## Approaches to Teaching *The Value of Hawai‘i*

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For more information on these lessons, please contact Claire Gearen at thevalueofhawaii@gmail.com
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Status Report: Investigating the Cover Art of The Value of Hawai‘i

Standards addressed:
Common Core Reading Standards for Literature 11-12.1
Common Core Speaking and Listening Standard 11-12.1

According to co-editor Craig Howes, Gaye Chan's cover art on The Value of Hawai‘i seems a better illustration of our current situation than of the years leading up to statehood. One child is lost, not "looking for understanding, or approval. He isn't looking anywhere." The other child seems to ask "Is this what you want?" to someone outside of the photograph. The editors would like the publication of The Value of Hawai‘i to change this situation, because "seeking approval from somewhere else, or escaping into our own thoughts, can't be options now." This lesson leads students through a careful investigation of the cover art in order to establish this purpose of the book. The lesson works best when students have not yet read from the book.

*An alternative lesson if students have already had exposure to the book is to work with Gaye Chan's website, www.gayechan.com, or Anne Kapulani Landgraf's photography and "Part Six: Ka ‘Āina."

Using the books themselves or a projected image of the book cover for the class to view, I introduce the book by engaging students with Visual Thinking Strategies. I ask, "What's happening on the cover of this book?" As students talk, I paraphrase and link students' comments, and keep the discussion going when necessary by asking, "What more can you find?" To reinforce and extend evidentiary thinking I will probe, "What do you see that makes you say that?" Once discussion has begun to animate the details of the image and not merely inventory them, you may wish to invite students to pose their own questions. A healthy discussion should last about fifteen minutes. As a formative assessment of students' performance on a social studies benchmark, it should take longer.

I make sure to close the discussion by revealing that the cover photo was found in the state archives, and that the editors of the book do not know the identities of the children or the location of the scene. Nevertheless, editor Craig Howes hazards a guess as to what is going on. More importantly, he uses the cover art to make a statement about the state of our state. Students should recognize Howes' introduction as an interpretation and not a "right answer," so that they value all comments in the previous discussion of the cover art.

I follow the discussion of the cover with pages 1 through 3 of the introduction, which I read aloud. One way I check for understanding is by repeating the Oscar Wilde quote "A cynic is someone who knows the price of everything and the value of nothing" and asking how it seems to connect to pages 1 through 3.

If you are planning for students to create cards for The Value of Hawai‘i Card Game (see http://thevalueofhawaii/cardgame), now is a good time to introduce the game and announce the assignments students will complete. Another possibility is to give students time to look through the book and express interest in the essays they would like to read. (I collected a list in a few of my classes.) If the classroom is an intellectually and emotionally safe environment, you may want to try a cell phone poll asking students what they value about Hawai‘i. polleverywhere.com
is a site that provides free polls for up to thirty respondents: students send their text message to an assigned number and the message appears anonymously on the screen for everyone to view. I enjoy the response I receive when I order students to take out their phones for this activity. I have also enjoyed the specificity of many students’ responses. I usually play music during period the poll is open.

For a low-tech alternative that is also purposeful and engaging, use the old stand-by creative writing activity “Exquisite Corpse.” Students write an “I value” statement on paper, fold the paper to reveal only the last line written, and pass the paper to the next student. I run two papers around the classroom simultaneously to speed the process, and I invite volunteers to hook up their ipods with some Hawaiian music (Hawai‘i-affiliated reggae, too) while papers are passed. The celebration comes in the reading of the statements, which I try my best to read aloud like a beautiful poem and without interruption.

As a closing activity, I read the final comments on page 7, leaving pages 3 - 6 for another time. If students will be creating cards, you may wish to assign pages 3 - 7 near the end of your work with The Value of Hawai‘i, after a game day. Then you could have students write an imitation of Howes' three themes that emerge from the collection of essays (pages 5 - 7), writing about the themes that emerge from their engagement in the card game.

About Visual Thinking Strategies
Phillip Yenawine, former education curator of MOMA, cofounded Visual Understanding in Education with cognitive psychologist Abigail Housen. Their research led them to develop an approach to art education that meets students in their storytelling response to visual art.

Three simple questions animate students' storytelling:
1) What’s happening in this picture?
2) What do you see that makes you say that?
3) What more can you find?

Students skills increase in response to the teacher's careful facilitation of the discussion, in which the teacher paraphrases and links students' comments, introducing art vocabulary through the paraphrases and helping students become aware of what they are responding to in the image. For information about Visual Thinking Strategies and to view instructional videos, see http://www.vtshome.org/.
Ghost History: Demonstrating the Importance of the Past in the Present

Standards addressed:
Common Core Reading Standards for Informational Text 11-12.3
Modern Hawaiian History Standards 1 and 3

Craig Howes and Jon Osorio believe in the importance of history, subtitling The Value of Hawai‘i with the phrase "Knowing the Past, Shaping the Future." Each essay delves into the history of the topic before describing the present and offering suggestions for the future. While this lesson does not work directly with any particular essay of The Value of Hawai‘i, it builds a respect for the shaping power of history so that students may more fully appreciate all essays in the book. Students share ghost stories with each other following a structure that encourages reflective thinking. Cristina Bacchilega's book Legendary Hawai‘i and the Politics of Place: Tradition, Translation, and Tourism (U Penn Press, 2006) informs the lesson and is available through the State library system.

When students arrive to class, I ask them to join groups of three to share ghost stories. I use the "Storytelling in Threes" structure (see Appendix) to encourage analytical thinking and prepare them for the insight Bacchilega offers in her reading of the Morgan's Corner stories that circulate in Hawai‘i. After groups finish three stories, I ask for a few volunteers to share with the whole class. It is almost always the case that someone shares a "Boyfriend's Death" story; if not, Bacchilega offers an outline of that particular story in a Hawai‘i incarnation on pages 160161 of her book. In a college class, it may be appropriate to first assign an excerpt from the book and then come back to discussion after students have read it. In my high school classes, I read aloud pages 164165 and help students understand the terms "liminal" and "metonymic." Following the reading, I ask students to respond to the statement, "The history of Hawai‘i affects us and is present in our lives, whether we know the history or not."

Note:
In my experience, Hawai‘i high school students are familiar with the Massie-Kahahawai case, but not with the Palikiko-Majors case. Students new to Hawai‘i may be unfamiliar with both and may need some explanation of the Massie case to understand the public response to the Palikiko-Majors trial that Bacchilega relates. Generally a student volunteer is able to share this information for those new students.

Follow up Assignments:

1. Have students write an essay or response about the importance of history to an understanding of one of the topics in The Value of Hawai‘i.
2. Ask them to write in response to the Additional Expository Writing Strategies: Knowing History prompt, in which they imitate the structure of a Value of Hawai‘i essay on any topic of their choosing, paying heed to the importance of history as Value of Hawai‘i authors do.

For more information on these lessons, please contact Claire Gearen at thevalueofhawaii@gmail.com
Textual Fidelity: Using the Text Rendering Protocol to Be True to the Text

Standards addressed:
Common Core Speaking and Listening Standard 11-12.1
Common Core Speaking and Listening Standard 11-12.3
Modern Hawaiian History Standard 1 Benchmark 1.1
Modern Hawaiian History Standard 3 Benchmark 3.9

In a previous teaching position, I was lucky enough to receive training to coach a teacher study team. Begun by the Annenberg Institute for School Reform, Critical Friends groups follow pre-selected structures for discussion of student work and professional literature on pedagogy. I resisted these structures at first, preferring a more organic approach to discussion. But I learned to appreciate the “protocols,” as they are called, for the incredibly productive conversations I experienced, leading to significant school reform. Of all the Critical Friends protocols, the one that most provoked my resistance was the very one I turned to when I heard that students were misreading essays in *The Value of Hawai‘i*.

This lesson provides a structure that guides students toward a text-based, focused reading of two essays that may prompt misreading, while still providing the freedom to discuss what strikes the student as most important. Students follow a Critical Friends Text Protocol adapted for use in the classroom. The requirement to cite specific quotes from the essay before engaging in discussion steers students away from misreading.

The Text Rendering Protocol:

I suggest providing students with a choice of essays, if the class is ready for some independence in seminar-style discussion. With my seniors, I read an enticing quote from both "Reinventing Hawai‘i" and "Hawaiian Issues" and provided a brief overview of each essay. Students choose to read one, forming a circle of students who had read the same essay to make two separate groups. Here are some sample quotes that, in my experience, have worked to entice students:

Sample quotes:

1. "We twist in the wind between a hope that we are special and a fear that we are inconsequential. Our most familiar ways of expressing this dichotomy are 'a subtle inferiority of spirit,' on the one hand, and the power of the aloha spirit on the other" ("Reinventing Hawai‘i" 10).

2. "Recently, though, the movement has transformed from a purely native advocacy to a larger nationalistic struggle to restore the nation-state that was invaded and occupied by American military forces in 1893. That nation, the Hawaiian Kingdom, was a multiethnic constitutional monarchy that treated with dozens of nations, and whose laws, at least until 1887, acknowledged that citizenship and civil rights were not related in any way to race" ("Hawaiian Issues" 18).
Directing both groups at once, I ask every third student to speak a significant line from the essay. Next, I ask every third student to speak a significant phrase from the essay. Finally, I ask the remaining students to speak a significant word from the essay. I then give each group the freedom to discuss what they found significant in the essay. I found that whatever the opinion of the student, what they attributed to the author tended to be accurate.

One closing activity I tried was to have each student in one circle meet with a partner from the other circle and report on their respective discussions and essays. Another possibility if time is short is to have a volunteer from each group report out to the class the gist of the essay and their conversation.
Touring the Word: wordle.net and the Précis

Standards addressed:
Common Core Reading Standards for Informational Text 11-12.2
Modern Hawaiian History Standard 3
Modern Hawaiian History Standard 8

Ramsay Remigius Mahealani Taum's essay "Tourism" provides a reading challenge students can meet despite its complexity. Students understand Taum's argument because of personal experience and talk about the issue with friends and family. The essay is an ideal starting point to introduce non-fiction in the 11-CCR text-band complexity. (See Common Core Language Arts Standard 10.) To build students' confidence in their own abilities, and to have an important conversation about a social issue they can take action on, I have taken an extra day with Taum's essay when teaching it to my juniors, beginning with a challenge to out-do a computer algorithm.

I begin the first of two class meetings by demonstrating wordle.net, a site that makes "word clouds" of any text or URL fed to it. Students are generally captivated by visual images, and the word clouds this site generates provides a means for them to engage with a challenging text visually. I recently learned wordle.net is not just being used in the classroom; a major television news organization has begun transitioning between its segments with word clouds from this site.

I generally show Civil Beat's excerpts of The Value of Hawai‘i essays “The Economy,” “Public Education,” and “The University of Hawai‘i” since they are readily available and interest the students. See the list of excerpts from The Value of Hawai‘i that Civil Beat offers at the very bottom of this link: http://www.civilbeat.com/topics/the-value-of-hawaii-knowing-the-past-shaping-the-future/#title-2.

With the class projector displaying the results of whatever essay excerpt I have chosen, together we analyze the word cloud. What do we think the algorithm tells the computer to do? I follow the analysis with a challenge to students: exercise their human judgement to come up with a better word cloud for "Tourism" than wordle.net.

We then listen to Ramsay Taum introduce his essay at "A Second Night on The Value of Hawai‘i," a video available on Civil Beat. Students may choose to create a word cloud as they listen, or when the video is finished. They may adopt any process they choose, so long as they are able to articulate the process afterwards in a class discussion.

We debrief as a class. This is easy with a document camera, or can be done by passing papers. We discuss questions such as: Why did one student write the word “solve” so big? Why did another put a word in the cloud that Taum didn’t say? How are these word clouds different from what a computer would generate? (Sometimes I show wordle.net’s cloud of the essay excerpt of “Tourism” and sometimes I don't, depending on time and the direction of the conversation.)

For more information on these lessons, please contact Claire Gearen at thevalueofhawaii@gmail.com
On the second day of our focus on Taum's essay, students write a summary of Taum's ideas for tourism in Hawai‘i. I ask them to use 8 - 10 words from their word cloud and a minimum of three quotes from Taum's essay.

When students are finished, I ask them to swap summaries with a partner. The students then engage in a 4-5-6 activity, selecting for the summaries they think provide the most comprehensive and accurate rendering of Taum's ideas. See the Appendix for a description of the 4-5-6 activity, which is a way to involve all students in a group selection through a series of partner dialogues. I thank The Berc Group for a 2007 workshop that taught me this structure.

We use the three or so summaries that rise above in the 4-5-6 activity, reading them aloud and then engaging in discussion of Taum's ideas.

Follow-up Assignments:

Students could come up with specific training ideas for hotels and resorts or invitations to visitors—putting Taum’s vision in action. They should know that he is currently working with Disney on Aulani Resort.

Note:
Ramsay Taum's essay "Tourism" pairs well with Alani Apio’s play Kāmau, (Palila Books and also available in the Bamboo Ridge anthology titled He Leo Hou: A New Voice). A podcast of actors reading from the play is available at Aloha Shorts' Hawai‘i Public Radio web page and at the Aloha Shorts corner of bambooridge.com. Here is a YouTube link of the actors reading Kāmau: http://www.youtube.com/watch?v=Y3uttsf8WRc

Lesson Alternative:
If taking an extra day to work with one Value of Hawai‘i essay seems unfeasible, an alternative lesson is to ask students to run the text of an assigned Value of Hawai‘i essay through http://www.wordle.net/ to create a word cloud. This assumes the essay excerpt is available through Civil Beat online (many essays are, some aren't). Students can then write an analysis of the word cloud in relation to the essay. Are the words emphasized in the "cloud" the words that should be emphasized?
Digital Food for Thought: Generating Discussion with Civil Beat Online Resources

Standards addressed:
Common Core Speaking and Listening Standard 11-12.1
Common Core Speaking and Listening Standard 11-12.3
Participation in Democracy Standard 5 Benchmark 5.5

The online newspaper Civil Beat offers a wealth of free resources related to the book The Value of Hawai‘i, including videos of the authors speaking about their topics, and 1,000-word excerpts of more than a dozen essays. In this lesson, students use the Civil Beat site to collect quotes for discussion. Each student reads one of three related essay excerpts and selects statements that are particularly provocative or informative. The statements prompt comments from the students in a class discussion that follows the homework assignment. It is of course possible to alter this lesson to work with the full texts of the essays in print (foregoing Civil Beat) or the video segments from Value of Hawai‘i event nights at Civil Beat.

Civil Beat Page on The Value of Hawai‘i:

Students may need to learn how to capture text online. When I taught this lesson I introduced students to Diigo, a browser tool that facilitates digital note-taking and research. Civil Beat's essay excerpts and author videos from The Value of Hawai‘i can be challenging to navigate—there are so many available—so I provided a link to individual excerpts on the course webpage. The assignment was simple: read one of three essay excerpts and collect five provocative quotes to print and bring to class. The options were "Water," "Energy" and "Climate Change."

If students are able to engage in independent discussion, I suggest dividing the class in half and running two simultaneous seminars. Each seminar should begin with three speakers offering a brief overview of their essay. Then students take turns reading quotes to stimulate discussion, using a minimum of two quotes each. A designated recorder collects the quotes after each student shares their quote with the group. Of course this same activity could be conducted as a whole class discussion, especially with smaller class sizes.

If students have learned Thinking Maps (See Appendix), a closing activity could be to ask students to select any map they think could convey some important aspect of the discussion and then chart that revelation or trajectory in the map. If students have not learned Thinking Maps they could jot down some notes about what the three essay excerpts proved to have in common, and what is individual or unique about each. A triple Venn or triangle would provide a helpful graphic organizer for these notes.

This lesson would also work well with "Government," "Law and the Courts," and "The Military," which are each available on Civil Beat.
Deliberations: Discussions that Honor Those with the Minority Viewpoint

Standards addressed:
Common Core Speaking and Listening Standard 11-12.1
Common Core Speaking and Listening Standard 11-12.3

Lani Guinier's writing on "the tyranny of the majority" inspired the structure of this deliberation format, with its move away from winner-take-all towards an outreach to the minority via the Five Finger vote. This technique demonstrates that a group of students will not be assumed to be thinking reasonably just because they hold the majority viewpoint. I assign the introduction to Guinier's book *Tyranny of the Majority* in many classes before introducing the deliberation format. This excerpt is available in later editions of *The Norton Reader* and is accessible and engaging for high school students.

The goal of the deliberation is to cultivate critical listening and argumentation skills. In a deliberation as opposed to a Socratic seminar or other class discussion, the Five Finger vote provides feedback to speakers and involves all students in the evaluation of the discussion. The key to the deliberation is in the minority votes: one or two fingers, indicating whether the voter with the minority viewpoint respects the reasoning of the majority. See Walter C. Parker's *Teaching Democracy: Unity and Diversity in Public Life* for an articulation of the differences between seminars and deliberations. I am grateful to my 2003 - 2004 ninth grade classes for helping me develop this particular deliberation structure.

Deliberations begin with an arguable statement: a statement that will split the class at least about 1/3 to 2/3s. This statement should be clearly visible and should be read at the start of the discussion. For example, a deliberation after reading “Water” by D. Kapuaʻala Sproat could begin with the statement: Water should be privately owned to reduce cumbersome red tape brought by government control.

Once the deliberation opens, students discuss the statement, identifying their position for or against the statement, and offering reasons for their stance. At any time a student may call for a Yes/No vote. This is best after at least a few minutes of discussion, but should happen early in the deliberation.

The Yes/No vote determines the majority position. If it is different from the opening statement, replace the opening statement with the majority position. From this point on in the discussion, the burden is on the majority to satisfy the minority by proving that they can articulate sound reasoning for their position. There need not be any attempt by either side to change people's positions. The goal is that both groups, especially the majority, offer reasoning that is both valid and true. The opening statement should be a statement on which people may reasonably disagree to lay the groundwork for a successful deliberation.
Discussion continues after the Yes/No vote. As at the start of the deliberation, at any time a student may call for a vote; however, all votes following the initial Yes/No vote are Five Finger votes in which:

1 = I hold the minority position and have not yet heard sound reasoning from the majority.
2 = I hold the minority position, and while I don't agree with the majority, I am satisfied that they have offered sound reasoning for their position.
3 = I hold the majority position, but either could be swayed to change my mind or am not fully satisfied with the reasoning my side has offered.
4 = I agree with the majority position and am satisfied with our reasoning.
5 = I am passionately in the majority position and am satisfied with our reasoning.

The deliberation is complete when a Five Finger vote turns up no 1’s (the ideal outcome), or when the teacher determines enough time has been spent discussing the statement.

The Value of Hawai‘i Card Game

Work with argumentation in deliberations is great preparation for an exciting curricular tool: The Value of Hawai‘i Card Game. Invented and programmed by David A.M. Goldberg, this tool empowers students to speak their mind on the array of issues in The Value of Hawai‘i. Students use a web tool to create a visual argument that becomes one of the cards in a deck. Deck production culminates in cooperative argumentation when students come together to play the card game according to rules based on the logic of rock-paper-scissors.

See some sample student-produced images from the debate-centered educational card game, at http://thevalueofhawaii.com/cardgame

For more information on these lessons, please contact Claire Gearen at thevalueofhawaii@gmail.com
The Provocative Statement

Standards addressed:
Common Core Speaking and Listening Standard 11-12.1
Common Core Speaking and Listening Standard 11-12.3
Common Core Speaking and Listening Standard 11-12.4

While in University of Hawai‘i at Mānoa Professor John Zuern's "Ethics in Contemporary Fiction" class in Fall 2009, I learned about the provocative statement as a means to initiate discussion of the week's readings. The pedagogy aligns well with the deliberation format I have been using for many years, but is more suited to university-level classrooms and high school students who have built skills in argumentation. The approach involves students in the selection of arguable statements.

Each student signs up for a class period in which he or she is responsible for a brief presentation—about five minutes—which ends with an arguable statement. The statement should be carefully crafted to split most groups at least 1/3 to 2/3s and lead to discussion. It should clearly come out of the reading in some way.

With The Value of Hawai‘i, I can imagine provocative statements related to "Homelessness," "Arts," "Transportation," and any number of other essays. Whereas in the deliberation, the instructor generally selects the arguable statement, the provocative statement instead comes from the student and works well as a way to generate meaningful discussion related to the readings as well as bring student interests to the fore. An instructor who wishes to use both Deliberations and Provocative Statements may decide to subtly differentiate between the statements for each, asking the students to craft provocative statements that are "edgy" in that sense of the word "provocative" but not necessarily actionable, and selecting resolution statements for deliberations that are actionable (though the class may not necessarily take the action).

Examples:

"Homelessness"
"Homelessness in Hawai‘i is a community's failing, not the failing of individuals" (Watson, The Value of Hawai‘i, 126).

"Arts"
Most public art is not worth the money the taxpayers spend on it.

"Transportation"
People will choose not to ride rail.
Assessing the Arts

Standards addressed:
Common Core Speaking and Listening Standard 11-12.1

After students read "Arts" by Marilyn Cristofori, take them on a field trip to an art gallery or museum, or encourage them to attend a First Friday or Third Friday arts event. (First Fridays are busy and fast-paced, while the third Friday of the month is dedicated to a slower appreciation of the art.) Both The Contemporary Museum and Honolulu Academy of Arts offer free school tours if booked two weeks in advance. In the past, funds have also been available for bus travel. Contact museum staff to discuss this possibility.

An alternative to a field trip is to make available some books on Hawai‘i art in the library, or during a class period. I have the good fortune of owning enough art books for partners to share in a class, but often make use of the State library system or Hamilton library for additional books. (I pay for a community borrower card at Hamilton.) I have sometimes checked out four or five copies of the same art book from the downtown State library branch, because there is no limit to the number of copies of a book one may check out. A document camera I acquired through a grant helps to make one art book the focus of discussion for the whole class when I want everyone's attention on the same image.

Follow students' experience with Hawai‘i art with a Storytelling in Threes activity (see Appendix) in which students share their experience at the art gallery or museum, or any other experience with art they wish to share. Possible questions to consider are: "What was the value of this experience?" and "How does funding for the arts contribute to the possibility of similar experiences for others?"

I suggest bringing the discussion back to Cristofori's ideas with a Deliberation or Provocative Statement.
Democratic Discussion on the *The Price of Paradise* and *The Value of Hawai‘i*

*Standards addressed:*
Common Core Speaking and Listening Standard 11-12.1
Common Core Speaking and Listening Standard 11-12.2
Common Core Speaking and Listening Standard 11-12.3
Modern Hawaiian History Standard 1 Benchmark 1.1
Modern Hawaiian History Standard 3 Benchmark 3.8
Modern Hawaiian History Standard 3 Benchmark 3.9

*Overview:*

Many Hawai‘i schools still own copies of *The Price of Paradise, Volumes 1 and 2*, published in 1992 and 1993. If copies are unavailable, however, the full text of each volume is available at [http://thevalueofhawaii.com](http://thevalueofhawaii.com). Scroll to the bottom of the home page, under the heading "About."

This lesson asks students to evaluate the ideas in a *Price of Paradise* essay and *The Value of Hawai‘i* essay on a similar issue. The Deliberation format for discussion provides a structure to weigh multiple points of view civilly and intelligently. Ultimately students should benefit from the contrast between essays, which will help them to understand more clearly each position. Deliberations work best when there is an approximately 1/3 to 2/3s split in class opinion. If it becomes clear that this split does not exist, I ask students if they would like to continue with the discussion or find another topic that does prompt disagreement.

This comparison between *The Price of Paradise* and *The Value of Hawai‘i* could focus on a number of different topics. Here are just two suggestions:

**Water**

In *The Price of Paradise, Volume I*, economist James E. T. Moncur offers a different answer than D. Kapua‘ala Sproat to the question of how to manage and best make use of our island fresh water. It may be useful to ask students to read Moncur's essay along with Sproat's in *The Value of Hawai‘i* before engaging students in a deliberation over the best approach to caring for our fresh water resources.

The largest graffiti mural project in Hawai‘i was just unveiled on July 7, 2011 and is on the topic of water rights. Students could visit or view "Water Writes" online before class discussion of Sproat's essay. Here is a slideshow of the making of the mural: [http://www.nonstophonolulu.com/blogs/the-making-of-estrias-water-writes-mural/](http://www.nonstophonolulu.com/blogs/the-making-of-estrias-water-writes-mural/). Here is a short, well-produced video on the making of the mural: [http://vimeo.com/27906038](http://vimeo.com/27906038).

Additionally, English language learners or middle school students may benefit from a reading of Victoria Kneubuhl's play *Ka Wai Ola*, available in the Bamboo Ridge anthology *He Leo Hou: A New Voice.*
Agriculture and Golf Courses

Also in *Price of Paradise, Volume I*, Bruce S. Plasch argues that converting former plantation land to golf courses is an especially beneficial use of the land. Students could read the "Agriculture" essay by Charles Reppun and "Golf Courses" by Plasch, then engage in a deliberation with the resolution statement: "Golf courses are a smart use of former plantation land."
Public Education: Student Stories

Standards addressed:
Common Core Speaking and Listening Standard 11-12.4
Participation in Democracy Standard 1
Modern Hawaiian History Standard 3 Benchmark 3.9

Mari Matsuda's "Public Education" essay is filled with positive stories of learning experiences. The likelihood is that any classroom of twenty-five students can also generate a wealth of positive stories of learning in and out of the classroom. This activity asks students to share a positive story about their own learning with two other classmates. The lesson comes from Daniel Brown's Critical Friends "Meaning-Making Protocol, Storytelling Version." (http://www.nsrfharmony.org/protocol/doc/making_meaning_storytelling.pdf). Brown asks teachers to reflect on the stories they hear in relation to their own teaching. This lesson asks students to generate ideas for school reform informed by their own and classmates' stories. In groups of three, they share in response to the prompt, "Tell the story of a powerful learning experience you have had in or out of the classroom."

This is Daniel Baron's storytelling protocol for student use. (See Appendix: Storytelling in Threes.) Having experienced the power of Baron's structure firsthand, I emphasize the importance of the storyteller remaining silent during discussion of his or her story. The storyteller's silence prompts reflection and results in a better understanding of the impact of his or her story, because the listeners' talk reveals the effects of the storyteller’s decisions. When Baron led myself and a gathering of twenty or so teachers through his protocol, I felt a heightened sense of attention to the details and truth of the stories I heard, no doubt in part because of the skill of Baron's facilitation—he showed extraordinary people skills—but also because of the silence I had to keep at times.

Following groups of three exchanging stories or positive educational experiences (in or out of the classroom, affiliated or unaffiliated with an institution), students can engage in discussion of what they would like to see happen in school reform.

Note:
An alternative essay and focus of storytelling could be Ramsay Taum’s “Tourism” essay. Students could share positive (or negative) accounts of their own experience with tourism to glean ideas for re-imagining tourism in Hawai‘i.
Making a Personal Commitment to the Value of Hawai‘i

Standards addressed:
Common Core Speaking and Listening Standard 11-12.1
Common Core Speaking and Listening Standard 11-12.3
Participation in Democracy Standard 5 Benchmark 5.5

A text-based protocol called 4 A’s Protocol from the National School Reform Faculty website provides the inspiration for this student activity, in which students glean from The Value of Hawai‘i essay to discuss what they personally would like to do about the issue. Students answer four questions about the essay:

1) What assumptions does the author seem to hold?
2) What do you agree with?
3) What do you disagree with?
4) What do you aspire to?

For Judith Gray’s protocol that inspired this essay, see http://www.nsrfharmony.org/protocol/doc/4_a_text.pdf

Sometimes use of a timer provides excitement for students, and practice in the real-world skill of delivering to a deadline. Here is a highly structured approach to adapting the 4 A’s Protocol that provides this excitement and practice.

1. Have students form groups of about four students who all read the same essay.
2. Distribute index cards to each group. Instruct students to color code the index cards in some way, either with labels or colored pencils, and one color per group. This way students will only need to write their names once on the index cards. On the back of the first index card, students could write their initials next to their name in their own handwriting to make evaluation of the activity less time consuming.
3. Set a timer for 3-5 minutes per round. In round one, ask students to discuss what assumptions they identify in the essay. Each student should initial an assumption they identify. They may initial the same assumption as another group member. Their initial indicates they believe the identified assumption is an assumption in the essay. The index card is due with all group members' initials at the buzz of the timer.
4. Repeat for each of the Four A protocol questions: 2) What do you agree with? 3) What do you disagree with? 4) What do you aspire to? Each round, every group member should initial an answer, and more than one group member may initial the same answer.
5. As a closing activity, have groups share one agreement or disagreement they had with the essay with the whole class. Allow volunteers to share what they aspire to.

High school students may need to hear explanations of the terms “assumption” and “aspire,” or you could make dictionaries available and students may consult them. I learned when I first taught this lesson that many students think an assumption is an author's claim that they don't agree with. These students need to understand the difference between an assumption and a claim that is supported with logic or evidence but not necessarily convincing to the student.
For a less structured approach, the instructor may wish to simply ask all four questions to the whole class in sequence, or distribute the questions to small groups to discuss before reporting back to the whole class.

The success of the lesson will in large part depend on the particular essay selected for discussion. It should be possible to identify an assumption or multiple assumptions in the essay, and the topic should feel relevant to students so that they wish to make a positive commitment related to the essay. Following the lesson, students may be interested to hear about the organization Kanu Hawai‘i, a nonprofit that asks individuals to make personal commitments to maintain what we value about Hawai‘i. See www.kanuhawaii.org.
Mapping Homelessness

Standards addressed:
Common Core Reading Standards for Informational Text 11-12.1
Common Core Reading Standards for Informational Text 11-12.2
Common Core Reading Standards for Informational Text 11-12.3
Modern Hawaiian History Standard 1 Benchmark 1.1
Modern Hawaiian History Standard 3 Benchmark 3.9

Trisha Kehaulani Watson's re-designation of Hawai‘i homeless people as “houseless” captivated students' imaginations when I taught the essay in the 2010 - 2011 school year. While students may be more familiar with the homelessness problem in Hawai‘i than some other problems outlined in The Value of Hawai‘i, they have much to learn from the essay. There are two lessons here: one that engages students in the use of Thinking Maps to deepen their understanding of the homelessness issue, and a second that asks students to respond to Watson's remark that "Homelessness in Hawai‘i is a community's failing, not the failing of individuals." In this second lesson, students take part in a Deliberation lesson, a special student-led discussion different from a debate or Socratic seminar, and meant to elicit better listening and reasoning from students. The first lesson ensures they are adequately informed on the topic before discussion. See the Appendix for a link to information on Thinking Maps.

I enjoy reading aloud in the classroom, and suggest reading pages 125 - 128 of "Homelessness" for your class. Images from Jacob Riis's How the Other Half Lives: Studies among the Tenements of New York are widely available on the Internet, as well as images of urban and rural homeless in Hawai‘i. Pausing at this point and sharing these images may help to focus discussion. See the lesson in this packet titled “Status Report: Investigating the Cover Art of The Value of Hawai‘i” for a brief overview of strategies to facilitate discussion of images. Bringing the discussion to current events related to our homelessness issue would demonstrate the relevance of the topic for students. Following the discussion, I would assign the remainder of the essay as homework or in-class reading.

After students have completed reading essay, I would engage the whole class in the charting of a double bubble map that compares the effects of the label "homeless" to "houseless." This change caught on with many of my students, who began to use the term "houseless" rather than "homeless" in their conversations with each other. I would then allow students time to research and create one of the three following Thinking Maps: Brace Map, Flow Map, and Double Flow Map. See below for suggested topics for each map. It may work best to have students work in groups of about three and ensure that there is at least one group responsible for each kind of map so that the class becomes well-informed on the issue.

Once Thinking Maps are finished, display and discuss the results with students before beginning a class deliberation. See the lesson in this packet titled "Deliberations: Discussions that Honor the Minority Viewpoint" for a format I developed with my students after reading Walter C. Parker's Teaching Democracy: Unity and Diversity in Public Life and Lani Guinier's "Tyranny of the Majority." I suggest the resolution statement "Homelessness in Hawai‘i is a community's failing, not the failing of individuals" (Watson 126).
Follow-up Assignment:

The sequel to Alani Apio's play Kāmau, titled Kāmau A‘e, will be performed at Kumu Kahua Theatre in Honolulu during the 2011 - 2012 season. The character Michael, who is houseless but certainly not homeless, provides a focus to stimulate further discussion of the issue. In addition, Trisha Kehaulani Watson recommends the documentary Blue Tarp City. See http://bluetarpcity.webs.com for more information.

Some sample student-produced images on Homelessness from http://thevalueofhawaii.com/cardgame
Learning Expository Writing Strategies Through Contrast

Standards addressed:
Common Core Readings Standards for Informational Texts 11-12.5

Besides using The Value of Hawai‘i to teach content, it is also possible to use the text to teach students expository writing strategies. Here are a few examples:

Anecdote and Statistics:
To convey the power of stories and facts as support for an expository thesis, have students read the "Public Education" and "Prisons" essays. Direct students' attention to Matsuda's use of anecdotes and Chesney-Lind and Brady's use of statistics, then ask students to add a paragraph to one of the essays in the style of the other. If they add to the "Prisons" essay, ask them to add a paragraph that includes an anecdote. If they add to the "Public Education" essay, have them cite several statistics in the added paragraph. End the lesson with a discussion of the power of each strategy.

Framing with Narrative Vs. Metaphor:
Comparing Charles Reppun's "Agriculture" Essay with Davianna Pōmaikaʻi McGregor's "Hawaiian Sustainability" Essay
Assign the "Agriculture" and "Hawaiian Sustainability" essays. Direct students' attention to the narrative organizing principle of "Agriculture" and the organizing metaphor of "Hawaiian Sustainability" (kīpuka). Ask them to imagine each essay with the organizing strategy of the other. What is achieved by each strategy? What are some other organizing principles of essays in The Value of Hawai‘i? What strategies might students use to organize their own essays?

Additional Expository Writing Ideas:
(Suggested by Aiko Yamashiro)

Knowing History:
Each essayist in The Value of Hawai‘i was asked to answer two prompts for their topic: 1) to explain how Hawai‘i got to where it is today and 2) to give recommendations for future action. This kind of organization is based on the idea that knowing the past and knowing history is vital to moving forward. This simple model could be the basis of an assignment where students pick any essay from the book as an example and then write their own essay on a different topic but using the same strategy: starting out with a historical overview and then moving into recommendations for future change.
Personal narrative in argumentative writing and research:
A number of the essays in *The Value of Hawai‘i* use personal narrative and anecdote as a writing strategy. See, for example, “Public Education” by Mari Matsuda or “Domestic Violence” by Susan Hippensteele. Ask students to identify why the author chooses to use a personal story and how that strategy affects the writer’s argument. When is it helpful to use a personal story and when might it not be helpful? You may want to also ask students to identify what other strategies authors weave with personal narrative. For example, none of these essays rely solely on personal story, but also incorporate other kinds of research and data. An assignment may ask students to write a short essay that begins with a short personal story but argues a much larger issue.

Explore the use of poetry and quotation in expository writing:
Ask students to analyze D. Kapua‘ala Sproat’s use of a mele to begin her essay on “Water.” Does Sproat do a satisfactory job of relating the mele to her themes and argument? What is the difference between beginning an essay with a poem or song and beginning an essay with a statistic? An assignment may ask students to write two different openings to the same essay, one that begins with a statistic and one that begins with a creative epigraph, and then reflect on the differences between these two strategies.

Specific Place and People:
Sometimes, using national statistics in research papers about Hawai‘i can be misleading because conditions in Hawai‘i are often markedly different from those in the mainland/continent. The essays “Hawaiian Issues,” “Tourism,” “Race and Ethnicity,” “Homelessness,” and “Domestic Violence” are just a few of the essays that clearly stake out Hawai‘i as a different case scenario and ask readers to take more specific information and history into account. If assigning an argumentative or research paper about something specifically Hawai‘i, these essays may be good examples of how writers and researchers ought to interrogate “neutral data” or “general data” on the terms of their own specific topic or place. What makes Hawai‘i different from the larger U.S.? Asking these kinds of questions prompts students to critically connect and compare what they know/what they have experienced to larger studies and trends.
Working on Research with the “Labor” Essay

Standards addressed:
Common Core Reading Standards for Informational Text 11-12.1
Modern Hawaiian History Standard 3 Benchmark 3.5
Modern Hawaiian History Standard 3 Benchmark 3.9

In this lesson, students work backwards from a model essay to imagine the notecards that might have supported the writing of it. The process results in a collection of notecards that become the guide for original student research. While many schools are still asking students to take notes on index cards, it may be more appropriate to introduce students to online research tools such as Diigo and Zotero. However, even students who will take electronic notes will benefit from constructing an ideal set of research notes on which to model their own work.

Here is what I did with my seniors who were beginning a research paper. First, I introduced them to the National History Day format for notecards. Any agreed-upon note-taking style would work in this lesson. Second, I assigned groups of four students each. I asked students to imagine the notecards that could have led to the writing of the "Labor" essay by Lowell Chun-Hoon. I chose the "Labor" essay because it is particularly well-balanced in terms of vividness and detail, terms I use to describe qualities I want to see in students' support for a thesis. Vividness includes quotes, anecdotes and sensory information, and detail refers to factual information and statistics.

I read aloud through page 64 of the "Labor" essay, up to "Charges of communism receded, and growing legislative strength lead to the passage of the Hawai‘i Public Relations Act in 1970, which made possible the widespread organization of government employees." As I read, I asked students to take notes on index cards I provided, color-coded by group. Students in the same group could not repeat notes, and I asked that each group’s resulting collection of notecards exhibit a variety of information—facts, quotes, and statistics—rather than one type of information. When I finished reading, I gave students time to continue note-taking until the end of class.

The following day I read aloud the remaining pages of the essay while students took notes. After giving them time to complete a set of notes, I asked them to split their groups in half, sending two emissaries to another group across the room (a classic “jigsaw”). At this point students can either compare the six set of notecards, or work to assemble an even better set from the six sets. If assembling a new, ultimate set of notecards, one half of the class can have time to read from The Value of Hawai‘i while the other half sorts through the cards. The half of the class working to assemble notecards should sort through and make one set of notes free of redundancy for every group of four students. Then the other half of the class can select the set they find most comprehensive and varied. This becomes the model set of notes to emulate in their own research on a topic of their choosing.
The Photography of Anne Kapulani Landgraf and Ka ‘Āina

Standards addressed:
Common Core Reading Standards for Informational Texts 11-12.7
Modern Hawaiian History and Participation in Democracy Standard 6

Cristina Bacchilega focuses an entire chapter of Legendary Hawai‘i and the Politics of Place on Anne Kapulani Landgraf’s photography in Na Wahi Pana O Koʻolau Poko. Both Bacchilega and Landgraf’s books are available through the State Library system. A useful activity might be to ask students to submit a few photographs they have taken in Hawai‘i, collect the classes’ photographs in a digital album, and discuss them in relation to Part Five of The Value of Hawai‘i: Ka ‘Āina. What relationship with the land do the images imply? Are there notable differences in the implied relationships of some photographs compared to others? It may be helpful to divide the images among additional albums.

This activity could be followed by a reading of selected pages of "Hawai‘i's Storied Places: Learning from Anne Kapulani Landgraf's 'Hawaiian View’” in Bacchilega's text (see Appendix), and a viewing of Landgraf's photography. In my high school classes, I have brought in six copies of Na Wahi Pana O Koʻolau Poko for small groups to share. I have also brought in just one copy and used a document camera to project photographs for the class to view. Landgraf's book could also be made available on reserve at the school library. Landgraf’s photographs bring many land and culture issues to the surface, stimulating student talk. In one class in Fall of 2010, a single photograph—the image of Koʻolau peak Kōnāhuanui—generated a full class period of discussion.
Imagining Tourists, Re-imagining Tourism

Standards addressed:
Common Core Reading Standards for Informational Texts 11-12.7
Common Core Reading Standards for Literature 11-12.3
Modern Hawaiian History Standard 3 Benchmark 3.9
Modern Hawaiian History and Participation in Democracy Standard 6


Discuss whether each famous tourist is a "tourist," "visitor," or "customer," or what other term would best apply. How do students understand Alexie's poem in light of Taum's essay?

Ask students to write an imitation of Alexie's poem, imagining a famous person coming to Hawai‘i. Would he or she likely act as a "tourist," "visitor," "customer," or some other role? The poem should reveal this. You could ask students new to the islands to do the same, or to write about an encounter as a newcomer, casting themselves as the "tourist" or other role. Students could also write about their experiences travelling to other places outside of Hawai‘i.

Share the poems in small groups or as a class. Bring the discussion back to Taum's ideas for closure.

Note:
If you enjoy Sherman Alexie’s poem, you may wish to join his listserv to receive the occasional poem sent directly to you. Sign up is at his official website http://www.fallsapart.com/. I recently found out that there is also an NCTE guide to teaching Sherman Alexie in the high school classroom. See http://www.nwp.org/cs/public/print/resource/2664.
Literature Link: Alani Apio's play Kāmau

Standards addressed:
Common Core Reading Standards for Literature Text 11-12.3
Common Core Reading Standards for Literature Text 11-12.2
Common Core Reading Standards for Informational Text 11-12.3
Modern Hawaiian History Standard 1 Benchmark 1.1
Modern Hawaiian History Standard 3 Benchmark 3.2
Modern Hawaiian History Standard 3 Benchmark 3.3

High school students and students new to the islands may need a way "in" to The Value of Hawai‘i. High school students benefit from a literature connection that helps them imagine the situations authors refer to in their essays; this makes the reading challenge of some essays more manageable. Students new to the islands also benefit from an understanding of the context of the essays, provided by imaginative literature. Alani Apio's play Kāmau provides the best link I know of, connecting to thirteen essays in the book and all six parts.

The play is available in excerpted form both in print and podcast. Bamboo Ridge offers the play in their anthology He Leo Hou: A New Voice, and there is another addition available from Palila Books (usually carried at UH Bookstore and Native Books). The online print excerpt covers the last several scenes of the play, and is available at ulukau.org.
Here is the link:
Aloha Shorts produced a reading of the play in February 2011, and the podcast is available both at bambooridge.com and on the Hawaiʻi Public Radio website.

Here are The Value of Hawaiʻi essays connected to the Aloha Shorts taped reading of selections from the play Kāmau:

- "The Economy"
- "Tourism"
- "Law and the Courts"
- "Homelessness"
- "Sovereign Ground"
- "Hawaiian Sustainability"

A full reading of the play offers these additional connections:

- "Race and Ethnicity"
- "Public Education"
- "Prisons"
- "Domestic Violence"
- "Health and Healthcare"

For more information on these lessons, please contact Claire Gearen at thevalueofhawaii@gmail.com
Additionally, both the excerpted and unexcerpted play connect well with "Hawaiian Issues" and "Hā'ena."

I suggest a reading of Kāmau as a means of orienting a reading of The Value of Hawai‘i. Following the reading, students could select from the above lists of connected Value of Hawai‘i essays and read them as groups or individually. Any of the suggested activities in this packet could also complement the unit. The discussion could come back to the play following the essay readings to bring satisfying closure.

Because Kāmau connects to "Ka ʻOihana," "Ke Aupuni," "Ka Nohona," and "Ka ʻĀina," which are the four suits in a Value of Hawai‘i deck of cards, it is possible to build a self-contained deck of Value of Hawai‘i cards from the thirty-minute Aloha Shorts episode and related essays alone. A culminating activity of Kāmau and related Value of Hawai‘i essay readings could be a Value of Hawai‘i game played with student-produced Value of Hawai‘i cards related to the essays and play. See http://thevalueofhawaii.com/cardgame for information on the Value of Hawai‘i Card Game.
Exquisite Value Remix: Stimulating Student Talk

Standards addressed:
Common Core Speaking and Listening Standard 11-12.1
Common Core Speaking and Listening Standard 11-12.3
Modern Hawaiian History Standard 3 Benchmark 3.9

This is David Goldberg's Exquisite Value lesson modified for a classroom-only audience. See http://thevalueofhawaii.com for Goldberg's original lesson.

Class discussions are often carried by only a third of the class, while the remaining two thirds are silent. This activity uses multiple video cameras to involve every student in a speaking role. Students work cooperatively in small groups to create a "video chain" of linked comments. I then randomly select one video chain for on-the-spot feedback to build students' skills and provide an audience—or possibility of an audience—for students. If video cameras are not available, students may perform rather than record the discussion chains. This lesson works with any essay in The Value of Hawai‘i, and allows for student choice selecting essays.

Students need about ten minutes to make a two-minute video chain. If video cameras are not available, allow students time to practice a chain, then stand in the center of all the groups and have all groups speak their chain simultaneously. Listen and observe. Ask students to repeat if you are not satisfied with all groups' performance. Next, randomly select one group to perform their chain to the entire class. As with the above lesson, offer feedback on the chain and invite volunteers to do so as well. Students who enjoy this lesson may wish to view Goldberg's Exquisite Value lesson online and submit their own YouTube video made with friends.

Video Chain Instructions:

1. Someone begin the chain with a quote or a provocative statement inspired by the reading. Then pass the video camera.
2. The next speaker should offer a comment in response to the quote or statement and pass the camera.
3. The third speaker should repeat the previous speaker's comment and add a comment of his or her own.
4. This step 3 repeats with each additional speaker until every member has spoken or the group determines to start a new chain.
To adapt this activity for The Value of Hawai‘i Card Game production purposes, do the following:

1. Someone start with a slogan inspired by one of the essays in The Value of Hawai‘i.
2. Pass the camera. The second speaker should repeat the slogan, then say what the slogan implies the speaker values. Before passing the camera, the speaker should add their own slogan.
3. Repeat until all group members have shared a slogan or the group determines to start a new chain

Some sample student-produced images from http://thevalueofhawaii.com/cardgame
Still Thinking About *The Value of Hawai‘i: Still Images to Fill the Gaps in Student Understanding*

*Standards addressed:*
- Common Core Speaking and Listening Standard 11-12.1
- Common Core Speaking and Listening Standard 11-12.3
- Modern Hawaiian History Standard 3 Benchmark 3.9

While other essays may seem more challenging, in my work with *The Value of Hawai‘i* I found that high school students had the most difficulty understanding essays having to do with the culture of a bureaucracy. This became evident in the Mililani High Value of Hawai‘i card deck students created. (See [http://thevalueofhawaii.com/cardgame](http://thevalueofhawaii.com/cardgame) for information on The Value of Hawaii Card Game.) While many students choose to read the essay titled "The University of Hawai‘i," few demonstrated a grasp of the essay's main points. Any population of students may have different challenges with some of the texts in *The Value of Hawai‘i*. Working with The Value of Hawai‘i Card Game reveals these gaps and strains, which may be predictable or, as in my students' cases, surprising.

In response to this realization about students' challenge with Neal Milner's essay, I chose to work with still images to make immediate and visible students' interpretations of the essay. Still image work may be helpful with a number of essays. Any essay that proves challenging for a significant group of students is a possibility for this exercise. In addition, instructors working with the play *Kāmau* may wish to work with still images that connect the play to specific essays from *The Value of Hawai‘i*.

Courses in educational theater taught me to avoid a focus on performance and instead use low-stress drama activities for learning. One strategy is to have all groups perform their dramas simultaneously, so that the only audience is the teacher. To make performance part of the experience, just have groups share with other groups, but not the whole class. The teacher should count down and announce "freeze" to ensure groups engage in the drama simultaneously. Clearly announcing the end of the still image—"unfreeze"—will create a safe environment in which all students are acting, so they do not need to be self-conscious about others watching them.

I asked students to stage a scene that clearly expresses a point of view about something in the essay. The idea was to argue a point, not illustrate a concept. With all groups in their poses, held for 3 - 4 minutes, I was immediately able to see a misconception, or an illustration rather than an argument. After the groups broke out of their poses, I gave feedback to each group. Three girls staged an especially powerful scene in which one played UH, another played the legislature, and the third played a college student. UH was collecting money from the legislature and the student. While the student pulled dollar bills out of her wallet, the legislature pulled pennies out of hers. The three girls were responding to the growing burden on students in relation to the government in paying for a UH education.
If students are satisfied with their still image, they may choose to stage a Value of Hawai‘i card. This particular image could have the caption "Moving in the wrong direction." Just as still images reveal the thinking of the students, a still image can also be a way to visually articulate an argument and lead to quality Value of Hawai‘i cards.

Some sample student-produced images from http://thevalueofhawaii.com/cardgame
Lifting the Lid: Examining Race and Ethnicity

Standards addressed:
Common Core Reading for Informational Text Standard 11-12.3
Modern Hawaiian History Standard 3 Benchmark 3.5

Hawai‘i students have been told so often about the positive ethnic and race relations in Hawai‘i, and the happy multicultural melting pot we all live in, that it is possible for many students to come away from a reading of John P. Rosa's "Race and Ethnicity" essay without a more complicated understanding of these relations. This lesson encourages students to reach "Goal 1" of Rosa's: "Avoid the myth that Hawai‘i is a place of perfect racial/ethnic harmony." The lesson would work with any essay in The Value of Hawai‘i that challenges a group of students to move beyond long-held assumptions.

Several race and ethnicity-themed cards are part of The Value of Hawaii Card Game ambassador deck, and may be accessed here: http://thevalueofhawaii.com/cardgame. I suggest saving the positive “Race and Ethnicity”-themed cards to a folder and displaying this portion of the deck to a class that has finished reading Rosa's essay (images may be saved to a computer with a right click). While displaying the images to a class, engage students in discussion. What is left out of this collection of positive cards on race and ethnicity in Hawai‘i? What additional positive cards could be added? What are some negative card ideas to which Rosa's essay also points?

Following this discussion, direct students to a selection of short writings on specific racial and ethnic experiences in Hawai‘i. For one possible set of readings to work with, see http://thevalueofhawaii.com/teach/resources. Assign independent reading to be completed before the next discussion on race and ethnicity. When students return having read one or more from the selection, give them time in small groups to share what they read with others who made different reading choices. Then ask students to assemble in groups of about eight, making a circle or two rows. Each student should take out a piece of paper and write their name on it. The paper will eventually return to them. Offer the following instructions: 1) Write a caption about race and ethnicity in Hawai‘i. Consider something insightful or original that may not have been shared yet. Pass the paper clockwise, and write the statement again, unless the paper already contains a similar statement, in which case think of a new statement more likely not to be repeated by anyone in the group, and write it. 2) Repeat—writing your statement and passing the paper—until each group member receives his or her original paper back.

This paper-passing activity pushes students to think beyond their first assumptions and ready cliché, resulting in a collection of mostly original statements on race and ethnicity in Hawai‘i. These can form the basis of another class discussion on race and ethnicity, or the seeds of a student essay on the topic. This paper-passing activity could work well with any essay that tends to elicit cliché or narrow thinking on the part of students. For example, it could bring a discussion of Karl Kim's "Transportation" essay away from a sole focus on rail.
Preferable Futures: Kent den Heyer's Future Scenarios

Standards addressed:
Common Core Reading for Informational Text Standard 11-12.7
Participation in Democracy Standard 5 Benchmark 5.5

Kent den Heyer in his essay "Education as an Affirmative Intervention" (Educational Theory 59.4) writes about the despair with which students view the future. "You can't do anything about it" is all too often an attitude about current problems. In my experience teaching Alani Apio's play Kāmau, I have found that students consider the situation of the play tragic, but respond with the conclusion "That's just the way it goes" and "We must accept change." Den Heyer suggests countering such an attitude with an activity that asks students to imagine a probable, possible, and preferable future for an issue they care about. The probable future takes into account the reality of the present situation, while the preferable future provides direction and an outlet for hope, optimism, and action.

When I tried this activity with high school juniors, I asked them to form small groups around a common topic from The Value of Hawai‘i. They then selected six varied sources related to the issue with which their small group had chosen to work. After groups reviewed their sources, I shared den Heyer's future scenarios with them from page 458 of "Education as an Affirmative Intervention," asking them to imitate the form in three scenarios related to their chosen issue. I took class time to read each group's probable and preferable scenarios, offering on-the-spot feedback about their write-ups. Groups chose a range of topics, from human trafficking (mentioned in Lowell Chun-Hoon's "Labor" essay) to domestic violence, to public education reform.

Although den Heyer larger essay references the work of French philosopher Alain Badiou, I don't think it is necessary for students or the instructor to be familiar with Badiou in order to engage in this activity. Simply beginning with a reading of Oscar Wilde's quote "A cynic is someone who knows the price of everything, and the value of nothing," provides a provocative starting point for the activity (from the Introduction of The Value of Hawai‘i, page 1).

Find den Heyer's essay under "Scholarship related to Alain Badiou" on his faculty page: http://www.secondaryed.ualberta.ca/en/People/AcademicStaff/KentdenHeyer.aspx
Appendix: Storytelling in Threes

This is a structure taken from Daniel Baron's "Making Meaning Protocol, Storytelling Version," available at the National School Reform Faculty website, nsrfharmony.org/protocol/doc/making-meaning_storytelling.pdf. The purpose of the structure—which asks the storyteller to remain silent for a few minutes after telling a story while the listeners discuss it with each other—is to encourage more thoughtful reflection on the significance of the story.

1. Students form groups of three. Ask each member to think of a story to share. It may help to give five minutes for students to jot notes in preparation for the storytelling.
2. The first storyteller shares his or her story. While he or she speaks, there should be no questions or interruptions. When finished, the group can take 2 - 3 minutes for clarifying questions about what happened, who was involved, etc., but should not ask open-ended or probing questions.
3. Next, the listeners discuss with each other the significance of the story. There may be specific questions to discuss depending on the purpose of using this storytelling structure. The storyteller must remain silent at this time.
4. To complete the round, the listeners must remain silent while the storyteller comments on the significance of the story and responds to anything said by the listeners.
5. Steps 2 - 4 repeat for each of the two other members of the group.
6. Debrief, during which all participants may share their thoughts with the whole class. Here, the instructor can pose specific questions related to the purpose of the storytelling.

A facilitator can time each round so that all groups proceed at the same rate (probably the best choice), or students can guide themselves through the rounds at their own pace.
Appendix: The 4-5-6 Activity, Or How to Find Out What the Group Thinks

I gave this name to a structure I learned at a 2007 workshop offered by The Berc Group. Find out about The Berc Group at http://www.bercgroup.com/.

1) Each participant must have something or some idea to compare. Participants should swap with a partner if it is their own, so that modesty or hubris does not factor into the sorting.

2) Each participant meets with at least 4 partners, one at a time. All participants must meet with the same number of partners.

3) Each time participants meet with a partner, participants compare the two things or ideas. They divide the number 7 among the two things or ideas, giving more points for some stated criteria. They may not use zeroes or decimals, and must use all 7 points. The only possible divisions are 6-1, 5-2, or 4-3. Participants keep track of the points their thing or idea receives.

4) When finished, participants add their total points. A facilitator helps the group determine which three things or ideas received the highest scores, then shares them with the whole group.

I recently used this activity to structure my students’ learning about strategies for essay introductions. Students combed through copies of The New Yorker magazine and took notes on the strategies they identified the authors using. They gave each strategy a name and description, then picked their favorite strategy to bring to the 4-5-6 activity. Partners compared the strategies, giving more points to the strategy the pair agreed carried more power. In the end, the class identified its three favorite strategies to introduce an essay—clear winners because of the point value they received. In place of copies of The New Yorker, copies of The Value of Hawai‘i could provide the stimulus for this very activity.
Appendix: Thinking Maps

For information on Thinking Maps, see:
http://www.mapthemind.com/thinkingmaps/thinkingmaps.html

If you are a Department of Education employee and would like training in Thinking Maps, check PD360 and pde3 for courses on the topic; several are in the works and will likely be offered. Check with your curriculum coordinator if you do not know how to access these sites.

Examples of Thinking Map topics in response to the "Homelessness" essay:

**Brace Map**

Map current programs to aid homeless.

**Flow Map**

Sequence the events and situations leading to a person becoming homeless. (Research a specific individual. See Civil Beat’s series "Unhomed but Not Unhinged" for one example.)

**Multi-flow Map**

Chart the causes and effects of homelessness.
Appendix: Common Core Language Arts Standards Addressed

Common Core Standards

Reading for Literature

RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3. Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Reading for Informational Text

RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RI.11-12.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

RI.11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

RI.11-12.5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
Speaking and Listening

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

- Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

- Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

- Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.11-12.4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

To find all Common Core Language Arts Standards, see http://www.corestandards.org/the-standards/english-language-arts-standards.

For more information on these lessons, please contact Claire Gearen at thevalueofhawaii@gmail.com
Modern Hawaiian History and Participation in Democracy Standards Addressed

Standard 1: Historical Understanding:
CHANGE, CONTINUITY, AND CAUSALITY—Understand change and/or continuity and cause and/or effect in history
Topic: Cause and Effect in History
Benchmark SS.9MHH.1.1—Describe the multiple social, political, and economic causes and effects of change in modern Hawaii

Standard 2: Historical Understanding:
INQUIRY, EMPATHY AND PERSPECTIVE—Use the tools and methods of inquiry, perspective, and empathy to explain historical events with multiple interpretations and judge the past on its own terms

Standard 3: History:
MODERN HAWAIIAN HISTORY—Understand important historical events in Modern Hawaiian History
Topic: Plantations: 19001970
Benchmark SS.9MHH.3.5—Describe the political, social and economic effects of the plantation system on life in Hawaii, including ethnic tension, the evolution of Hawaii pidgin English, the school system, and the establishment of labor unions
Sample Performance Assessment (SPA)—The student explains the effects of the plantation system and the interaction of various cultures.

Standard 3: History:
MODERN HAWAIIAN HISTORY—Understand important historical events in Modern Hawaiian History
Topic: Contemporary People, Issues, and Events
Benchmark SS.9MHH.3.8—Trace the development of the platforms of political parties after World War II to the present

Standard 3: History:
MODERN HAWAIIAN HISTORY—Understand important historical events in Modern Hawaiian History
Topic: Contemporary People, Issues, and Events
Benchmark SS.9MHH.3.9—Analyze significant contemporary issues that influence present day Hawaii, such as the Hawaiian Renaissance, the sovereignty movement, current land issues, and the influx of new immigrant groups

For more information on these lessons, please contact Claire Gearen at thevalueofhawaii@gmail.com
Standard 5: Political Science/Civics:
PARTICIPATION AND CITIZENSHIP—Understand roles, rights (personal, economic, political), and responsibilities of American citizens and exercise them in civic action

Topic: Citizenship Participation

Benchmark SS.9PD.5.5—Demonstrate the role of a citizen in civic action by selecting a problem, gathering information, proposing a solution, creating an action plan, and showing evidence of implementation

Standard 6: Cultural Anthropology:
SYSTEMS, DYNAMICS, AND INQUIRY—Understand culture as a system of beliefs, knowledge, and practices shared by a group and understand how cultural systems change over time

Standard 8: Economics:
RESOURCES, MARKETS, AND GOVERNMENT—Understand economic concepts and the characteristics of various economic systems

To find all Hawai‘i social studies standards and benchmarks, see the searchable database at http://standardstoolkit.k12.hi.us/index.html.
Excerpt from *Legendary Hawai‘i and the Politics of Place: Tradition, Translation, and Tourism*

The following excerpt has been included in this curriculum guide from the following source with permission from the author.


This excerpt is recommended to be used in conjunction with the lesson “Ghost History” on page 5 of this guide. The book is also recommended with the lesson “Anne Kapulani Landgraf’s Photography and Ka ‘Āina” on page 25.
into the universally appealing genre of the fairy tale. Now in the name of a local "multiculturalism," they are subsumed under the ethnically marked Japanese denomination of obake. Grant's other commodified generic label—he copyrighted "Chicken Skin"—groups contemporary supernatural tales of Hawai'i, giving a "local" spin to the generic "goose bumps," but still effectively avoiding having to distinguish between traditions or specific genres of belief narratives in Hawai'i. "'Chicken Skin' is the sensation that sweeps over your body whenever you come close to the borderland between reality and mystery. 'Chicken Skin' reminds us that we still do live in a world where occasionally, the shadows do indeed talk back" (Glen Grant's Chicken Skin Tales v).

What attitude toward this "talking back" of the supernatural does such a narrative of multiculturalism promote? Grant wisely acknowledged that "personal-experience" narratives—what folklorists call "memorates"—"demanded a different attitude and more respect than the 'friend of a friend' tales concerning Morgan's Corner" (Grant, Obake Files xi). But "Fun, sometimes silly, often spooky," contemporary legends function primarily as entertainment. Writing about the setting of a tale on which I intend to focus, Grant says that: "Morgan's Corner remains for me nothing more than a place for urban legends. This location is nothing more than a dark parking lot for the imagination to get carried away in and for tales to be exaggerated and embellished through the enthusiasm of each storyteller. . . . Oh, this hairpin turn of nightmares is one more thing to me. It is a place I would never go alone at night" (Glen Grant's Chicken Skin Tales 174). In Grant's usually sensational retelling of these tales, the exciting experience of a "frisson" is the primary goal. The successful reception of the story, then, rests almost exclusively on the individual teller's tone and style, rather than on the social dynamics played out in the articulation of place, stories, and personal beliefs. As with legendary Hawai'i, the author exercises his creative license to entertain readers who enjoy eerie tales and visitors who want to experience a particular kind of excitement while touring Hawai'i.

But I would argue that, whether told as memorates or "friend of a friend" tales, these "localized" ghost tales or tales of the supernatural do not innocuously conflate different Euro-American, Asian, and Native Hawaiian belief traditions. Histories of colonization, settlement, and Native resistance bring competing experiences, goals, and commitments to the telling and valorizing of contemporary supernatural legends in present-day Hawai'i—regardless of whether they are told informally, scripted in newspapers, performed during commercial tours, recorded on audiotapes, or published in collections. We are not therefore looking so much at a process of "localization" of Euro-American or Asian legends taking on local color, but at narrative performances of epistemo-

logical and social struggles. Or as Bill Ellis puts it, "Legend telling embodies a complex event, in which the performer not only narrates a story but also gains (or fails to gain) social control over a social situation. The best tellers—and the most popular legends—have the potential to transform social structures. Hence legend telling is often a fundamentally political act" (xiv). Similarly, scholarly or popular representations of such narratives are also political acts that can obfuscate or foreground this struggle for social control. And, as I see it, applying a script of multiculturalism to Hawai'i's contemporary supernatural legends actively ignores these political and narrative dynamics, thus continuing to relegate Hawaiian culture to the past.

"My intentions have always been simple," wrote Glen Grant, "I record, preserve and tell the supernatural lore of the islands because I love ghost stories" (Glen Grant's Chicken Skin Tales viii). But given his great investment in publishing and promoting "Chicken Skin," this statement is at a minimum disingenuous. As a nonlocal, non-Native scholar like Grant, I seek, contra his framework, an alternative approach to supernatural Hawai'i and its narrative of multiculturalism. In doing so, I must acknowledge (once again) that I cannot speak for any of these groups—and some Hawai'i-born and raised students love obake—but I also acknowledge the responsibility for responding to published accounts that unwittingly contribute once again to the dispossession of a Native group by "celebrating" only its past. I now turn to re-viewing today's supernatural Hawai'i in light of what I have come to understand as a Native Hawaiian view that is both place-centered and historicizing. From this perspective, the telling of old and contemporary "legends" appears as a potentially transformative act—an argument for repopulating present-day Hawai'i with a Native spiritual and material presence, for refusing to forget that Hawai'i is an indigenous place.

"Morgan's Corner" as Storied Place

As reported by a student in 1998, the story of "Morgan's Corner" begins, "A young couple were making out at Morgan's Corner. It became late and time for the girl to go home. When the young boy tried to start the car it would only make a clicking noise." A 1987 version only says "a girl and her boyfriend were driving one night when their car stalled." But no matter how much sexual transgression is a coded trigger for the following ghastly events—the social warning most interpretations see at work in this story—in Hawai'i, the couple is always at Morgan's Corner. "Everyone by now has heard about a place called Morgan's Corner on the Nu'uanu Pali Road," Burl Burlingame writes, "There are a hundred variations of the story, but most involve a dark Pali [cliff] road"
story. In a lonely and dark place, a couple are parked. When they decide to leave and the car does not start, the young man goes looking for help, while his girlfriend remains in the car. She becomes scared by a persistent dripping, or in some versions scratching, on the roof of the car. Eventually she falls asleep. The policeman who wakes her in the morning tells her to get out of the car and not look back. She does look, of course—and “there is her boyfriend’s lifeless body hanging upside down from a tree branch, over the car, his fingernails scratching on the roof and his blood running down the windshield” (Brunvand 45). This account, from the Encyclopedia of Urban Legends, summarizes a well-documented contemporary legend in the United States, in which an isolated place for “parking” is part of the formula for building an eerie feeling. Identified as a version of “The Boyfriend’s Death,” this tale closely resembles most of the versions of “Morgan’s Corner” I have encountered.

If, however, we consider “Morgan’s Corner” from within a Hawaiian narrative economy, an exotic locale for a Euro-American legend becomes visible as a Hawaiian “storied place” on the Nu‘uanu Pali Road. In this sense, then, “localization,” while an important methodological concept in folklore studies, when it identifies a “localized” version of an international contemporary legend in a place with Hawai‘i’s history, runs the risk of ignoring or even dismissing the Native epistemological framework that is already in place. If this assumption is true, then presumably approaching place as the backbone of Hawaiian narratives (Malo; Pukui, Elbert, and Mookini; Luomala, “Creative Processes”) may actually lend historical and semantic depth to the analysis of contemporary narratives in Hawai‘i—including vaguely genre-centered “chicken skin” or “spooky” tales.

Let’s for example see what happens when “Morgan’s Corner” is viewed as one of the stories told about the Nu‘uanu Valley and Pali, an area of many cherished places, and one of the richest in lore on the island of O‘ahu (Handy, Handy and Pukui 233). Though celebrated for its “scenic beauty and grandeur,” the Nu‘uanu Pali was and is more than photogenic material. To reach urban Honolulu from the wet, well-cultivated area of Ko‘olau Poko (the windward, south-eastern district), and vice versa, the Ko‘olau range of mountains (see Figures 1 and 32) must be crossed. Until quite recently, this crossing over was a challenge. Before 1830, Hawaiians bringing produce to town had to “climb up the walls of the escarpment to reach a pass leading to Nu‘uanu Valley’s gentle slopes falling to Honolulu” (Dorrance 49). During the nineteenth century, “a succession of efforts converted the hazardous 800-foot climb to a six-foot wide path carved into the side of the pali” (Dorrance 49), until what is now called the Old Pali Road—a two-lane road—opened in
1998 to horses and buggies and automobiles. Finally, since 1957, the Pali Highway and its tunnels have made commuting easier, and tourists crowd the windy terrace overlooking the old path and the astoundingly beautiful windward coast every day. Yet for many residents, a sense of challenge still persists; going over the Pali was and is a journey.

As a real and metaphoric borderland, the Nu‘uanu Pali has always been a place where one could meet death, and certainly should expect danger. Several sources indicate that Hawaiians wanting a safe journey left offerings to the two stone akua, or powerful beings, who guarded the cliff (these akua have since been removed; see Sterling and Summers). The indelible memory of the 1795 battle between the chief of O‘ahu, Kalani‘kūpule, and the rising power, Kamehameha, who would unify the islands in large part thanks to this victory, also points to the abyss that lies before you when you make the big decision to cross a certain line. At the moment of their defeat at the hands of Kamehameha’s warriors, Kalani‘kūpule’s forces were either driven over the precipice or chose to dive from it. According to the mo‘olelo of the place, the gigantic dog Kaue was said “to stop carriage and horseback riders.” An omen of death, the dog thus guarded the passageway, and “If a man met Kaue first, he never made the descent of the steep mountain trail to the other side, but turned around” (Armitage and Judd 69). Another widely circulating contemporary belief is “Do not take pork over the Pali at night.” Your car might stall. This speaks to the consequences of angering a god: the most common explanation is that Kamapua‘a, the pig god of the wetlands, does not belong in the drier area of Kona where the fiery Pele dominates. Or, to put it differently, don’t pollute.

When re-viewing these narratives and beliefs associated with the Pali, the point is not to ask oneself whether they are “true.” The continuing appearance of such stories does suggest that the Nu‘uanu Pali remains a windy place of passage where a sudden move—of one’s foot on the steep climb, of one’s political leader in the struggle, or a thing transported in a car on impulse—can have awful consequences. This perception has had material results. In the 1950s and 1960s, the Pali was the scene of “suicide leaps” off the windy lookout before safety measures were increased, and today young people still challenge each other to go there on special nights, hoping and fearing they will see the Nightmarchers, the warriors of the night, who in this case could be the dead warriors of Kalani‘kūpule. These different forms of ostension confirm and reproduce performatively the immensely liminal dimension of this storied place. When viewed within this historical pattern context, then, the generic warning to teenagers against transgressing sexually in a tale like “Morgan’s Corner” is not simply localized but transformed by Hawaiian cultural markers.

But I would further argue that “repeopling” Hawai‘i as an indigenous place in this instance also requires us to consider the other very different stories still told or not told about the larger valley of Nu‘uanu. Many speak of beauty and record a reciprocally nurturing relationship between Hawaiians, all living beings, and the land. Moses Manu’s Kea-kakou melemele offers a curious view of Nu‘uanu, where for instance the peak Lanihuli is a guardian of the golden-cloud heroine (Figure 34). In short, the presence of the supernatural cannot always be reduced, or translated, into a “spooky” feeling. To cite only a few examples, in Pu‘i‘awa near the Nu‘uanu stream a loving father tells his daughters where to bury him after his death. Once there, he turns into a new significant resource, the wahouke (paper mulberry) bush used to make the kapa cloth for which Hawaiians had and have multiple uses. The menekune, small industrious beings who may have been a people conquered and enslaved by the Hawaiians, fought a giant in Nu‘uanu, and apparently people paid homage to the stone that was hurled to kill him (Sterling and Summers 303; other stories resonate with “sword in the rock” and recognition motifs). Attractive but tricky mo‘o women (reptilian or mermaidlike beings) guard some of the Nu‘uanu pools. The playful
Pūhēhu spring is the water gift of Papa, the female earth power, to a compassionate and generous farmer (Sterling and Summers 295–296). In fact, larger Nuʿuuanu is filled with ʿīna, guardian stones, waterfalls, and places of “rest” where the unexpected can be encountered.

These storied places are not only haunted by fearful ghosts, but populated by guardians or helpers—for Hawaiians, by family. Unhappy ghosts in Hawaiian stories are actually in the minority, and their presence or violence is a symptom that some balance has been upset, a transgression has occurred, or a power struggle is at hand. In the Honolulu article about “spooky stories,” John Dominis Holt was quick to assert that “most Hawaiian spirits are friendly and caring” (Kneeflet 48). As I read it, then, the Hawaiian student’s protest in my class was a reclaiming of the Nuʿuuanu Pali away from dominant cultural representations informed by capitalistic or dollar-mediated approaches to Hawaiʻi’s land. Though she undoubtedly had some personal associations with the place, they operated within familial closeness to storied places and `āina that—as illustrated in Hawaiian male, oli, and moʻolelo—differs radically from the nineteenth-century exploitative approach that Europeans and Americans brought to the islands, and that also necessarily shaped the Asian immigrant experience of Hawaiʻi as plantation, and themselves as imported labor.

Let’s also consider the Hawaiian insistence on the metaphorical and historical significance of place names. Nuʿuuanu is “cool terrace” or “cool height” (Sterling and Summers; Pukui, Elbert, and Mookini), referring to the cold wind that sweeps the top of the Pali—haunting, if you will, the passageway. Furthermore, one of the older Hawaiian names of the pali’s terrace, Kanuku o Nuuanu (Sterling and Summers 223), as “tip, end; . . . gap” (Pukui and Elbert 272) can be read as pointing to Kalanikupuele’s “great decision” evoking a significant rite of passage in Hawaiʻi’s history (Landgraf, “Ka Nuku,” “The Mountain Pass,” in No Wahi Pana O Koʻolau Poho 98).

What then happens if we apply this principle to a non-Hawaiian denomination, and ask, “Why Morgan’s Corner”? Familiar with names like “Freddy” that invoke a kind of horror in popular American film, one student guessed that the place and the story’s title indicate that Morgan must have been the boyfriend’s name. But Burl Burlingame has connected “Morgan’s Corner” with a 1948 crime. Two young Hawaiian men broke into the house of a wealthy and older white woman, Mrs. Therese Wilder, who lived across the street from Dr. Morgan. They assaulted her, then gagged and tied her up, and left. When found days after the attack, she was dead.

The reputation of “Morgan’s Corner” had preceded Mrs. Wilder’s death. Indeed, the map of the crime accompanying a 1948 newspaper report specifically identifies “Dr. Morgan Home” as the main point of reference in that area for O’ahu residents at the time (“Police Seek,” Honolulu Star-Bulletin). Even if young tellers today do not know about the Palakiko-Majors assassination, “Morgan’s Corner” still carries in its title and location traces of this violent historical event. “So listen carefully if you happen to stop at Morgan’s Corner one dark night,” Burlingame concludes in a “chicken skin” mood: “Is that the muffled mutter of the wind or the lonely screams of Therese Wilder” (“Morgan’s Corner” G3). And in 2004 another student drew a different connection during class discussion (English 380) between the “Mrs. Wilder” story and the “Morgan’s Corner” contemporary legend when she associated the “image of hanging people at Morgan’s Corner” with “a case in the 1940s about two Hawaiian thieves who were to be hung.” The student suggested that given the proximity of the crime scene to Morgan’s Corner, “it is believed to be a historic incident that led to the hanging legends of Morgan’s Corner” at Nuʿuuanu. Though this student did not know the details, when referring to the “image of hanging people” she was clearly reaching for a felt cultural memory of another trauma tied to the Wilder case—one that made legal and social history in Hawaiʻi.

James Majors and John Palakiko, the two Hawaiian youths accused of murdering Mrs. Wilder, were sentenced to hang. This sentence fomented a heated public debate over racial discrimination in Hawaiʻi’s court system, a debate reminiscent of the very different and extremely controversial circumstances of the 1932 Massie/Kakahawai rape and murder trials—to which the Wilder case was contrasted right away (Okamura; Stannard, “The Massie Case” and Honor Killing). After several appeals, in 1954 their sentences were commuted to a prison term not because the facts were successfully disputed, but because of evidence of police brutality, faulty procedures, and language translation issues—and the pressure of 16,000 signatures on a petition requesting clemency. On the heels of this case, the death penalty was abolished in Hawaiʻi (Aina; Matsuda; Biography Hawaiʻi). Perhaps then the hanging boyfriend in the contemporary “Morgan’s Corner” has some etymonic contiguity with what would have been—had it occurred—a rather haunting hanging that took on “legendary” proportions in Hawaiʻi’s pre-statehood strained racial dynamics. The name “Morgan’s Corner,” most commonly associated today with a generic contemporary legend, can therefore serve for some also as a reminder of violence and racial conflict, a reminder speaking to the institutionalized suppression of Hawaiians not only in so-called “antiquity,” but in relatively recent history.

Storied places and their “supernatural” beings cannot be confined to the past as residual and scattered beliefs. Hawaiian familial and intimate relations to land can function as forms of resistance and the assertion of
Native claims. If in her 1904 account of the Nu‘uanu Pali battle Emma Nakuina exercised “feminine defiance,” in the present, Haunani-Kay Trask’s poetry invokes Pele to come from Halema‘uma‘u, for “Night is a sharkskin drum / sounding our bodies black / and gold” (Night Is a Sharkskin Drum 5). And also in the present, my students’ various comments on Nu‘uanu and its stories point to competing “senses of place.”

In the 1990s, another student in an uncommon version of “Morgan’s Corner” claimed that the boyfriend’s attacker is “half-human, half-beast”—an intimation, perhaps, of the reappearance of a powerful Hawaiian shape-shifter, like the dog Kaupe, who guards the Nu‘uanu Pali, and whose apparition is an omen of death. I am not suggesting that today’s Hawaiians all believe these other “supernatural” stories to be true—as in other systems of belief, some do, some don’t, others are skeptical, others don’t know them. But I have begun to see how, among the multivalent associations clustered around the telling and the reception of “Morgan’s Corner,” this possible allusion to Kaupe could be a covert political claim, could test listeners’ knowledge and attitudes without seeming to, or could even offer a way to find family and allies in unexpected places.

While undeveloped at this point, this hypothesis points to alliances outside of Hawai‘i. Scholars have made parallel observations about Native American versions of “The Boyfriend’s Death”: one in New Hampshire, in the place “where the last white man of the region was killed by Indians”; another, a Navajo version, where “the murderous entity at the haunted site” is “‘the hairy one,’ or skinwalker, a character from Native traditions of legends” (Brunvand 283). I therefore join other folklorists working to unsettle the dichotomy of “local versus global” perspectives on the contemporary legend (Goldstein; Langlois) and suggest that an intertextual analysis of Hawaiian and Native American stories would, in an alternative international arena, bring into focus epistemological dynamics as well as political claims at work in places where different peoples live with the legacy of American settlement.

That Hawai‘i is a “legendary place” means different things depending on one’s relationship to the islands, one’s understanding of legend as an emergent or residual genre, and one’s culturally grounded epistemology and belief system. Seeking to contribute to the larger project of “repeopling” Hawai‘i as an indigenous place in the present, I have focused in this chapter on a supernatural contemporary legend, suggesting that we consider it within a Native Hawaiian place-centered narrative economy and a historicizing politics of place. Since places and place names record cultural change and struggles, and since reclaiming land is crucial to Hawaiians’ struggle for sovereignty today, I have also argued

that indigenous and settler narratives of place in Hawai‘i often articulate competing relationships to nature, expose different layers of located history, and make implicit claims to replace one another. These narratives, including “localized” contemporary legends, play a crucial role in the everyday articulation of epistemology and cultural values. For folk narrative scholars focusing on Hawai‘i, then, turning from “localization” to “storied place” as an analytical framework allows us to mark the dynamic persistence or insistent re-emergence of a Native Hawaiian epistemology and worldview into the present. Doing so also offers us the opportunity to register the social struggles and tensions that these everyday narratives—and their histories—silence and/or voice. The telling of these stories is not simply an instance of localization. It can be a sign of, and in some cases an argument for, the articulation of an indigenous epistemology and relationship to the land. As the struggle for Hawaiian sovereignty intensifies, and our process of reeducation develops, I hope that these storied places will seem to be populated by “specters”—I am of course thinking of Marx’s famous opening here—only from an exclusionary settlers’ perspective that will itself become progressively obsolete.