

A PLACE IN THE MIDDLE

HAWAI'I TEACHER'S GUIDE



PBS
Learning
Media



APlaceintheMiddle.org/Hawaii



'ANO'AI KE ALOHA!

I mau ka 'ike kupuna o ke au I hala iā kākou nā hanauana o ke au nei. (May the ancestral understandings of the past live on through the practices of the present generation.)

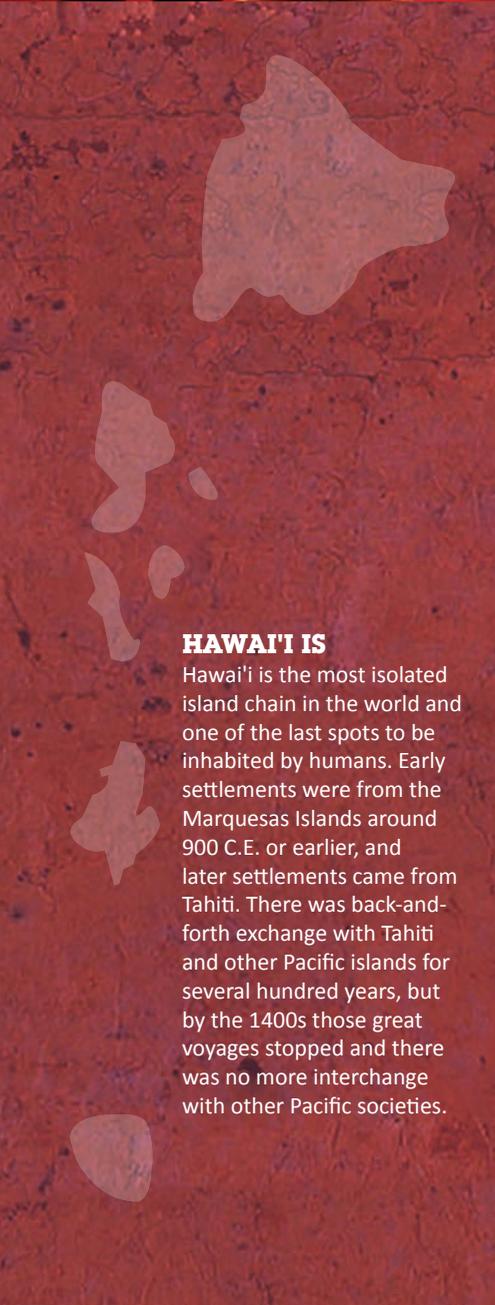
Mahalo to each and every one of you who have become part of the social change effort represented by *A Place in the Middle*. I hope that it will help you find the confidence, strength, determination, and fortitude to do what you need to do, whether simply to be yourself and live your truths, or to create an opportunity for empowerment and acceptance for someone who is without, just as my family did for me. My grandmothers, my mother and father, and others in my family empowered me to identify by culture first. In doing so, I've found a very distinct and honorable place in which to exist. I'm very grateful for the lessons I've acquired from all my mentors, teachers, and role models and am even more excited that these insights and lessons are able to live on via this film through you. The cultural empowerment that I hope you experience is a part of the collective wisdom my family and mentors imparted upon me, and now I leave it with you to give you confidence and strength for the paths and journey ahead.

Hinaleimoana Kwai Kong Wong-Kalu
Story Creator

Thank you for bringing *A Place in the Middle* into your classroom. With your help, it can broaden your students' understanding of Hawaiian culture, history and philosophy, and deepen their appreciation of why Kanaka Maoli traditions and values are important today. We were inspired by Ho'onani's and Kumu Hina's story, and share this film with the hope that it will open hearts and minds in your classroom or school.

We are very grateful to all the supporters of the project for allowing us to make the film and this guide available to students and educators in Hawai'i at no cost. Free downloads, additional resources and updates are available at the project website, APlaceintheMiddle.org/Hawaii. Please feel free to share these materials with your colleagues, and to give us your feedback and suggestions. We'd love to hear from you.

Dean Hamer and Joe Wilson
Filmmakers



HAWAII IS

Hawai'i is the most isolated island chain in the world and one of the last spots to be inhabited by humans. Early settlements were from the Marquesas Islands around 900 C.E. or earlier, and later settlements came from Tahiti. There was back-and-forth exchange with Tahiti and other Pacific islands for several hundred years, but by the 1400s those great voyages stopped and there was no more interchange with other Pacific societies.

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HOW TO USE THIS GUIDE

Overview

This guide contains lesson plans, discussion questions, student activities and resources for the film *A Place in the Middle*, aligned to Hawai'i State Department of Education Content and Performance Standards and the national Common Core State and NCSS Standards.

A Place in the Middle uses a true-life story to reveal how native knowledge and practices are relevant to life and learning in modern-day Hawai'i. Through a series of discussion questions and activities, this guide challenges students to recognize what may have been lost over the years in terms of cultural practice and teachings and what has been preserved. The goal is to recall historical cultural norms and to recognize similarities and distinctions with present day understandings.

By providing an understanding of pre-contact Hawaiian traditions and customs around gender, including the value and respect given to māhū, the film also contributes to broader discussions of diversity and the meaning of aloha. The guide can be used to spark a conversation about how both school and community can be inclusive, while maintaining heritage.

Classroom Use

The guide is designed for screenings of *A Place in the Middle* with students in grades 4 to 12. In order to facilitate use for this broad age range, we have arranged the discussion questions and activities in order from novice to advance. The initial questions are suitable for any grade level, and as the questions progress, the students may require a deeper understanding of terms and concepts, or may require more class time to process the new information.

The film is 24 minutes long, giving enough time to complete the Basic Lesson Plan in a single classroom period. Should you wish to address several of the issues raised in this guide, and include additional activities, you may want to expand this lesson over several days or periods. A more extensive curriculum, including a field trip to a historical site on Waikiki Beach, could last a full week or even extend throughout a quarter or semester. It's also possible to show individual chapters of the film, either on their own or in conjunction with other materials.

This guide is designed for a wide range of circumstances, so you'll want to select the questions and activities that best match your goals and your students' needs. Typically you'll only need a few prompts to get a discussion flowing. Once students are engaged, follow their lead. You can also use some of the questions as writing prompts.

Learning Goals

By viewing the film and participating in the guided discussion, students will:

- Study how some aspects of Hawaiian culture have been lost and other aspects are being preserved.
- Understand the gender system of early Hawaiians and the concept of māhū.
- Research how contact with Westerners altered Hawaiian culture and beliefs.
- Learn the multiple meanings of aloha and how they have changed over time.
- Discuss how Hawaiian concepts of diversity and aloha can contribute to today's society.

ABOUT THE FILM

SYNOPSIS

A Place in the Middle is a short film about the preservation of Hawaiian cultural traditions and understandings in modern day society. It is told through the lens of Ho'onani, a 6th grade student who dreams of leading the boys-only hula troupe at her school in Honolulu. She's fortunate that her teacher understands first-hand what it is like to be "in the middle" of kāne and wahine and the Hawaiian philosophy of valuing and respecting māhū, those who embody both masculine and feminine spirit. Explore the true meaning of aloha - love, honor and respect for all - as Ho'onani and her kumu set out to prove that what matters most is what's inside a person's heart and mind.

AVAILABILITY

The complete film (runtime 24:41) and several shorter clips can be downloaded for no cost either from the official project website (APlaceintheMiddle.org/Hawaii) or from PBS LearningMedia (hawaii.pbslearningmedia.org/resource/5e683b92-4ecb-48e2-b105-7f24cb65201f/a-place-in-the-middle/.) DVD copies can be obtained through the project website.

FEATURED CHARACTERS



Kumu Hina

(Hinaleimoana Wong-Kalu)

Ho'onani's mentor and Hawaiian cultural expert who transitioned from kāne to māhū wahine many years ago.



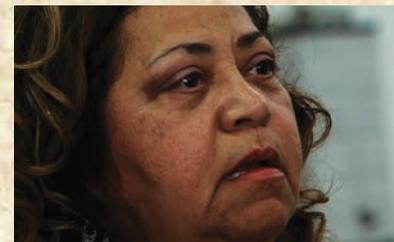
Ho'onani Kamai

Sixth grade student who is "in the middle" between kāne and wahine and wants to lead the high school kāne hula group.



Jozie Kamai

Ho'onani's mother



Principal Laara

School Principal

HAWAII IS

Though contact with foreign ships may have occurred more than a century earlier, the first recorded foreign visit was in 1778 when Captain James Cook landed on Kaua'i. He found a thriving civilization with its own governments, language, culture and self-sustaining economy. Cook's exploration of the Pacific introduced Hawai'i to the world, opening a new era of continual foreign contact.

Even after 40 years of foreign interaction and after quitting their old religion, Hawaiians still had a strong culture when American missionaries came in 1820. The missionaries thought many parts of Hawaiian culture were offensive and preached against everything they didn't like. Over time, the Christianity they introduced was adopted by many Hawaiians, including the king and chiefs, who made serious changes. Some cultural practices were forbidden by law, while others were thought of as ignorant, old-fashioned or even disgusting. Christianity changed Hawaiian society and the way that many Hawaiians viewed their culture and heritage.

BASIC LESSON PLAN

The basic lesson plan is designed to introduce the main ideas of the film and guide in a single classroom session.

Time required: 45 to 60 minutes

Materials: Projector or TV, *A Place in the Middle* film (on DVD, or downloaded or streaming from APlaceintheMiddle.org), and “Three Characters” handout (printed from the back of this guide)



STEP ONE: WARM UP (5 TO 10 MINUTES)

1. Show the students the “Three Characters” image from the animated history section of the film and tell them it's from a movie about Hawaiian culture that they are going to watch in class.

Ask the students:

Who do you think these three characters represent?

This is a good way for teachers to gauge where the students are at before viewing the film. There are no right or wrong answers, and students may have limited vocabulary to explain the three characters they see before them. Take notes of the responses so students can compare them to their post-viewing responses.

What roles do you imagine they play?

Students may convey stereotypical gender roles for the character on the left, who looks typically male, and the character on the right, who looks typically female, but be uncertain about the character in the middle. At this stage, do not disclose anything about the character in the middle, but pay close attention to what students are saying. What are they taking their cues from – the character's dress, body type, or something else?

Does this seem like an historical or modern-day depiction? Why?

This is an opportunity to begin a discussion of continuity and change in Hawaiian culture.

2. Tell students that the image will appear in the film they are about to view. They should watch for it and listen for information that explains its meaning.

STEP TWO: SCREEN THE FILM (24 MINUTES)

STEP THREE: POST FILM DISCUSSION (10 TO 15 MINUTES)

1. After screening the film, show the “Three Characters” image again and ask the students the same three questions that were posed prior to viewing:

Who do you think these three characters represent?

From left to right, the image depicts a kāne (male), mähū (person who embraces both masculine and feminine traits), and a wahine (female). Students may also refer to the second character as “a person in the middle.”

What roles do you imagine they play?

Typical kāne responsibilities included cooking, farming, hunting and deep sea fishing. Wahine produced textiles including tapa and lauhala weavings, did onshore fishing and gathering, and took care of keiki hānau (birth children) and keiki hānai (adopted children). Both men and women fought in wars, and both could hold prominent positions of leadership. Mähū were often caretakers, teachers, and keepers of tradition through hula and chant.

Does this seem like a historical or modern-day depiction? Why?

The animation depicts imaginary historical characters, but students may be able to relate them to present day people. Have students met any similar characters in their own lives?

2. Compare the students' post-viewing responses with their pre-viewing responses and invite them to explain any differences. Did students have a change in thought or perception?

STEP FOUR: ADDITIONAL DISCUSSION AND HOMEWORK ASSIGNMENT (10 TO 15 MINUTES)

1. The following topic is one way to connect the film to the students at a more personal level.

Ho‘onani’s classmates say it’s “no big deal” that she’s in the middle. How would Ho`onani be treated if she were in your school?

Draw students' attention to how the acceptance of Ho`onani affected not just her but the other students, especially the older boys. Use this as an opportunity to discuss why it’s important to build a climate of respect for the entire school.

2. Optional Homework Assignment. Have students read the article “Mähū Healers – The Healing Stones of Kapaemāhū on Waikiki Beach,” then write a short description for the plaque that people see when they visit the site. Compare and discuss their writing to the actual description on the current plaque. Discuss the possible reasons that the Park Service description does not mention that the healers were mähū.

HAWAII IS

In 250 years of continual interaction with the outside world, constant change reshaped the land and people of Hawai‘i. New governments and economies came about, along with waves of different cultures brought by those coming to the islands. Populations from America, Europe, Japan, China, Portugal, the Philippines and more each brought new languages, beliefs, religions and cultural norms, creating a social setting and cultural mixture unique to these islands.

The 1970s, a period referred to as the “Hawaiian Renaissance,” began a revival of Hawaiian language, canoe traditions, music and dance, along with renewed interest in Hawaiian history, sovereignty and traditional Hawaiian practices, but many aspects of older Hawaiian culture remained obscure. *A Place in the Middle* is part of the continuing revival and growth of awareness of Kanaka Maoli traditions that are still relevant today.

Source: Professor Puakea Nogelmeier, Hawai‘inuiākea School of Hawaiian Knowledge, University of Hawai‘i at Mānoa.



DISCUSSION TOPICS

Use these five topics to facilitate an in-depth classroom discussion of the film, the ways in which Hawaiian culture and concepts of gender and aloha have changed, and the reasons why. Depending on the time available, you can select one or a combination of all of the prompts in each section. You can also use these questions to substitute or supplement areas in the Basic Lesson Plan.

GETTING THE CONVERSATION STARTED

Introductory questions to get students involved in the discussion.

- If you were going to tell a friend about this film, what would you say?
- Did anything in the film surprise you? How so?
- Describe a moment in the film that especially moved you. What was it that touched you?

TERMS TO REMEMBER

PAPA ʻŌLELO HAWAIʻI (HAWAIIAN VOCABULARY)

Aloha - Love, honor and respect; hello, goodbye.

Hae Hawaiʻi - Flag of Hawaiʻi.

Hālau - School; literally, a branch from which many leaves grow.

Hana Hou - Repeat; do it again; encore.

Haumāna - Students.

Hawaiʻi Ponoʻī - Former national anthem of Hawaiʻi; "Hawaiʻi's own."

Huki - Pull.

Kanaka Maoli - Native Hawaiian.

Kāne - Man, boy, masculine.

Kāne-Wahine / Wahine-Kāne - Terms coined by Hina to mean boy-girls and girl-boys.

Kū - male energy; Hawaiian god of war.

Kumu - Teacher; literally, root, tree trunk.

Māhū - People with both feminine and masculine traits; hermaphrodite; homosexual.

Mo'olelo - Story.

Na'au - Small intestines, gut; the seat of emotions or "Hawaiian heart."

No'ono'o - Mind, thoughts.

Pualu - Assembly; to work together.

Wahine - Women, girl, feminine.



CHANGE, CONTINUITY AND CAUSALITY IN HAWAIIAN CULTURE

These questions will help students consider how Hawaiian culture has changed, and how people today are affected.

Ho‘onani says that her ancestors have been in Hawai‘i for centuries. Where did the first Hawaiians come from, and how did they get here?

The first Polynesians to settle Hawai‘i were from the Marquesas Islands and Tahiti. They travelled over the Pacific Ocean in large, double-hulled voyaging canoes beginning at least 1,100 years ago, and possibly earlier.

According to Ho‘onani, Hawai‘i has changed a lot since then and many old ways have been forgotten. Can you give some examples and compare them?

Draw a Venn diagram on the board and label the left side “past” and the right side “present.” As students give examples, note the changes over time. For example:

‘ĀINA:

Past – Land was managed, cared for and well respected. Most land was farmed or made productive in symbiotic relationship between man and the land.

Present – Land is owned and no longer accessible to the public. Roads are paved, streets are lined with tall buildings, and people do not care for the land in the way Hawaiians of a former time did.

LANGUAGE:

Past – Hawaiian was the only language spoken in the islands.

Present – English is the predominant language spoken in the islands while a small but growing number of people are learning Hawaiian in an effort to save the Hawaiian language from extinction.

Pidgin (Creole) English is a common variant spoken amongst many islanders born and raised in Hawai‘i.

The school that Ho‘onani attends is trying to keep Hawaiian culture and tradition alive. Can you give some examples and explain why they are important?

Some examples in the film are the ‘ai ka mūmū kēkē hula and chant about overcoming adversity, the importance of māhū in traditional Hawaiian society, and the original meanings of aloha. These are important traditions because they show the sophistication of pre-Western contact Hawaiian society and provide models for the current day.

What maintains cultural norms, and what causes them to change?

Use this question to stimulate a discussion of how culture is constantly in flux as a result of the opposing forces of tradition, innovation, and outside pressure.

Connecting the Stories to You

When did your ancestors come to Hawai‘i? Where did they come from? What did they bring to Hawai‘i?

Allow students to share what they know about their own family’s arrival in Hawai‘i. Maybe their families came during the plantation period, or as part of the military. Use this to emphasize the diversity and cultural contributions of different groups that live in Hawai‘i today. For example, how did different ethnic groups add to the diversity of foods in Hawai‘i? What other skills or practices were brought by immigrants to the islands?

GOING BEYOND KANE AND WAHINE

These questions ask students to think critically about the concept of gender and how it is influenced by society and culture.

How can Ho'onani “have more kū” than all the boys, even though she “lacks the main essential parts of kū?”

As Kumu Hina explains, kū is not only in your body (for boys) but also in your heart and mind. This corresponds to the Western distinction between biological sex (male and female) and gender (masculinity and femininity). What Kumu Hina sees is the strength and power that Ho'onani's expresses through her voice and presence rather than her physical body.

Why is Ho'onani proud to receive two lei?

When Ho'onani is given both kāne and wahine lei, she is acknowledged and accepted by her teacher and classmates as a person who has both male and female spirit. This is an empowering moment because she is able to embrace her identity with the support of her community.

Why does Kumu Hina say she “had a rough time” in high school, and what did she do to change?

Kumu Hina was teased in high school because she felt female on the inside but looked male on the outside. She eventually changed her outside appearance to fit better with how she thought and felt. Equally important, she put her emphasis on ancient Hawaiian culture, which accepts and respects those who embrace both masculine and feminine characteristics.

Kumu Hina explains that before Western contact, “Every person had their role in society, whether male, female, or mähū, those who embrace both the feminine and masculine traits that are embodied within each and every one of us. Mähū were valued and respected as caretakers, healers, and teachers of ancient traditions.” How does this compare with what you have learned from *your* culture about gender roles?

This prompt will help students understand that gender can be interpreted differently depending on age, education, religion and other factors. Some students may say they've never met a mähū person, while others will talk about family members or people in the community. Allow students to share their unique experiences and follow up by explaining that there have always been people who are “in the middle” between kāne and wahine, but the ways in which they are regarded depends on the social and cultural context.

“IN THE MIDDLE” IN OTHER CULTURES

For all of recorded history, thriving cultures throughout Polynesia and all around the world have recognized, revered and integrated individuals who were not exclusively male or female and established traditions for third, fourth, fifth or more genders. A few examples are described below, and many more can be found on the Map of Gender-Diverse Cultures on page 9, as well as online:

<http://www.pbs.org/independentlens/two-spirits/map.html>

TWO-SPIRITS

The first nations peoples of the American Plains, Great Lakes, Southwest, and California had a culture of respecting and valuing people they called “two-spirit.” These individuals embodied both masculine and feminine traits, merging the roles rather than taking on the opposite gender role typically assigned to their sex. Seen by others as rare and important, they functioned as healers, conveyors of oral traditions, religious and judicial leaders, and matchmakers.

HIJRA

Hijras have been part of South Asia's diverse cultures for thousands of years. Historically the term (or one of its many equivalents) has been variously used to describe anyone whose physiology or behavior didn't neatly fit into male or female, from those who were gay, transgender, or transsexual, to cross-dressers and eunuchs. Some *hijras* saw

themselves as a combination of male and female, while others identified as neither male nor female, but rather as a third sex. Some South Asian societies accepted and even celebrated *hijras* as members of a special or sacred caste with important spiritual functions, while others marginalized them as prostitutes and undesirables. It wasn't until the British came to power in India that a law was issued classifying all *hijras* as criminals (1897). As India rejected colonialism and re-asserted control over its own culture, the status of the *hijra* has been reconsidered. In April, 2014, India's Supreme Court recognized as a matter of law *hijra* and transgender people as a third gender.

FAKALEITI

Tonga's third gender, *fakaleiti*, translates to “like a woman,” and refers to biological males who dress as women and carry out tasks that are customarily done by females. *Fakaleiti* is a gender identity, but not necessarily a sexual identity. Because they take on the identity of a traditional woman, many choose to partner with “straight” men, though there are also *fakaleiti* who do not sleep with men. The visibility of *fakaleiti* was traditionally very prevalent, and it was quite common for families to have a least one *fakaleiti* individual, even assigning the role to a child in families with multiple sons and no daughters. Today, *fakaleiti* still hold a positive reputation in Tonga and are respected for their creativity and hard work.



“IN THE MIDDLE” IN OTHER CULTURES

FA’AFAFINE

Samoa’s social acceptance of *fa’afafine* has evolved from the tradition of raising some boys as girls. Like Tonga’s *fakaleiti*, these boys were not necessarily gay, or noticeably effeminate, but were brought up as *fa’afafine* because they were born into families that had too many boys and not enough girls to carry out gender-segregated chores. Modern *fa’afafine* most often choose the role for themselves (rather than be assigned to it by families) and tend to identify as a third sex rather than gay or straight.



DISCUSSION QUESTION: Hawai’i is not the only place or culture that accepted or assigned important roles to individuals who were not exclusively male or female. Compare and contrast the *māhū* with accepted gender identities in other cultures. What do the cultures that honor “in the middle” individuals have in common? If people who are *māhū* have been present in nearly all cultures and times, why has Western civilization been so adamant that only two gender roles are acceptable?

Connecting the Stories to You

Have you ever been told you can’t do something because “that’s for boys or that’s for girls?” As a boy, have you been told to “toughen up,” or as a girl, to “act more like a lady?” How did those comments make you feel?

Students may reveal diverse and complex responses. Young female students may bring up moments of being called a tomboy and young male students may share how they are told not to cry. The value of asking this question is to give students an opportunity to discuss their feelings about gender in a safe and supportive environment.

How would you feel if someone like Kumu Hina were your teacher? Why?

Use this topic to encourage students to talk about what they consider most important in a person. Is it their gender, or are other qualities like helpfulness, honesty and integrity more salient? What are the risks of judging people solely by their gender role?



THE MEANING OF ALOHA

This section challenges students to think about how Hawaiian culture has evolved by considering the different meanings and uses of the word “aloha.”

What are some different meanings of “aloha?” How has the use of the word changed over time?

Kumu Hina says that for her, aloha means “love, honor and respect.” Other definitions in the Hawaiian dictionary include compassion, kindness and grace. Over time, the use of aloha has changed and now it is often just a casual greeting (hello or goodbye) or it is used commercially (e.g. “Aloha Termite”).

The Principal of the school asks the students “If you say aloha to anyone, where is it coming from?”

What does she want her students to understand?

True aloha comes from the heart because it expresses an emotion. This is different from the casual greeting and commercial uses.

What can you say about the importance of aloha to Kumu Hina? How does it influence her teaching?

As a response to the bullying she experienced as a youth, Hina made it her main purpose in life “to pass on the true meaning of aloha” so that other young people might escape the torment that she experienced. This was her motivation for creating a “place in the middle” where all students receive love, honor and respect.

Connecting the Stories to You

Does your school show aloha for all students?

Use this to foster a discussion on how students can show love and respect for those who are “different” in a variety of ways. For example, perhaps children from military families are being picked on at school, or children from immigrant families aren’t feeling welcomed. Ask students what they would do if they heard another student say “that’s so gay” or “stop being a sissy.” Why is it hurtful to use such terms in a negative way?

How do you express aloha in your own daily life?

This is meant to get students to think about having aloha in their families and communities as well as at school. What does it mean to have aloha in one’s heart and mind? How are those thoughts and feelings of aloha translated into action?



FOREIGN INFLUENCES ON HAWAII

The reactions of American missionaries to māhū are used to spark a wider discussion of foreign influences on Hawaiian life and culture.

How did American missionaries react to māhū? Why?

Missionaries were shocked and infuriated because they were encountering a way of living that they were not familiar with. Being shocked with something new is natural, but did missionaries have a right to change the culture because they were upset? See if you can foster a back and forth debate between the students on when and why cultural practices should be preserved or eliminated.

Did foreign contact influence other aspects of Hawaiian life and culture? What type of new practices were they replaced with?

This question prompts students to think about what is “foreign” and the effects of adapting new practices. You may wish to record the responses on a table like the one below. Additional areas of interest include farming, storytelling, religion, marriage, and many more.

PRACTICE	THEN	NOW
EDUCATION	Watching and Helping	Schools
LANGUAGE	Hawaiian	English, Pidgin
NAVIGATION	Stars	GPS
FOOD	Local	Mostly imported
OCEAN SPORTS	Swimming, Surfing	Swimming, Surfing

Principal Laara urges her students to take seriously their lessons in Hawaiian culture because “We didn't get to sing Hawai'i Pono'i in our schools. We had to pledge allegiance to the flag that took over Hawai'i.” Why is it important to her to share these memories and why would it be important

for the students to know this history?

Principal Laara is referring to the period in the late 1800s when a group of U.S. citizens deposed Queen Lili'uokalani, overthrew the established monarchy, replaced the Hawaiian flag with the Stars and Stripes, and made them recite the Pledge of Allegiance to the United States of America. The Principal wants to remind students that they should not take their education for granted. It's important for the students to have this knowledge because it will help them understand the importance of working to maintain Hawaiian values and culture in the future.

What is the cost to society – colonizers as well as colonized - of the kind of forced assimilation that Principal Laara describes?

It may be useful to refer back to the chart the students made about changes in Hawaiian practices. For example, depending on imported food is bad for everybody on the islands, not just native Hawaiians.

Connecting the Stories to You

In what ways does original Hawaiian culture influence your daily life at school; e.g. in the classroom, during lunch, or on the athletic field?

This is an opportunity for students to compare the influence of different cultures on their studies and lives. One popular exercise is to ask students about the origins of the foods in a typical Hawaiian Plate: poi and Kālua pig are Native Hawaiian, lomi lomi salmon was introduced by Western sailors, and chicken long rice is an Asian dish.



THEN AND NOW: PRESERVING HAWAIIAN CULTURE

This section goes beyond understanding how Hawaiian culture has changed to asking how it can be preserved and why is it important to do so.

Principal Laara says “Hina is trying to hang on to what's left of Hawaiian culture.” How is Kumu Hina passing on Hawaiian traditions and practices to her students?

Kumu Hina uses chant, hula and other Hawaiian narratives as her teaching tools. She also pushes her students to think about aspects of Hawaiian culture that are not taught in most text books and about the Hawaiian philosophy of aloha by teaching her students to respect all people despite differences.

Why does Ho'onani's mom want her children to study hula and Hawaiian culture, even though she never did?

She wants her children to be proud to be Hawaiian, and to be able to pass on Hawaiian culture and customs. Ask students why it is important for them to know their roots.

Why do the students in the film wear the Hawaiian flag on their chest and sing Hawai'i Pono'i?

The Hawaiian flag is a symbol of the school's pride and foundation in Hawaiian culture and philosophy, regardless of political or administrative jurisdiction. The students sing Hawai'i Pono'i because it was the anthem of the Kingdom of Hawai'i.

Can culture come into conflict with personal feelings or religious beliefs? Give an example from the film.

An example in the film is that Hawaiians recognized and accepted māhū, whereas missionaries, disapproved of them.

Connecting the Stories to You

What traditions are important in your home? Are they unique to your culture?

As students give examples, ask them to note similarities and differences with their own family traditions. For example, if one student talks about Christmas celebrations, encourage other students to bring up Makahiki, Chanukah or solstice.

Which aspects of Hawaiian culture do you think should have more focus and attention? Why?

This is a good way to consider the current value of old practices. For example, Hawaiian culture teaches not to take what you cannot readily use. This custom prevents overuse of limited resources and unnecessary waste.

What is one lesson you learned from the film that you wish everyone in your school or community knew? What do you think would change if everyone knew it? What could you do to help others learn what you learned?

This is an open-ended question to stimulate a discussion of what students learned from the film that applies to their own lives.



ACTIVITIES

CLASSROOM ACTIVITY: UNPACKING KĀNE AND WAHINE

This game asks students to associate various activities with different genders. Students will likely have similar responses to some items but different responses to others, depending on their own experiences, culture and upbringing. Comparing the responses will help students understand the social underpinnings of gender.

Time required: 25 minutes

Required materials: File cards and writing implements; boxes or bins

1. Have students divide into groups of 3 to 5.
2. Each group makes twelve cards labelled with the following activities: Hunting, Fishing, Weaving, Surfing, Cooking, Writing Songs, Teaching, Dancing, Caring for Children, Farming, Healing, Lei Making
3. Each group makes three boxes/bins/folders, labeling them: (a) female; (b) male; (c) in the middle.
4. Ask the groups to place each card into the box that they associate with that activity.
5. Make similar boxes for the entire class and have all the students gather. Go around the groups and ask how each group classified each activity. Then ask how they came to their conclusion.
6. Facilitate a discussion with the following questions:
 - Who determines how gender is defined?
 - Why did different groups put some activities in different boxes?
 - Why do we have or need these boxes?
 - Do you feel limited or empowered by these boxes?

CLASSROOM OR HOMEWORK ACTIVITY: DRAWING GENDER

This activity complements the Basic Lesson Plan and the “Going Beyond Kāne and Wahine” discussion topic. After students have had time to discuss and reflect on how culture influences gender appearance and behaviors, show them the animation image of the three characters and remind them this is an interpretation of gender in pre-contact Hawai’i.

Time required: 25 minutes

Materials required: Paper and drawing implements

Ask the students to draw a picture of a male and a female as typically represented across different cultures, places and times. Examples could include Hawai’i school students in the present day compared to in the 1950’s, Western missionaries compared to native Hawaiians, or Japanese immigrant plantation workers compared to modern day Japanese Americans.

When the drawings are complete, have a “show and tell” session where the students explain their work. Use this opportunity to discuss how every culture and time period has their own interpretation of what is “male” and what is “female.”

You can then ask whether there was a “place in the middle” in the environment represented by the students’ pictures, and ask them to draw a figure corresponding to the māhū in the animation still. This may spark a conversation of how there are always people in between male and female, but their visibility depends on the cultural environment.



CLASSROOM ACTIVITY: QUICKWRITES

These short in-class writing exercises are designed to help relate the film to the classroom environment and develop language skills and writing fluency.

Sample prompts:

- For 2-3 minutes, write as quickly as you can about any experience the film brought to mind for you.
- Use the word “aloha” in as many sentences as you can.
- I wish I could go back in time to the old Hawai'i so I could...
- If Ho'onani were in my class I would...
- Name five TV shows or movies you've seen about Hawai'i.
- What's the biggest difference between them and *A Place in the Middle*?
- List at least three things that are different and three things that are the same between Ho'onani's school and your school.

HOMEWORK ACTIVITY: JOURNAL REFLECTION

Journal writing is an effective way to expand the discussion of the film, relate the stories to students' personal experiences, and develop composition skills. The prompts below are designed to stimulate extended thinking and creativity by asking students to apply concepts from the film to their own lives and the world around them. You can also use questions from the Additional Discussion Topics section of the guide.

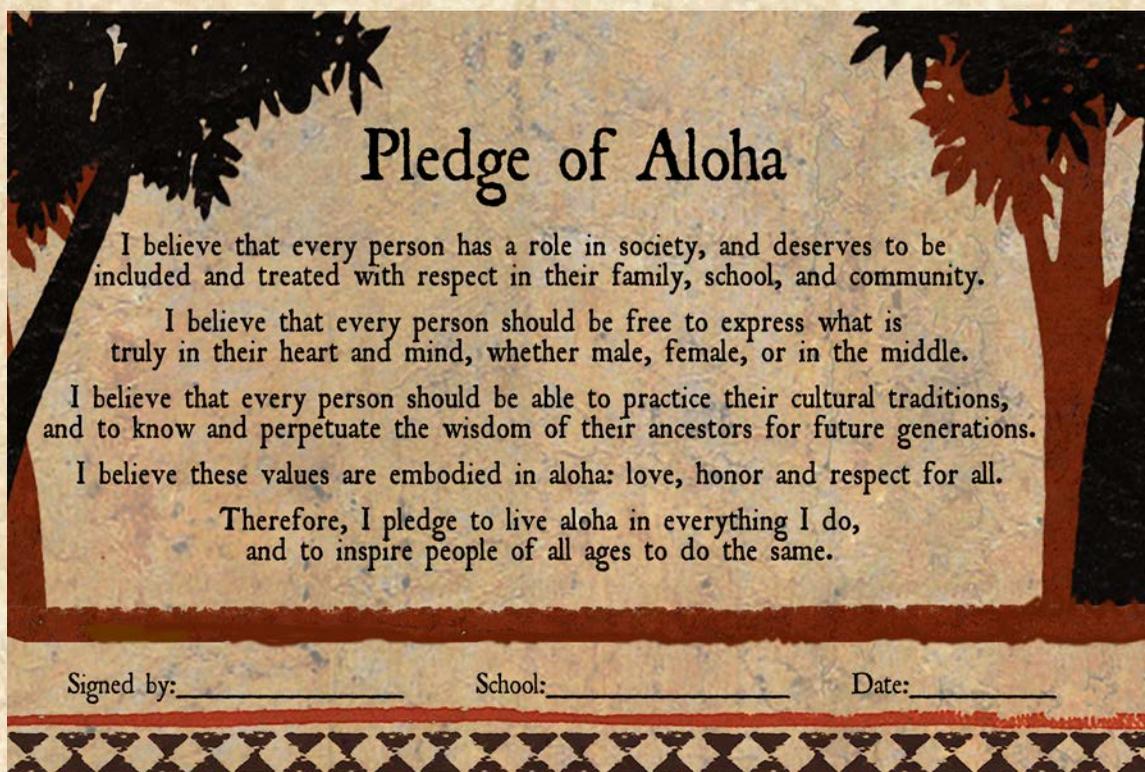
Sample Prompts:

- Which characters from *A Place in the Middle* would you most like to be? Why? Would you act the same or differently than the character in the film?
- If Kumu Hina were your teacher and you could have a conversation with her, what would you talk about? Imagine the types of questions you would ask her and things you would want to share about yourself.
- Imagine yourself in Hawai'i in the 1600s, before foreigners arrived, and describe a typical day in your life.
- Imagine you are a movie critic for a Hawai'i TV station. Write a short review of the film for your program. What questions would you ask if you could interview the stars of the film on your show?
- Write a new ending for the story. How does the change affect the message the film conveys?
- Interview an elder member of your family about a cultural practice they remember from their youth. Write down notes from your interview and reflect on how hearing about your culture made you feel.



CLASSROOM OR SCHOOL-WIDE ACTIVITY: PLEDGE OF ALOHA

The Pledge of Aloha is a promise to live in the true spirit of aloha. It gives students an opportunity to demonstrate their personal commitment to creating a school environment of honor and respect, and to translate knowledge into social action by sharing the pledge with other members of the school and community. (The Pledge can be printed from the back of this guide and passed around or put on a bulletin board for all to see. It's also available on postcards provided with the Educator's Toolkit, and on the film website at APlaceintheMiddle.org/pledge-of-alo-ha.)



Uses:

- Have students read and discuss the Pledge. Do they agree or disagree? How is it different or the same as the Pledge of Allegiance? This is a good opportunity for a class debate, with some students arguing in favor of supporting the pledge and others against.
- Students can take the pledge by signing the postcard or registering online. Supporters will have their name listed on a special "Pledge of Aloha" page on the project website. (Mail postcards to: A Place in the Middle, c/o Qwaves, PO Box 688, Haleiwa, HI 96712.)
- Social media is an effective way for students to share the Pledge with classmates, friends and family. Students can take selfies with the postcard and share on Facebook, Instagram and Twitter using the hashtags #APlaceintheMiddle and #PledgeofAloha. Link to <http://aplaceinthemiddle.org/pledge-of-alo-ha> to challenge friends to do the same.
- Make the Pledge a school-wide project by taking it to other classrooms and the Principal's Office. Ask teachers, counselors and administrators to show their commitment to an inclusive school environment by hanging the Pledge in a prominent place.

MĀHŪ HEALERS – THE HEALING STONES OF KAPAEMĀHŪ ON WAIKIKI BEACH

Māhū are especially valued as healers. A monument on Waikiki Beach, Na Pōhaku Ola Kapaemāhū Ā Kapuni (The Healing Stones of Kapaemāhū), recalls the story of how four māhū from the island of Raiatea in Tahiti brought the healing arts to Hawai'i.

According to history, the four healers had a feminine appearance, gentle demeanor, and low, soft speech, but their bearing and height were masculine, leading some to refer to them as “unsexed.” Their names were Kapaemāhū, Kahaloa, Kapuni and Kinohi. They came from the court of the Tahitian chief to O’ahu long before the reign of Kakuhihewa, beloved chief during the 1500s, and settled at Ulukou, near the present day Moana Surfrider Hotel.

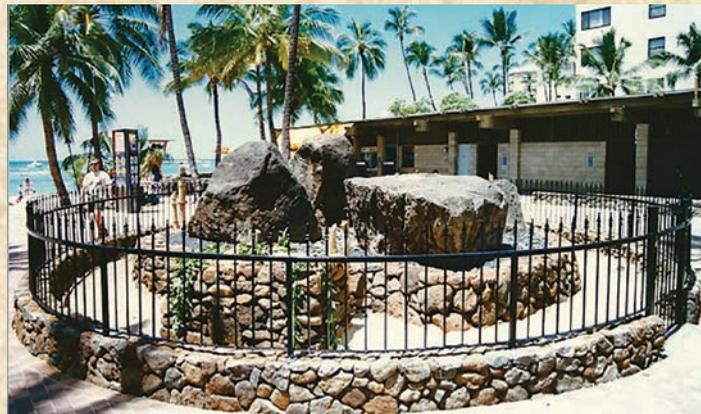
The māhū healers were adept in the practice of lā’au lapa’au, in which plants and animals from the land and sea known to have healing properties are combined to treat the ailing. They became very popular and beloved for their many miraculous cures.

When it was time to return to Tahiti, the healers asked the people to erect four large pōhaku (stones) as a permanent reminder of their visit. Four huge basaltic rocks were quarried from Kaimuki, and on the night of Kāne, thousands transported them to Ulukou. There was a full month of ceremonies to transfer the healers' mana (spiritual power) to the stones, and idols indicating the dual male and female spirit of the māhū were placed under each one.

Over the centuries, the stones were nearly forgotten. They were rediscovered in the early 1900s on the premises of Princess Kaiulani, then moved from place to place, including one stint in the foundation of a bowling alley. Finally in 1997, the stones were returned to their home in Waikiki beach, in a monument with a paepae (stone alter) and shu (altar). There they stand to this day, a reminder to all of this enduring episode in Hawaiian history.

FIELD TRIP: Ā VISIT TO THE HEALING STONES OF KAPAEMĀHŪ ON WAIKIKI BEACH

This activity complements the discussion of “Going Beyond Kāne and Wahine,” “Western Influences,” and “Then and Now: Preserving Hawaiian Culture.”



This activity requires transportation to Waikiki Beach and a suitable number of adult supervisors.

Time required: Half day to full school day

Required Student Materials: Notebook and pencil

Optional Student Materials: Lei; camera.

Prior to or at the beginning of the trip, have the students read or listen to the description of “MĀHŪ HEALERS – THE HEALING STONES OF KAPAEMĀHŪ ON WAIKIKI BEACH”.

Take the students to the Na Pōhaku Ola Kapaemāhū Ā Kapuni monument, located in Kuhio Beach Park in Waikiki (next to the Police Station) on Ewa side of Kuhio Beach. Students walk around the fenced-in site, observing the stones and plaque. At least one person should take a legible picture of the plaque that can be shared. Students who wish to may place lei on the fence.

Gather the students for a discussion.

Discussion Questions

- Before this trip, did you know about this monument?
- Why do you think the plaque doesn't mention māhū?
- Do you think visitors and tourists understand the significance of the monument?

Assignment (on site or homework)

Write your version of the plaque that visitors to the monument should see.

LEARNING STANDARDS

HAWAII DEPARTMENT OF EDUCATION CONTENT AND PERFORMANCE STANDARDS

A screening of *A Place in the Middle* followed by a guided discussion and activities can help students meet several standards that the Hawai'i Department of Education has set for students in Grade 4, Grade 7, and Grade 9 Social Studies classes. Below is an alignment of the DOE standards with topics and activities described in this guide.

Grade 4: Social Studies

	BENCHMARK	SUGGESTED TOPICS /ACTIVITIES
4.1.1	Historical Change and Continuity: Students describe both change and continuity of aspects of Hawaiian culture (including social systems)	<ul style="list-style-type: none"> • Change, Continuity, and Causality in Hawaiian Culture • Going Beyond Kāne and Wahine • Journal Reflection
4.3.1	Hawaiian Society: Students explain the origins and culture of early Hawaiians including gender roles/classes of people, kapu system, and education	<ul style="list-style-type: none"> • Change, Continuity, and Causality in Hawaiian Culture • Going Beyond Kāne and Wahine • Drawing Gender • Journal Reflection
4.3.3	Hawaiian Society: Describe the cultural contributions of different groups to the development of Hawai'i	<ul style="list-style-type: none"> • Then and Now: Preserving Hawaiian Culture • Drawing Gender • Field Trip to Healing Stones of Kapaemāhū on Waikiki Beach • Journal Reflection
4.5.1	Civic Participation: Students describe the roles, rights, and responsibilities of certain classes in pre-contact Hawai'i	<ul style="list-style-type: none"> • Then and Now: Preserving Hawaiian Culture • Going Beyond Kāne and Wahine • Field Trip to Healing Stones of Kapaemāhū on Waikiki Beach • Journal Reflection
4.6.1	Cultural Systems and Practices: Explain how language, traditional lore, music, dance, artifacts, traditional practices, beliefs, values, and behaviors are elements of culture and contribute to the preservation of culture	<ul style="list-style-type: none"> • Change, Continuity, and Causality in Hawaiian Culture • Going Beyond Kāne and Wahine • The Meaning of Aloha • Then and Now: Preserving Hawaiian Culture • Drawing Gender • Field Trip to Healing Stones of Kapaemāhū on Waikiki Beach • Journal Reflection
4.6.3	Cultural Dynamics/Change and Continuity: Describe the changes in Hawaiian culture through contact with Westerners	<ul style="list-style-type: none"> • Foreign Influences on Hawai'i • Then and Now: Preserving Hawaiian Culture

Grade 7: Social Studies

	BENCHMARK	SUGGESTED TOPICS / ACTIVITIES
7HHK.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	<ul style="list-style-type: none"> • Change, Continuity, and Causality in Hawaiian Culture • Going Beyond Kāne and Wahine • The Meaning of Aloha • Then and Now: Preserving Hawaiian Culture
7HHK.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	<ul style="list-style-type: none"> • Change, Continuity, and Causality in Hawaiian Culture • Going Beyond Kāne and Wahine • The Meaning of Aloha • Then and Now: Preserving Hawaiian Culture
7HHK.3.3	Foreigners and Missionaries: Explain the political and social (Christianity, population, the establishment of churches/schools, and end of kapu system) impact on Hawai'i	<ul style="list-style-type: none"> • Foreign Influences on Hawai'i • Then and Now: Preserving Hawaiian Culture

Grade 9: Social Studies; Modern Hawaiian History

	BENCHMARK	SUGGESTED TOPICS / ACTIVITIES
9MHH.1.1	Cause and Effect in History: Describe the multiple social, political, and economic causes and effects of change in modern Hawai'i	<ul style="list-style-type: none"> • Change, Continuity, and Causality in Hawaiian Culture • Going Beyond Kāne and Wahine • Foreign Influences on Hawai'i • The Meaning of Aloha • Then and Now: Preserving Hawaiian Culture • Drawing Gender • Field Trip to Healing Stones of Kapaemāhū on Waikiki Beach • Journal Reflection
9MHH.3.9	Contemporary People, Issues and Events: Analyze significant contemporary issues that influence present day Hawai'i, such as the Hawaiian Renaissance, the sovereignty movement, current land issues, and the influx of new immigrant groups	<ul style="list-style-type: none"> • Foreign Influences on Hawai'i • Then and Now: Preserving Hawaiian Culture • Going Beyond Kāne and Wahine • Drawing Gender • Field Trip to Healing Stones of Kapaemāhū on Waikiki Beach • Journal Reflection

NATIONAL LEARNING STANDARDS

You can use a screening of *A Place in the Middle* to help students meet many key education standards. In this section, you find a sampling of the possibilities.

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects - Grades 6-12 (<http://www.corestandards.org>)

Anchor Standards for Speaking and Listening:

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
 - SL.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
 - b. Work with peers to set rules for collegial discussions and decision-making.
 - c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
 - d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Though students will be viewing a film as text, rather than reading a printed text, they will engage in these skills from the

Anchor Standards for Reading:

1. Cite evidence to support analysis and conclusions; make logical inferences.
2. Determine central ideas or themes and summarize key supporting details and ideas.
 - RI.2 Distinguish the ideas in a "text" from personal opinions or judgments.
3. Interpret words and phrases (including connotative meanings), and analyze how specific word choices shape meaning or tone.
4. Assess how point of view shapes content.
5. Integrate and evaluate content presented in diverse formats and media, including visually.
6. Delineate and evaluate arguments and specific claims, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
7. Comprehend informational "text."

Depending on the activities you choose, students may also cover these **Anchor Standards for Writing:**

1. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
2. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.
3. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
4. Draw evidence from literary or informational texts to support analysis, reflection, and research.

NCSS National Curriculum Standards for Social Studies (<http://socialstudies.org/standards/strands>)

1. CULTURE

Social studies programs should include experiences that provide for the study of culture and cultural diversity.

Human beings create, learn, share, and adapt to culture. The study of culture examines the socially transmitted beliefs, values, institutions, behaviors, traditions and way of life of a group of people... In a multicultural, democratic society and globally connected world, students need to understand the multiple perspectives that derive from different cultural vantage points.
Cultures are dynamic and change over time.

2. INDIVIDUAL DEVELOPMENT AND IDENTITY

Social studies programs should include experiences that provide for the study of individual development and identity.

Personal identity is shaped by an individual's culture, by groups, by institutional influences, and by lived experiences shared with people inside and outside the individual's own culture throughout her or his development. The examination of various forms of human behavior enhances an understanding of the relationships between social norms and emerging personal identities, the social processes that influence identity formation, and the ethical principles underlying individual action.
Questions related to identity and development, which are important in psychology, sociology, and anthropology, are central to the understanding of who we are. Such questions include: How do individuals grow and change physically, emotionally and intellectually? Why do individuals behave as they do? What influences how people learn, perceive, and grow? How do social, political, and cultural interactions support the development of identity? How are development and identity defined at other times and in other places?

The study of individual development and identity will help students to describe factors important to the development of personal identity. They will explore the influence of peoples, places, and environments on personal development. Students will hone personal skills such as making an effort to understand others and their beliefs, feelings, and convictions.

5. INDIVIDUALS, GROUPS, AND INSTITUTIONS

Social studies programs should include experiences that provide for the study of interactions among individuals, groups, and institutions.

Institutions are the formal and informal political, economic, and social organizations that help us carry out, organize, and manage our daily affairs. Schools, religious institutions, families, government agencies, and the courts all play an integral role in our lives. They are organizational embodiments of the core social values of those who comprise them, and play a variety of important roles in socializing individuals and meeting their needs, as well as in the promotion of societal continuity, the mediation of conflict, and the consideration of public issues.

It is important that students know how institutions are formed, what controls and influences them, how they control and influence individuals and culture, and how institutions can be maintained or changed. The study of individuals, groups, and institutions, drawing upon sociology, anthropology, and other disciplines, prepares students to ask and answer questions such as: What is the role of institutions in this and other societies? How am I influenced by institutions? How do institutions change? What is my role in institutional change?

6. POWER, AUTHORITY, AND GOVERNANCE

Social studies programs should include experiences that provide for the study of how people create, interact with, and change structures of power, authority, and governance.

Through study of the dynamic relationships between individual rights and responsibilities, the needs of social groups, and concepts of a just society, learners become more effective problem-solvers and decision-makers when addressing the persistent issues and social problems encountered in public life. By applying concepts and methods of political science and law, students learn how people work to promote positive societal change.

10. CIVIC IDEALS AND PRACTICES

Social studies programs should include experiences that provide for the study of the ideals, principles, and practices of citizenship in a democratic republic.

An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship, which is the central purpose of social studies. All people have a stake in examining civic ideals and practices across time and in different societies. Through an understanding of both ideals and practices, it becomes possible to identify gaps between them, and study efforts to close the gaps in our democratic republic and worldwide.

Questions faced by students studying this theme might be: What are the democratic ideals and practices of a constitutional democracy? What is the balance between rights and responsibilities? What is civic participation? What is the role of the citizen in the community and the nation, and as a member of the world community? Students will explore how individuals and institutions interact. They will also recognize and respect different points of view.

LINKS AND REFERENCES

THE FILM

Kumu Hina

<http://www.kumuhina.com> – Official film website with news, updates, and information on how to obtain the film.

<http://facebook.com/kumuhina> – Facebook page provides an opportunity for viewers to communicate with the Kumu Hina team and one another

<http://www.pbs.org/independentlens/kumu-hina/> - PBS Independent Lens site for the film, which includes the gender diversity map

A Place in the Middle

<http://aplaceinthemiddle.org> - Home website for the children's version of the film, with downloadable educational resources and links to view the film in multiple languages

Pacific Islanders in Communications

<http://piccom.org/pages/for-educators> - Additional films and resources for learning about Pacific Islander life and culture

HAWAI'I

Hawai'i Alive – Bringing Hawaiian Culture to Life

<http://hawaiialive.org/> – Bishop Museum Web site with articles on a wide range of Hawaiian cultural and historical topics. These are linked to the museum's collections and to the relevant Hawai'i State Educational Standards.

Hawai'i and Native Hawaiians - What You May Not Know

<http://hawaiianscribe.hubpages.com/hub/Hawaii-and-Native-Hawaiians-What-You-May-Not-Know> - This 2013 article by Stephanie Namahoe Launiu is a short resource aimed at newcomers to Hawaiian history.

Native Land and Foreign Desires: Pehea Lā E Pono Ai? How Shall We Live in Harmony?

This 1992 book by Lilikala Kame'Eleihiwa explores the political, cultural, spiritual, economic, and social changes in Hawaiian culture from pre-contact up to the overthrow of the Hawaiian monarchy.

A Nation Rising: Hawaiian Movements for Life, Land and Sovereignty

A 2015 collection of essays on the Hawaiian sovereignty movement. Scholars, community organizers, journalists, and filmmakers contribute essays that explore Native Hawaiian resistance and resurgence from the 1970's to the early 2010's.

History of Hula in Hawai'i

<http://www.paulwaters.com/hulaenc.htm>
<http://www.kaimi.org/education/history-of-hula/>

Then There Were None

<http://www.piccom.org/programs/then-there-were-none#moreContent>
This 2013 documentary film is “a story born from unspoken words, unshed tears, and wounded spirits. It is an effort to give voice to kupuna (elders), who have become strangers in their own land. To millions of travelers the world over, Hawai'i is an alluring picture postcard paradise. But to its Native Hawaiian people, nothing could be further from the truth.”

Timelines of Hawaiian History

<http://hawaiihistory.org/index.cfm?fuseaction=ig.page&CategoryID=259>
<http://www.mauiapp.com/moolelo/chronology.htm#Pre-Contact>

GENDER

Native Men Remade: Gender and Nation in Contemporary Hawai'i

This 2008 book by Ty P. Kāwika Tengan tells the fascinating story of how gender, culture, class, and personality intersect as a group of indigenous Hawaiian men work to overcome the dislocations of colonial history.

Two Spirits, One Struggle: The Front Lines of Being First Nations and Gay

<http://www.westender.com/news/two-spirits-one-struggle-the-front-lines-of-being-first-nations-and-gay-1.1269015> – A 2014 article by Kelsey Klassen. Scroll down to the section “Taking back two-spirit” to learn more about the history of two-spirit peoples.

Understanding Transgender

http://transequality.org/Resources/NCTE_UnderstandingTrans.pdf - A helpful resource from the National Center for Transgender Equality.

Human Rights Campaign

<http://hrc.org/resources/entry/transgender-visibility-guide> - This downloadable pamphlet includes resources for those who are beginning to identify as transgender.

ANTI-BIAS EDUCATION STRATEGIES

Teaching Tolerance

<http://tolerance.org/LGBT-best-practices-terms> - Among their many resources for creating a school climate that is supportive of LGBT students, the Teaching Tolerance project of the Southern Poverty Law Center offers this helpful glossary of terms.

Perspectives for a Diverse America

<http://perspectives.tolerance.org/> - Also from Teaching Tolerance, this is a standards-style framework for anti-bias education.

GLSEN

<http://glsen.org> – The resources offered by the Gay, Lesbian, and Straight Education Network include the National School Climate Survey on the realities of school life for LGBT youth, as well as guidelines for establishing Gay-Straight Alliance, teaching strategies, and lesson plans.

GLAAD

http://files.glaad.org/files/2011/documents/talkingabout_terminology.pdf - The “Ally’s Guide to Terminology” – published by the largest anti-defamation organization in the U.S. focused on the LGBT community – clarifies terminology for people engaged in conversations about LGBT people and issues

The Bully Project

<http://www.thebullyproject.com> – This documentary film-inspired project has evolved into a national social action campaign to stop bullying. A wide variety of useful tools are available for educators, parents, students and advocates.

Welcoming Schools

<http://www.welcomingschools.org> – Resources for elementary schools on avoiding gender stereotyping and affirming gender, embracing family diversity, and ending bullying and name-calling.

STUDENT EVALUATION

1. How educational was *A Place in the Middle* in your experience?

- Very uninformative Uninformative Average Educational Very educational

2. How much about the following topics do you feel you learned by watching *A Place in the Middle*?

- | | | | | | |
|--|----------------------------------|-----------------------------------|-------------------------------|--------------------------------|------------------------------------|
| A. Hawai'i's history | <input type="checkbox"/> Nothing | <input type="checkbox"/> A little | <input type="checkbox"/> Some | <input type="checkbox"/> A lot | <input type="checkbox"/> Very much |
| B. The concept of māhū | <input type="checkbox"/> Nothing | <input type="checkbox"/> A little | <input type="checkbox"/> Some | <input type="checkbox"/> A lot | <input type="checkbox"/> Very much |
| C. What it means to be "in the middle" | <input type="checkbox"/> Nothing | <input type="checkbox"/> A little | <input type="checkbox"/> Some | <input type="checkbox"/> A lot | <input type="checkbox"/> Very much |
| D. Reasons to maintain culture | <input type="checkbox"/> Nothing | <input type="checkbox"/> A little | <input type="checkbox"/> Some | <input type="checkbox"/> A lot | <input type="checkbox"/> Very much |
| E. The meaning of aloha | <input type="checkbox"/> Nothing | <input type="checkbox"/> A little | <input type="checkbox"/> Some | <input type="checkbox"/> A lot | <input type="checkbox"/> Very much |

3. How interesting was *A Place in the Middle* compared to other films you've watched at school?

- Very boring Boring Average Interesting Very interesting

4. How much do you agree or disagree with each of these statements about watching *A Place in the Middle*?

- | | | | | | |
|--|--|--|----------------------------------|---|---|
| A. This film is relevant to my own life | <input type="checkbox"/> Disagree strongly | <input type="checkbox"/> Disagree somewhat | <input type="checkbox"/> Neutral | <input type="checkbox"/> Agree somewhat | <input type="checkbox"/> Agree strongly |
| B. The film affected me emotionally | <input type="checkbox"/> Disagree strongly | <input type="checkbox"/> Disagree somewhat | <input type="checkbox"/> Neutral | <input type="checkbox"/> Agree somewhat | <input type="checkbox"/> Agree strongly |
| C. I thought about how I would respond to situations in the film | <input type="checkbox"/> Disagree strongly | <input type="checkbox"/> Disagree somewhat | <input type="checkbox"/> Neutral | <input type="checkbox"/> Agree somewhat | <input type="checkbox"/> Agree strongly |

5. After watching *A Place in the Middle*, how likely is it that you will take the following actions?

- | | | | | | |
|--|--|-----------------------------------|-----------------------------------|---------------------------------|--------------------------------------|
| A. Look for more information about Hawai'i and the Pacific Islands | <input type="checkbox"/> Very unlikely | <input type="checkbox"/> Unlikely | <input type="checkbox"/> Not sure | <input type="checkbox"/> Likely | <input type="checkbox"/> Very likely |
| B. Make more effort to reach out to people who are different from me | <input type="checkbox"/> Very unlikely | <input type="checkbox"/> Unlikely | <input type="checkbox"/> Not sure | <input type="checkbox"/> Likely | <input type="checkbox"/> Very likely |
| C. Try to make my school more welcoming for all students | <input type="checkbox"/> Very unlikely | <input type="checkbox"/> Unlikely | <input type="checkbox"/> Not sure | <input type="checkbox"/> Likely | <input type="checkbox"/> Very likely |
| D. Pledge to live aloha, and encourage others to do the same | <input type="checkbox"/> Very unlikely | <input type="checkbox"/> Unlikely | <input type="checkbox"/> Not sure | <input type="checkbox"/> Likely | <input type="checkbox"/> Very likely |

6. Before watching *A Place in the Middle*, what did you know about the meaning of "māhū" and "in the middle?"

- Didn't know anything
 Thought māhū was a bad word
 Wasn't sure what these terms meant
 Knew the basic ideas but not the details
 Already knew everything in the film

7. After watching *A Place in the Middle*, what is your understanding of the meaning of "māhū" and "in the middle?"

- Still don't understand
 Understand the meaning but don't support the idea
 Have better understanding and appreciation
 Now I admire māhū & people in the middle
 Understand and support the meaning and want to tell others

8. Please indicate whether you think the following statements are accurate:

- | | | | | | |
|---|--|-------------------------------------|-----------------------------------|-----------------------------------|--|
| A. I am responsible for perpetuating my culture | <input type="checkbox"/> Very inaccurate | <input type="checkbox"/> Inaccurate | <input type="checkbox"/> Not sure | <input type="checkbox"/> Accurate | <input type="checkbox"/> Very accurate |
| B. The meaning of gender can change over time | <input type="checkbox"/> Very inaccurate | <input type="checkbox"/> Inaccurate | <input type="checkbox"/> Not sure | <input type="checkbox"/> Accurate | <input type="checkbox"/> Very accurate |
| C. There are certain things that should only be done by boys or only by girls | <input type="checkbox"/> Very inaccurate | <input type="checkbox"/> Inaccurate | <input type="checkbox"/> Not sure | <input type="checkbox"/> Accurate | <input type="checkbox"/> Very accurate |
| D. We can learn a lot from the past | <input type="checkbox"/> Very inaccurate | <input type="checkbox"/> Inaccurate | <input type="checkbox"/> Not sure | <input type="checkbox"/> Accurate | <input type="checkbox"/> Very accurate |

9. In your opinion, *A Place in the Middle* would be best for students in?

- K-3rd grade 4 -6th grade 7-8th grade 9-10th grade 11-12th grade

10. What is the most important thing you learned from this film?

11. How will what you learned affect the way you think or what you do?

12. How old are you?

13. What is your gender?

Please share your evaluation results and feedback with us at APlaceintheMiddle.org/Contact

Pledge of Aloha

I believe that every person has a role in society, and deserves to be included and treated with respect in their family, school, and community.

I believe that every person should be free to express what is truly in their heart and mind, whether male, female, or in the middle.

I believe that every person should be able to practice their cultural traditions, and to know and perpetuate the wisdom of their ancestors for future generations.

I believe these values are embodied in aloha: love, honor and respect for all.

Therefore, I pledge to live aloha in everything I do, and to inspire people of all ages to do the same.

Take the Pledge at APlaceintheMiddle.org





ACKNOWLEDGEMENTS

DISCUSSION GUIDE

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ABOUT PACIFIC ISLANDERS IN COMMUNICATIONS

PIC is a national non-profit media arts organization. Its mission is to support, advance, and develop Pacific Island media content and talent that results in a deeper understanding of Pacific Island history, culture, and contemporary challenges.

A Place in the Middle is based on the film *Kumu Hina*, a coproduction of Qwaves LLC and Independent Television Service, in association with Pacific Islanders in Communications, produced with funding provided by the Corporation for Public Broadcasting.

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Pacific Islanders in Communications



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PBS Learning Media



Teaching Tolerance



I mau ka 'ike kupuna o ke au I hala iā kākou nā hanauna o ke au nei. *May the ancestral understandings of the past live on through the practices of the present generation.*

A Place in the Middle is the true story of Ho'onani, a remarkable eleven year old girl who dreams of leading the hula troupe at her inner-city Honolulu school. The only trouble is that the group is just for boys. She's fortunate that her teacher understands first-hand what it's like to be "in the middle" - the ancient Hawaiian tradition of embracing both male and female spirit. As student and teacher prepare for a climactic end-of-year performance, together they set out to prove that what matters most is what's inside a person's heart and mind.

Utilize this guidebook along with the film to help your students appreciate the value of inclusion, the strengths they inherit from their cultural heritage, and their own power to create a school climate of respect and honor for all.

"Kumu Hina is a beacon for our people."

*- Dr. Kamana'opono Crabbe,
CEO Office of Hawaiian Affairs*

"An inspiring coming-of-age story on the power of culture to shape identity, personal agency, and community cohesion, from a young person's point of view."

- Cara Mertes, Ford Foundation

"A valuable teaching tool for students in elementary, middle and high schools, and for parents and teachers."

- Carol Crouch, Ele'ele Elementary School, Kaua'i, Hawai'i

"A true-life 'Whale Rider' story. "

- The Huffington Post

"A *Place in the Middle* is part of the continuing revival and growth of awareness of Kanaka Maoli traditions that are so relevant today."

*- Professor Puakea Nogelmeier,
Hawai'inuiākea School of Hawaiian Knowledge,
University of Hawai'i at Mānoa*

"A powerful film that breathes with life."

- Indiewire