INTRODUCTION:

This lesson plan provides another opportunity to interface literature with the political/social history in which a chosen piece was written. I opened my American Literature course last year with local literature - specifically Darrell Lum's "Paint." My strategy of trying to link my students to literature that reflected them proved successful, indeed. Not only did students read the piece aloud in class, but they engaged in discussions about it, and without my prompting. They understood the story -- perhaps they had lived it, themselves. But bottom line, they were excited about literature. This year I plan to bring in "Paint" again, but with a completely new presentation.

One way I've learned to make literature meaningful to young minds, is to associate it with something that is a part of their world. In Nanakuli, a predominantly Native Hawaiian community, the issue of Hawaiian lands and Hawaiian sovereignty is certainly a concern to the students, because it is a concern to their families and community. In learning more about the issues related to Hawaiian sovereignty lately, I have rediscovered "Paint" from an angle that explores the themes of freedom and sovereignty.

In "Paint" we are introduced to "Coco," a character who redefines the boundaries of acceptable behavior. He brings the reader into his world, so that we come to understand his actions less as an act of rebellion and more of an expression of freedom -- or sovereignty. To some, Coco may initially be perceived as some punk kid who defaces property. But eventually, the reader realizes that Coco's paintings are works of art -- he is an artist. Coco's spray paint is as essential to his livelihood as was a piano to Mozart, or as the aina is to the survival and perpetuation of the Hawaiian people.

This story is richly reflective of the contemporary Hawaiian sovereignty issue. It starts out as an ordinary day -- Coco is doing what gives him purpose, until he notices one of his designs ruined by the phrase "WORLD WITHOUT IMPERIALISM, NO IMPERIALIST WARS." He is horrified at the message carelessly smattered over his "pickcha" by a young hippie lady activist. She has sabotaged his work. Coco shoots back:

"Look how you went jam up my pickcha... I jes went get my can spray and I went stand in front da Lady's words. I was feeling mean. Not good kine, jes mean. I went write 'LADY -- HATE YOU,' not nice with fat lettahs or sparkeles but jes anykine way. I nevah care. Was ugly, jes like her's one. (191)

Not only has the Lady made a mess of Coco's artwork, she has violated his freedom to use that wall as the canvas on which he expresses himself. What is ironic here, is that the words she writes on the wall speak about freedom. Coco and the Lady come from two different worlds, where she cannot appreciate the wall she unknowingly destroys, and where Coco doesn't know or perhaps care about the cause about which her red paint speaks. Their worlds collide, regardless of their common commitment to freedom. Coco's freedom allows him to please the people around him who enjoy his artwork as they pass the wall. The hippie lady also pushes for freedom for the good
of the people. While both risk violating social norms to express their message, neither does so out of self-interest.

Another feature of sovereignty that should be explored in this story is Lum's use of pidgin. Why does the author use pidgin throughout the story, (including the narration)? If using the theme of freedom or sovereignty to investigate this piece, the answer would be simple -- freedom of speech. Too often the people of Hawaii are warned that maintaining their pidgin dialect will only hurt them. Because we rely on language to survive globally, communication styles are inherently an essential part of the culture from which we come. Stripping an individual or group of his/her "native" voice, strips her or him of her/his identity. "Paint" validates the pidgin dialect. With the "should pidgin be allowed in the schools controversy" currently clouding our faculty meetings and district offices "Paint" reminds us of a very contemporary way in which the people of Hawaii are being deprived of sovereignty.

Discussions using the story "Paint" are limitless and wind up being a lot of fun. This is one suggested strategy in presenting the story with something relevant and current to students in this state.

COURSE: Junior English, American Literature


OBJECTIVES: Students will come to understand the concept of "sovereignty," while drawing associations between two seemingly distant examples that are characterized by sovereignty. Students will be able to generalize this concept to aspects of their own lives, including the dialect they speak -- pidgin. Students will also come to identify pidgin as a valid and important piece of their culture.

* Students will see the validity of pidgin dialect as it is used in local literature, and later identify it as an example of [cultural] sovereignty
* Students will understand why pidgin is appropriate in the presentation of this story (e.g., another lesson in discourse)
* After reading the short story "Paint," by Darrell Lum, students will be able to identify examples of the theme freedom, (which they will come to understand more specifically as sovereignty)
* After generating a discussion with students about the elements of freedom explored in "Paint" students will identify ways in which aspects of their own life are characterized by sovereignty
* Students will draw some comparisons between the story, their own lives, and the notion of Hawaiian Sovereignty
* After hearing a presentation given by activist group, Hui Naʻauao, students will understand what sovereignty means and will also understand the options for sovereignty the various Hawaiian activist groups are proposing
* After understanding the issues related to Hawaiian Sovereignty, students will take a stand, pro- or anti-Sovereignty and produce a radio or television commercial that campaigns for their position
* By publicly taking a stand on an issue, students will gain confidence in their decision making abilities and the commitments they can make to becoming a thinking, contributing member of society.
RELATIONSHIP TO UNIT: This set of lessons will become part of a unit on local literature. Because a lot of local literature deals with contemporary local life, it seems only appropriate to discuss the most contemporary issue in Hawaii—Hawaiian sovereignty.

PROCEDURE:

ACTIVITY 1: PRESENTATION OF "PAINT"

Step 1: Hand out the short story "Paint" by Darrell Lum. Allow students to silently read for 15 minutes to get familiar with the language of the piece. Have them take 5 minutes after to record in their journal first impressions of the writing and of the story itself.

Step 2: Arrange students in a circle in class and have them read the piece aloud. Try to encourage them to use their own voice, especially if they typically speak pidgin.

Step 3: Open the class up for discussion, soliciting what themes students can identify from the story. Try to bring them around to discussing the theme of freedom if they do not identify this one. Ask them to take a few minutes to discuss with a partner to identify 5 different ways in which the theme freedom arises.

Step 4: Introduce the definition of sovereignty by linking it to the concept of freedom as it is expressed in "Paint."

Step 5: For homework, have students identify 5 different ways freedom is expressed in their own lives. They can record these in their journals.

ACTIVITY 2: INTRODUCING THE CONCEPT OF SOVEREIGNTY

Step 1: Bring in the activist group HUI NA’AUAO, a community education project to present the issue of Hawaiian sovereignty to students. This will introduce students to the concept of sovereignty and the various proposals for Hawaiian sovereignty.

Step 2: After the presentation have students reflect in their journal thoughts about the issue. Ask them to discuss where they stand on the issue.

Step 3: Have students scan recent issues of the daily newspaper to obtain editorials or other articles written about Hawaiian sovereignty. This will assist them in discovering the varied opinions the people of Hawaii have regarding this issue.

Step 4: Have students interview 5-10 people from their own community about the issue of Hawaiian Sovereignty. They should try to find out if the folks they are interviewing know what sovereignty means, plans being submitted for consideration to obtain sovereignty for the Hawaiians, and their opinions regarding the issue. Do they believe they have sovereignty now? Students need to record their interviews.

ACTIVITY 3: PRODUCING A COMMERCIAL CAMPAIGNING FOR OR AGAINST HAWAIIAN SOVEREIGNTY
Step 1: After researching the issue of Hawaiian Sovereignty (through primary and secondary sources) have students record in their journal where they now stand on the issue, whether they have shifted in their position since having researched the issue, and what points they have come across to support their position.

Step 2: After collecting and reading the above journal entry, divide the class according to the position (pro-or anti HI Sovereignty) they are taking on the issue. Divide, if possible, into groups of 3 or 4.

Step 3: Hand out directions to students as to how to go about arranging a television or radio commercial that campaigns for or against the Hawaiian Sovereignty issue. (This step will take some time -- students must spend a great deal of time outside of class, especially if they plan to use video tape material.)

Step 4: Share commercials with entire class.

FOLLOW-UP ACTIVITIES:
-- Students can be arranged in a debate instead of producing a commercial to explore the opposing sides of the sovereignty issue.
-- Divide students into groups of 4. Have them collaborate on a plan to carry out Hawaiian sovereignty. Have the plans presented to the class and discuss the pros and cons of each one.
-- If possible, have Darrell Lum come to do a reading of "Paint" and to talk about local literature and about inspiring young authorship
-- Students can choose the 2 best commercials and "air" (perform) them for the Hawaiian Studies class.

WRITTEN BY: Pamela J. Oakes
EXPLORING THE STORY "PAINT" AND ITS RELATIONSHIP TO SOVEREIGNTY
NAMES:__________________________

DIRECTIONS:
Working with a partner, answer the following questions relating to the story "Paint" by Darrell Lum. While there may be more than one correct answer to these questions, be sure you can defend them when we share them with the class. Also, use your notes on the definition of SOVEREIGNTY to help you answer some of these questions.

1) Who is the protagonist in the story?

2) How does Coco feel about spray painting?

3) How does the "hippie lady" feel about spray painting?

4) How does Coco feel when he sees "WORLD WITHOUT IMPERIALISM, NO IMPERIALIST WARS" sprayed all over his "picketa"?

5) What does IMPERIALISM mean? Why do you think the author has the hippie lady write this phrase across Coco's painting?

6) What is the hippie lady trying to accomplish in this story?

7) Does Coco and the hippie lady have anything in common?

8) What do you notice about the way this story was written?

   Why do you think Darrell Lum wrote the story this way?

9) Identify as many examples from the story as you can where the theme of freedom or sovereignty is shown.

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PRODUCING A COMMERCIAL TO CAMPAIGN ON THE ISSUE OF HAWAIIAN SOVEREIGNTY

DIRECTIONS:
You have been learning about Hawaiian sovereignty -- its definition, examples of it, and plans to obtain Hawaiian sovereignty by listening to the HUI NA'AU AO group, by reading the story "Paint," and by doing some of your own research. Imagine that the issue of Hawaiian sovereignty will be on the ballot this November for the people of Hawaii. You have become quite politically and socially involved in an organization that takes a stand on the issue of Hawaiian Sovereignty. Your PRODUCTION TEAM must produce a 3-5 minute commercial (either television or radio) that campaigns either for or against Hawaiian sovereignty.

HERE ARE THE CRITERIA FOR YOUR PRODUCTION:

1) BEFORE YOU DO ANYTHING ELSE, be sure every one on your production team agrees on the position your team plans to take in producing this commercial.

2) Decide which medium -- television (video) or radio (audio) -- you plan to use.

3) YOU WILL BE GIVEN 1 WEEK TO COMPLETE THIS PROJECT. Since you will need to meet with each other outside of class, I suggest you create a schedule that will allow all of you to get together and meet your deadline. I also suggest that you make a schedule of items that you need to do in order to finish this project -- that way you can check items off as you go along.

4) Plan a strategy to present your position in this commercial. In order to do this you must consider who your audience is and what your purpose is:

   -- You must be clear in your definition of sovereignty
   -- If you are campaigning for Hawaiian Sovereignty, you must be clear and concise is your proposal to reach this goal
   -- If you are campaigning against the issue, articulate what is wrong with sovereignty and why the people of Hawaii should not vote for it
   -- Remember that you only have 3-5 minutes in which to air your message -- that is not a lot of time to define your position and then to PERSUADE them to vote for your position
   -- Be sensitive to the audience you are targeting -- let them know you are informed and sincere.

5) BE CREATIVE AND ORIGINAL. Whether you are doing a video or audio presentation, try to maximize your technological options.

   -- If you are preparing a videotaped commercial, try using visuals that accentuate what is meaningful, authentic, and identifiable to your audience about the Hawaiian people and their culture.
   -- If you are preparing an audiotaped commercial, try being innovative with voice and tonality. While you do not have the advantage of displaying actual visuals, you can create visual images in your listener's mind through description.
   -- Remember that while you want to be original, you must maintain the seriousness of the message you are relaying.

6) Don't forget that this your commercial will be presented to the class.
Unit: Hawaiian History
Topic: Sovereignty
Time: 1-2 periods
Grade level: 7

Introduction:

It is important, especially now with all the media coverage on the sovereignty movement, that students understand the term sovereignty. The point is not so much to come up with one definition, but to identify the meaning behind this term as it applies to different things. For example; What does sovereignty mean in context to Lili'uokalani & the overthrow? to Hawaiians today? to you, personally?

By looking at these different examples of sovereignty, as well as different definitions of this term, students will gain better insights as to what is meant by sovereignty when they hear about it from others, or see and read about it in the news. Note: this lesson is to be used AFTER the students have already covered the history of the Hawaiian Monarchy.

Materials: Handout #1 & #2 (see attachments)

Procedure:

1. BEFORE lesson, run off copies of Handouts #1 & #2 (see attachments). Write the State motto, "Ua mau ke ea o ka 'aina i ka pono" and directly under it, the general translation on the board. - "The life of the land is perpetuated in righteousness"

2. Explain to students the purpose (see intro.) and procedure of this lesson and write it on the board. Distribute the "Definitions" handout and go over different definitions of sovereignty with them. If they have a hard time relating to the wording of the definitions, have them jot down their own words on the handout. To further help them understand these different definitions, they can also give an example for each of the different meanings (under definition or on back of handout). You may even ask them if they can add on other meanings of sovereignty to this list. Make sure they can distinguish the difference between the different definitions before going on.

3. Go over the State motto with them. Ask them what this motto means to them and write these meanings on the board. Underline the word "pono" & circle the word "ea." Explain to students that "pono" is not only righteousness, but a Hawaiian value of "making things right." Also explain that "ea" is "life" or "life force", but it is also a term for sovereignty, as mentioned on the "Definitions" handout. In other words, even our State motto expresses the need for sovereignty to make things right. Follow up by discussing the context in which this motto
came about (Kamehameha III after the Lord Paulet incident) as well as reflecting back at the overthrow.

4. Explain that they will get into groups and go over 3 examples of sovereignty: a) "Hawai'i 78" b) "Stand Up" & c) a poem. Before they start their work have them assign roles: facilitator gets the 2 handouts, recorder writes, reporter presents, etc. Explain that while you play them the songs on the CD player, they have to look at the lyrics and come up with examples of sovereignty within the song. After playing the songs, have them do the same exercise while reading the poem. They must look back at the different definitions and decide which definition(s) apply to these 3 examples and record these findings. After the groups are finish, have them get back to their regular seating arrangement.

5. Discuss the findings of each group and use the board to write down these findings as the groups take turn in their presentation. The point of this discussion is to show that sovereignty can mean different things depending on the situation and the people involved. After the groups are finished presenting, have them look back at the "Definitions" handout and ask them if they have any questions on the different definitions. At this point, they should have a pretty clear idea of these different meanings. If time permits, you can ask them what sovereignty means to them in their own lives today.

6. As a final activity to reinforce this theme of sovereignty have them do one of the following for homework:

   a) Look over the "Definitions" handout and choose one meaning of sovereignty (or your own definition). Write a poem and/or do a drawing that expresses this meaning of sovereignty.

   b) Write a short story that expresses feelings of sovereignty and compare this story with the "Definitions" handout. Which definition, or definitions, best apply to your story? Explain why?

   c) Find an article, story or poem, picture, photograph, or lyrics from a song that express feelings of sovereignty. Again, use the "Definitions" handout to explain why you feel the article poem, etc., relates to sovereignty.

References:


Lili'uokalani. Hawai'i's Story by Hawai'i's Queen. (Rutland & Tokyo: Charles E. Tuttle Company, Inc., 1986)

Na Wai Ho'olu'u O Ke Anuenue. Hawaiian Rainbow. (Kahala Music, Inc., 1990) - "Hawai'i 78" by M. Ioane (1978)


Attachments:

Handout #1:
1) "Definitions of Sovereignty" handout by Hui Na'auao
2) Untitled poem by Corey Hanaike on p.59 of Malama: Hawaiian Land & Water by Dana Naone Hall

Handout #2:
1) "Hawai'i 78" by M. Ioane & "Stand Up" by Peter Moon
   - (CD & player, lyrics printed out)

Written by: P. Nakama [Aiea Inter.]
Handout #1

Definitions of Sovereignty

Scholars, government leaders, lawyers and philosophers have debated this for centuries. There are many definitions. For our purposes, we will present only a few.

1. According to Hawaiian scholars, Puku'i and Elbert, The Hawaiian Dictionary, Revised and Enlarged Edition, 1986, University of Hawai'i Press says that the Hawaiian word for sovereignty is ea. Ea translates to:
   A. Sovereignty, Rule, Independence
   B. Life, Air, Breath

2. According to the Encyclopedia of Public International Law, Vol. 10 says:

   "Sovereignty denotes the basic international legal status of a state that is not subject, within its territorial jurisdiction, to the governmental, executive, legislative, or judicial jurisdiction of a foreign state or to foreign law other than public international law."

3. The U.N. Working Committee on Indigenous Populations says:

   "Indigenous peoples have a natural and inalienable right to keep the territories they possess and to claim the land of which they have been deprived. In other words, they have the right to the natural cultural heritage contained in the territory and freely to determine the use to be made of it. (Paragraphs 196 to 198.)"

4. The Blacks Law Dictionary says:

   "Sovereignty. The supreme, absolute, and uncontrollable power by which any independent state is governed; supreme political authority; paramount control of the constitution and frame of government and its administration; the self-sufficient source of political power, from which all specific political powers are deprived; the international independence of a state, combined with the right and power of regulation of its internal affairs without foreign dictation; also a political society, or state, which is sovereign and independent."

5. Another definition that some of the Hui Na'auao members liked was:

   "The inherent right of a people to govern themselves."
Untitled Poem by Corey Hanaike

"When I look out of my apartment window
I think it's an undersea world.
When I see people going in and out
of their apartment, I think they are
fishes swimming in and out of their rooms.
Sometimes I get scared because I think
some people are sharks. When I get
scared, I stop looking out of the window.
At night, it looks like a big black fish
is trying to eat us small fish up."

Malama: Hawaiian Land and Water by
Dana Naone Hall, p. 59
Handout #2  "Hawai'i 78" by M. Ioane

_Ua mau ke ea oka 'aina ika pono o Hawai'i..._
[The life of the land is perpetuated in righteousness...]

Just for a day our King and Queen, could visit all the islands and see everything... How would they feel about the changes of our land?

Would you just imagine if they were around, and saw highways on their sacred grounds... How would they feel about this modern city life?

Tears would come from each other's eyes, as they would stop to realize... that our people are in great, great danger now.

How would they feel? Would they smile, be content, or just cry? Cry for the gods! Cry for the people! Cry for the land that was taken away! And then yet you'll find, Hawai'i...

Would you just imagine if they came back, and saw traffic lights and railroad tracks... How would they feel about this modern city life?

Tears would come from each other's eyes, as they would stop to realize... that our lands are in great, great danger now. all the fighting that the King had done, he conquered all the islands now there's condominiums... how would he feel if he saw Hawai'i nei?

How would he feel? Would he smile, be content, or just cry? cry for the gods! Cry for the people! Cry for the land that was taken away! And then yet you'll find Hawaii...

_Pono no ka kou, na po'e o Hawai'i nei, e malama, e mahalo, e aloha i kou ka kou 'aina, e ho'o maika'i ka kou..._

We, the people of Hawai'i, should learn to appreciate, take care, and love our lands... For we are blessed...

[M. Ioane - 1978/recorded by Na wai Ho'olu'u o ke anuenue]
"Stand Up" by Peter Moon

Stand up, all you people
Stand up, for your children
Don't wait until it's gone
Before you stand up

Brothers and sisters of these islands
What are you living for
Lost in the shuffle of the money jungle
Walking right past the door
If you can find your way out you must

Stand up, for each other
Stand up, for all mankind
Don't wait until it's gone
Before you stand up

Blood in the streets of other islands
where people still are not free
we have paid the price of freedom
We're living in democracy
We have the choice to do nothing or

Stand up, for these islands
Stand up, and her beauty
Don't wait until it's gone
Before you stand up

Stand up for the man who feeds his children
From the depths of the sea
How will he feed them when there are no fish
For his family
And no ground to grow anything to eat

Stand up, for the ocean
Stand up, for the 'aina
Don't wait until it's gone
Before you stand up

Hard to keep a child from danger
In this society
Worry about my woman
When she's not here with me
How can one man make the difference

Stand up, for the family
Stand up, and its power
Don't wait until it's gone
Before you stand up