



MO‘OLELO OF MOANALUA

What do oral traditions of Moanalua teach us about land and people in Hawai‘i?

ACTIVITY AT A GLANCE

Students envision characters, setting and events in oral traditions of Moanalua. They illustrate specific details in these texts and tell stories or perform oli (chants) from memory.

KEY CONCEPTS

- In Hawai‘i, oral traditions connect us to the past and to our environment.
- Oral traditions in Hawai‘i include oli (chants), mele (songs), and hula (dance).
- Mo‘olelo (stories) teach us about place, Hawaiian society, and ways that people interacted with each other and the ‘āina (land) in old Hawai‘i.

SKILLS

Envisioning or visualizing, identifying and noting important details, summarizing, memorizing, illustrating, speaking and listening

TIME

3 - 5 class periods

ASSESSMENT

Students:

- Illustrate specific details in a selected story from Moanalua.
- Memorize and tell a story of Moanalua in an organized manner, using appropriate facts and relevant, descriptive details.

MATERIALS

Provided:

- ✓ Student Reading
- ✓ Learning Log 1
- ✓ *Oral Traditions of Moanalua* DVD

Needed:

- ✓ Chart paper and colored markers
- ✓ Projector, screen and DVD player with speakers (laptop and speakers)

Hawai‘i State Standard Benchmarks

Social Studies 3: History

- **SS.4.3.3** Describe the cultural contributions of different groups to the development of Hawai‘i.

Social Studies 6: Cultural Anthropology

- **SS.4.6.1** 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.

Common Core Benchmarks

Language Arts: Reading and Literature

- **LA.4.RL.3** Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].

Language Arts: Speaking and Listening

- **LA.4.SL.4** Tell a story in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

Nā Honua Mauli Ola

‘Ike Honua: Sense of Place Pathway

- **NHMO.8.5** Recognize and respond to the people, places, and natural elements in their community.



ADVANCE PREPARATION

- ❑ Preview the “Oral Traditions of Moanalua” DVD (provided) and prepare to share it with the class.
- ❑ Practice reading aloud “Pele o Moanalua” and practice what you will illustrate on chart paper.
- ❑ Make copies of the Student Reading and Learning Log 1 for students.

TEACHER BACKGROUND INFORMATION

“You have lived with our people for so long. They have nothing to hide. They know you love them and are willing to confide their history to you.”

--Mrs. Lahilahi Webb, spoken to Gertrude MacKinnon Damon

“Listen. I have a story for you. It is the story of my ancestors from the roots, from the beginning. I could not tell it to others, but I will explain it to you.”

--Kumu Nāmakahelu, spoken to Gertrude MacKinnon Damon

The history of Moanalua on the island of O‘ahu has been passed down through oral traditions. Many stories have come to us from Nāmakahelu Kapahikauaokamehameha who lived in Kamananui Valley in the ahupua‘a of Moanalua.

Nāmakahelu was a kumu hula and a keeper of oral traditions of Moanalua. She has been called the last chantress of Moanalua. As a child, Nāmakahelu sat with her kūpuna (elders) as she cared for the burning of kukui nut candles that provided light for “talking story.” It was always the children’s responsibility to tend to the burning kukui nuts that gave light in the evenings. This gave Nāmakahelu opportunities to hear the oral traditions of her family, the beginnings of what was to become a large responsibility she carried with her throughout her many years. Nāmakahelu passed away in the 1940s.



Gertrude MacKinnon Damon recorded the stories included in this lesson. They are Nāmakahelu’s stories, and they are protected in the notebooks of Gertrude MacKinnon Damon, and by the descendents of Nāmakahelu and her family in Moanalua.

The following text in this Teacher Background is quoted directly from “Twenty Stops in Time,” a

publication of Moanalua Gardens Foundation written by Vince Mahoney. The text draws on the notes in Gertrude Damon’s notebooks, as well as many other sources credited in the publication.

The Ancestors of Moanalua

Kamāwaelulani, son of the Sky Father, Wākea, and the Earth mother, Papa, became the first settler of the valley. Living alone, his needs were filled by the goodness of the Earth. And Kamāwaelulani matured.

When the time was right, a journey began from a far away place. Destiny called Kamāwaelulani’s wife-to-be, Kahikilaulani, and she prepared for a long journey. She chanted for the wind and waves, and set sail for these islands in a canoe named after the pillar cloud (Ke‘ōpua) that guided her here with her two paddlers, Konihinihi and

Konahenahe.

*“Let the waves come in from Kahiki,
the budding wave, the spreading wave.
Let the wave spread out at Hawai‘i, island of
Keawe.*

Stand, harken, listen.

Listen you

O Konihinihi, the dainty drawing wind.

O Konahenahe, the gentle breeze.”

Nāmakahelu Kapahikauaokamehameha
Ancient Creation Chant



Kahikilaulani first sailed to Kaua‘i, then quickly made for O‘ahu. At the shores of Moanalua, she discharged her paddlers and they were transformed into two guardian whirlpools at Ke‘ehi Lagoon, the First Stepping Place. (The whirlpools have since been destroyed by dredging just prior to World War II when the site was used for “Mars” seaplane landing.)

Then alone, Kahikilaulani sailed the strong waters into the valley of Kamananui and, at a place called Manō, disembarked.

Having brought a bundle holding a red hala tree, she had strung a lei of the fragrant flower and, wearing the sweet scented white hinano lei, she approached Kamāwaelualani and presented him with a gift she had brought from afar.

Given was an ‘ōhi‘a growing from earth wrapped in lā‘ī and on the ‘ōhi‘a was an ‘ō‘ō bird. From this offering, ‘ōhi‘a has come to represent womanhood and ‘ō‘ō manhood. (Today the ‘ōhi‘a flourishes widely and in varied types, but the ‘ō‘ō (*Moho apicalis*), a large black honeycreeper with distinctive yellow feathers on its sides and under its tail, is extinct on O‘ahu. The related ‘ō‘ō ‘ā‘ā, (*Moho braccatus*) that lived in the Alaka‘i Swamp on Kaua‘i has not been seen or heard since 1987.

Moanalua has since been referred to as Paliuli, the legendary paradise or “garden of eden,” a land of flowing and hidden springs from whence man and woman emerged. The narrow and broad channels, the male and female streams of life, had their sources in this valley. The land’s fertile soil and water yielded an abundance of nourishment and protection, and furnished all the needs of its first occupants, Kamāwaelualani and Kahikilaulani.

From the love of Kamāwaelualani and Kahikilaulani came the people of the land. Kahikilaulani gave birth to one daughter, Maunakapu, and two sons, Kaho‘omoe‘ihikapulani and Keanaakamano. Kaho‘omoe‘ihikapulani and Maunakapu mated pi‘o and produced children, and their children produced more children until the land was soon populated. Generations unfolded and the lands in this special place of Kamananui took the names of the children. Collectively, each peak, each ridge, each spring, and each pool

captured within them the genealogy of Kahikilaulani.

*“To Kahikilaulani belongs the wind
For Kamāwaelualani was the sacred heavenly kapu.
Here is Maunakapu and here is Keanaakamanō.
Glance over at Waiola,
the sacred foster child of Kalehuaikawai
to whom belongs Kahalepe‘a.
The first house of the heavenly one, this is.
Let us go on to Kahaukomo, the great priest,
and Keaniani, the seer,
he who had trodden the kapu of Kalanikūpule.
Beyond lies Kamoko‘oka‘ala‘ea,
the companion of Waka‘ina,
the sacred chief of the land.”*

Nāmakahelu Kapahikauaokamehameha
Ancient Creation Chant

The genealogy filled Kamananui and spilled over to the lower ahupua‘a all the way down to Ka‘ihikapu, a fishpond bordering Ke‘ehi Lagoon, named for Prince Ka‘ihikapu, who was later to become one of the kings of O‘ahu.

Looking to the back of the valley we can see the first three children. Keanaakamanō (lit., the cave of the shark) is a cave on the lower part of the ridge dividing the back of the valley in two (“a place called manō”). Following the ridge to the head wall, Maunakapu (lit., sacred mountain) can be found immediately to the right of where the ridge connects. Her brother, Kaho‘omoe‘ihikapulani (lit., to be put to sleep with all your heavenly possessions), is to the right of her. (See illustration on page 28.)



TEACHING SUGGESTIONS

Part 1: Oral Traditions

1. Introduce oral traditions and the respect given to kupuna (ancestors) in Hawaiian culture.

- Project the historical photo of Nāmakahelu Kapahikauaokamehameha onto a screen.
- Introduce her as an important kumu hula and keeper of oral traditions of Moanalua and share some text about her provided in the Teacher Background section.
- Share the Hawaiian phrase, “*I ka wā mamua, ka wā mahope.*” Have students repeat it several times aloud and share its meaning, “The future is in the past.” Ask students to turn and talk with a partner about what this phrase means to them. Ask a few students to share ideas with the class.
- Share the ‘ōlelo no‘eau (wise saying) from Mary Kawena Pukui, “*I ulu no ka lālā i ke kumu.*” (The branches grow because of the trunk). Ask students to turn and talk with a partner about what this phrase means to them, and ask a few students to share their ideas with the class. (Without our ancestors we would not be here.)
- Display these Hawaiian phrases for the duration of the unit, and remind students about them.

Part 2: Mo‘olelo (Stories)

2. Model the skills of visualizing and noting details while reading text.

- Name your teaching point: *Good readers create mental movies in their mind as they read.*
- Ask students to use their imaginations as you read aloud “Pele o Moanalua,” a name chant for Queen Keku‘i‘apoiwa‘elua, the mother of Kamehameha I.
- After each stanza, make a quick sketch of the images you see in your mind.
- Explain to students that one way to note the details in text is to illustrate them, and let them know that they will have an opportunity to do so during independent reading time.

3. Hand out the Student Readings and give students time to read and sketch independently.

- Optional: Distribute just one of the readings to each student instead of all of them so that everyone works on the same story together to get started, or you may form groups and assign a different story to each group.
- Instruct students to draw sketches to represent the details in the texts, either in a notebook or directly on the Student Reading pages.
- For struggling readers, form a guided reading group and read aloud for them.

4. Provide students time to share their sketches and describe their “mental movies” with a partner or in small groups.

- Conclude independent reading time by reiterating your teaching point for the day: *Good readers create mental movies in their minds as they read.*

5. Play the DVD *Oral Traditions of Moanalua*.



- Facilitate a class discussion about the ideas presented by Kumu Hula Vicky Holt Takamine.

Discussion Questions:

- What are oral traditions and why are they important?
- Why is Moanalua a significant site for hula?
- How do the oral traditions of Moanalua help us to understand this place?
- Refer students to the *Chant of the Wind* that is included on page 27 and discuss its meaning.
- Have students follow along with the chant and hula noho (sitting hula) that Kumu Vicky teaches on the DVD.
- Discuss how the hula noho relates to the story of the ancestors of Kamananui, and how the motions of the hula help to tell the story.
- Have students memorize the 'oli in Hawaiian, translate the meaning of each line, and be able to perform the 'oli and hula noho for others.
- Optional: Divide the class in half. One half of the class performs the call part of each line, and the other half performs the response part of each line. Then, switch sides.

Part 3: Storytelling

6. Model how to memorize characters, setting, and events and how to tell a story from memory.

- Pick one of the Student Readings to model, for example “Keaniani and the Kapu.”

Demonstrating Memorizing Strategies:

- Who are the characters in the story? Name them across your fingers and tell something about them. (King Kākuihewa, Kahekili, Kalanikūpule, Keaniani, Queen Keku'i'āpoiwa'elua). Draw a diagram that shows how these characters are related.
- Where is the story taking place? (Ahupua'a of Moanalua in Kamananui Valley)
- What are the key events in the story? Try drawing a timeline!

7. Have students learn and tell stories of Moanalua.

- Provide time for students to practice memorizing one of the stories. Assign it for homework.
- Give students an opportunity to tell the stories of Moanalua orally in small groups.
- If you wish to formally assess the common core standard benchmark for speaking and listening, consider videotaping each student telling his or her story.
- Optional: Create a rubric for categories such as eye contact, posture and volume of speech.

REFERENCES

Damon, Gertrude McKinnon. *Collected Notebooks of Damon, Gertrude McKinnon*. Honolulu: Typed by Mrs. Elspeth Petrie Sterling between 1964 and 1970. [Student Readings are based on the notebooks and are to be copied for the purpose of implementing this unit only.]

Mahoney, Vince. No Date. *Twenty Stops in Time*. Honolulu: Moanalua Gardens Foundation.



MO'OLELO OF MOANALUA

TEACHER READ-ALoud

Pele o Moanalua

Began the heavens, began the earth,
 the holding, the binding, the tying, the stealthy sounds,
 the seething, the continuing,
 the breaking open, the bursting, the flying,
 the sparkling embers above,
 the sparkling embers below,
 the flashing lightning that ran and ran and struck.
 It flew, it struck, it flashed and struck.
 It crashed and stopped.

Crashing was the voice of the thunder,
 the thunder that struck and hit the dry places,
 a thunder in the winter months,
 a thunder that noisily rolled.
 The noise was heard down at Wākea.
 Then inquired Wākea,
 Who is this god that digs?

It is I, Pele, the goddess that devours rocks.
 I lead the flames.
 Puna is made bright by the goddess.
 There were four, these heavy clouds overhung.
 From the clouds above, from the vapours above
 the voice of the Halulu bird is heard at this season.
 The great black birds with the black feathers,
 with yellow feathers, with red feathers.

And O Keku'i'apoiwa, she the nine-ringed one,
 she was the great queen.
 Now call the name
 It is He, he, he, aha - - - ha, ha, ha,
 This is the mantle of Keku'iapoiwa.



Pele o Moanalua, a name chant for Keku'i'apoiwa'elua, given by Solomon Mokumaia, Nāmakahelu, and Emma Ahuena Taylor to Gertrude MacKinnon Damon.

Pele o Moanalua was chanted for Keku'i'apoiwa at the lū'au at Puowaina during her famous visit to O'ahu during Kalinikūpule's reign when Keaniani escorted her.



MO'OLELO OF MOANALUA

STUDENT READING

Traditions of Moanalua

Moanalua ahupua'a includes both Kamananui and Kamanaiki valleys. The history of this ahupua'a has been passed down through oral traditions. Many stories have come to us from Nāmakahelu Kapahikauaokamehameha who lived in Kamananui. Kumu Nāmakahelu was a kumu hula and a keeper of oral traditions of Moanalua.

Read these stories of Moanalua with your classmates. Choose one story to retell, and practice memorizing the characters, setting and events in the story.

You may use pictures (drawings, sketches, or illustrations) to share these stories.



***“Listen. I have a story for you.
It is the story of my ancestors,
from the roots, from the beginning.”***

Nāmakahelu Kapahikauaokamehameha



1. Keaniani and the Kapu

About 500 years ago, the ahupua'a of Moanalua was a center of hula and chanting. It was a time when King Kāhuhewā ruled O'ahu. This ali'i was much loved by the people and there was peace on the island.

One hundred fifty years later O'ahu suffered under the rule of Maui chief, Kahekili, and later under the rule of his son, Kalanikūpule. During his reign, Kalanikūpule sealed Kamananui Valley with kapu sticks. This kapu was to prevent people from entering the valley.

But when Kamehameha's mother, Queen Keku'i'āpoiwa, visited O'ahu to claim the island for her son something happened in Moanalua. The high priest, Keaniani, put down the kapu sticks. The high priest allowed the Queen to enter the valley. He honored her as a descendant from O'ahu chiefs through the line of King Kāhuhewā. By putting down the kapu sticks, Keaniani honored the Queen's rights to the land.



Draw a scene from the story.



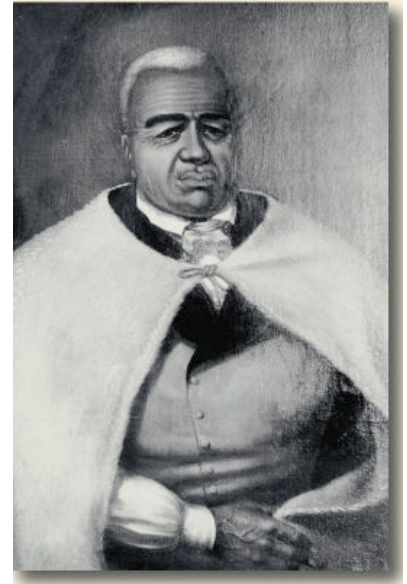
2. Kamehameha's Battlesword

The Queen's son, Kamehameha conquered O'ahu with the battles of Nu'uano and Kahauiki in 1795. The battles were fierce fights and many warriors lost their lives.

After the battles, Kamehameha was resting by 'Īemi Spring in Moanalua. While resting he heard the chants of Moanalua. The chants brought news of the birth of a baby boy.

The baby was descended from beloved King Kākuhihewa. Kamehameha went to see the baby in an area of the valley called Kahaukomo.

When he reached the baby, Kamehameha laid his battlesword down next to the child. He named the baby, Kapahikauaokamehameha, which means, "the battlesword of Kamehameha." This act honored the baby and his family. The child was the grandfather of Nāmakahelu, the Moanalua chantress who has passed on these stories to us.



Kamehameha I

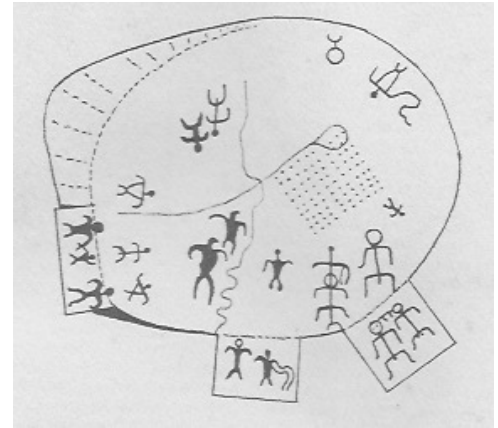


Draw a scene from the story.



3. How Pōhakukaluahine Got Its Name

Next to Moanalua Stream in Kamananui Valley there is a large rock that is sacred to Hawaiians. If you look closely at the rock, you will see many petroglyphs carved into the stone. Some of them are triangular shaped bodies, some are stick figures, and some are birdmen. There is also a papamū where konani (game like checkers) was played.



Adapted from J. Gilbert McAllister, *Archaeology of Oahu*. Honolulu: B. P. Bishop Museum. 1933.

Kumu Nāmakahelu tells a story of how this rock got its name. The rock is known as Pōhakukaluahine, “the old woman rock.” In Old Hawai‘i there were kapu times of the month when all sounds were forbidden. Breaking the kapu was punishable by death. At these times, people would tie dogs’ mouths shut and close chickens in calabashes.

During one kapu time, a baby cried out and broke the silence. Knowing the consequences, the baby’s grandmother ran off with the infant into Kamananui Valley. She fled to the area known as Kahaukomo, where the petroglyph rock was found. Soldiers came after the old woman and child, but they did not find them. The rock’s mana protected the baby and old woman. Their lives were spared. That is how the rock came to be known as Pōhakukaluahine, “the old woman rock.”



Draw a scene from the story.



The Ancestors of Kamananui

Part 1

Kumu Nāmakahelu tells of a time when her ancestors first came to Kamananui.

“In the beginning there were no canoes nor men in canoes.

It was the time of Pō, the sweating time when steam poured from the earth like sweat.

There was night which was followed only by night,
and rain which was followed only by rain.

“When the sweating time had passed there came a rift in the heavens.

And it was then that Papa, the rock, who was the wife of Wākea,
gave birth to the boy Kamāwaelualani.”

Part 2

When Kamāwaelualani grew up he was married to Kahikilaulani. Kahikilaulani sailed from a far away place up Moanalua Stream into the valley. She presented Kamāwaelualani with a gift. It was an ‘ōhi‘a tree growing from earth wrapped in a ti leaf. Perched in the ‘ōhi‘a was a large bird--the black honeyeater known as the O‘ahu ‘ō‘ō. This beautiful bird is now extinct, but ‘ōhi‘a trees still cling to the valley walls. And Nāmakahelu’s ancestors live on in the place names. Kamāwaelualani is still with us today as the “rift in the heavens.” This is the split in the clouds that is often visible in the back of the valley.



Chant of the Wind - Passed down from Kumu Nāmakahelu to Gertrude McKinnon Damon

<p>‘O Kahiki ā, / lau ana ē, Ka makani ā, / e pā nei e, e pa nei ē! Ka opua ā, / kū ana ana, Alo ana ā, / e ke kai ē, e ke kai ē. Ka lehua wai, / maka nui ē, ‘Ai ana lā, / ka manu i luna, ka manu i luna, Ka hinalo ā, / me ke ala ē, a lei au lā, a lei au ē.</p>	<p>Kahiki -- lau, comes hither With the wind that blows, that blows. The cloudlets are on high, As she travels to the sea, the sea. The moist lehua, fully developed, The food of the bird above, the food of the bird above. The hinalo full of fragrance, let me wear, let me wear.</p>
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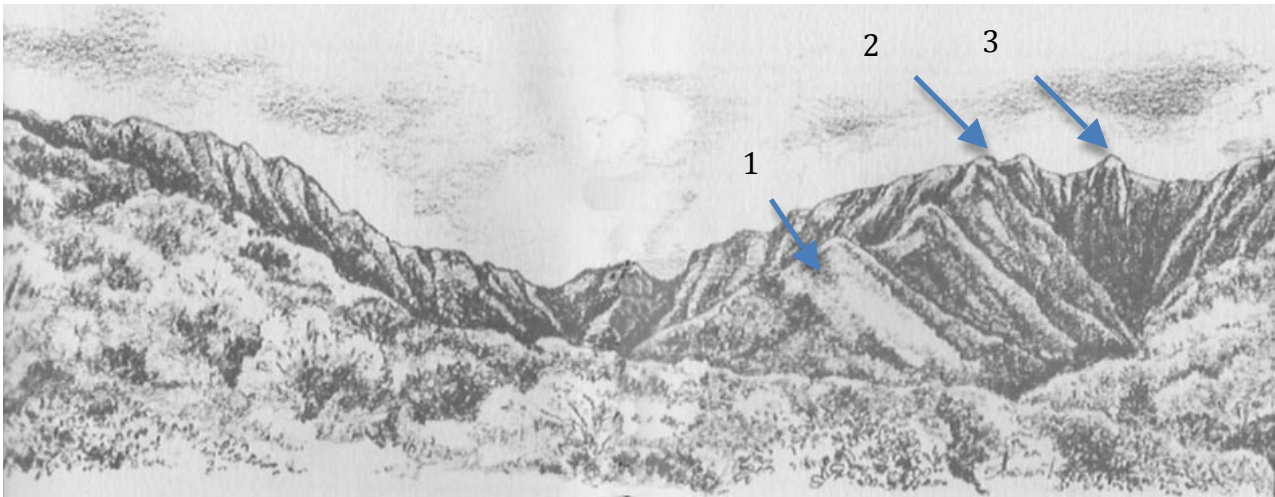
Note: The / splits in each line separate the call and response parts of the chant.



Part 3

Kamāwaelualani and Kahikilaulani had three children. One son was named Keanaakamanō, which means, “the cave made by the shark.” A cave on the ‘Ewa side of the ridge that divides the valley is named for this son (1).

At the spot where this ridge connects to the valley headwall is a peak named for his sister, Maunakapu (sacred mountain) (2). A peak to the right of the sister bears the name of the other son, Kaho‘omoe‘ihikapulani, which means, “to be put to sleep with all of your heavenly possessions.” (3)



Draw a scene from the story.



MO'OLELO OF MOANALUA

LEARNING LOG 1

NAME _____

DATE _____

1. Choose two people from the traditions of Moanalua. Describe each person's actions and why the actions were important.

2. Compare the actions of the people you have chosen. How were they similar?
How were they different?



3. What is the setting, including the major geographic features, of these stories?
