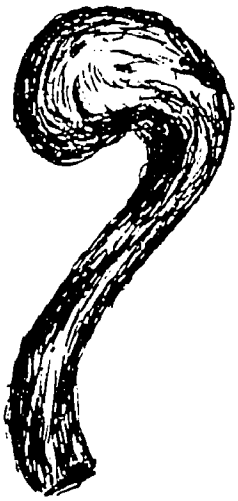
VII

EXAMPLES OF WEAPONS.

Stone-Headed Club

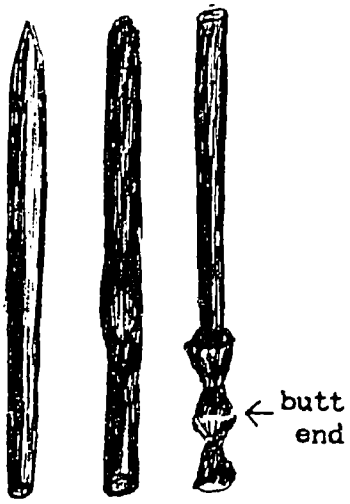


Smooth-Headed WOODEN CLUBS (Lāáu pālau) or (Newa)



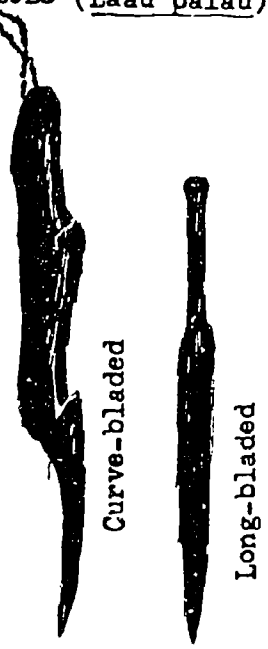
Rough-Headed

Whalebone Club

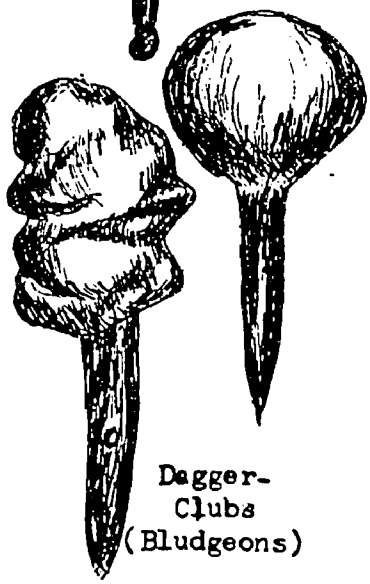


Heads of Long Spears (Pololū)

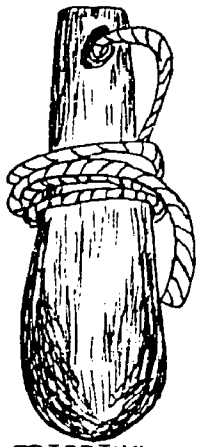
Short Spears (Ihe)



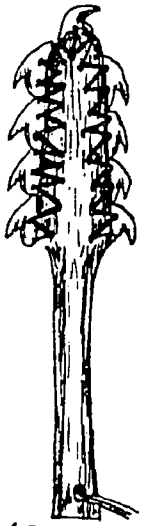
DAGGERS (Pāhoa)



Dagger-Clubs (Bludgeons)

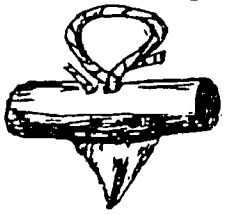


TRIPPING WEAPON (Pīkoi)

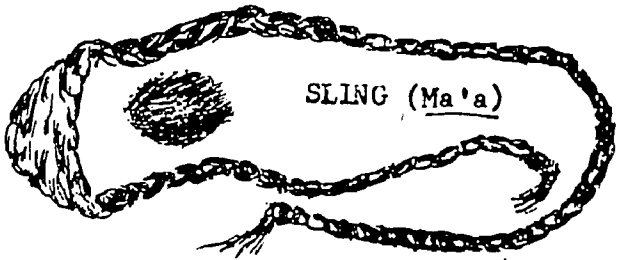


(Dagger or Club)

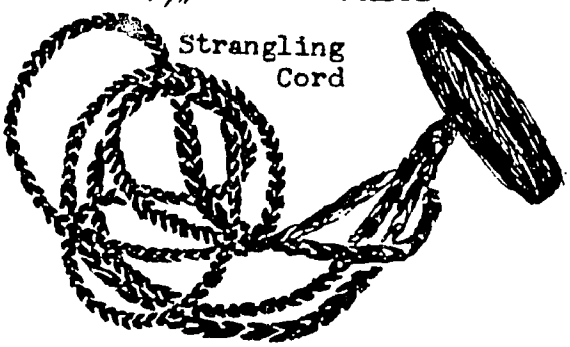
Knuckle Duster



SHARK TEETH WEAPONS



SLING (Ma'a)



Strangling Cord