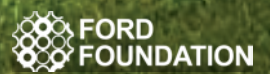
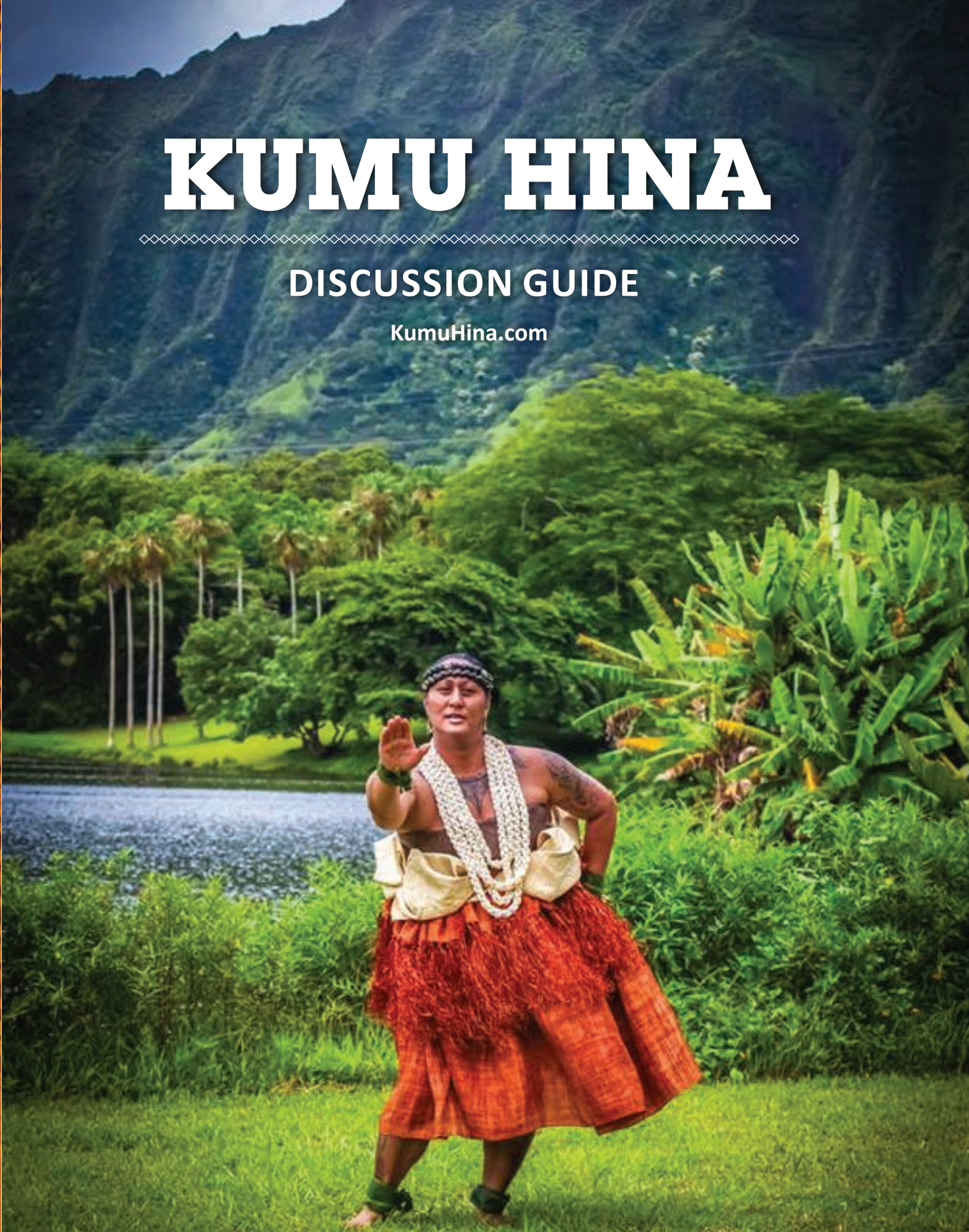


KUMU HINA

DISCUSSION GUIDE

KumuHina.com





'ANO'AI KE ALOHA!

Ola nā iwi, ola nā mamo, ola iā kākou apau. (*Life be unto our ancestors, life be unto the many generations thereafter, and life be unto each and every one of us.*)

Mahalo for your interest in the Kumu Hina film project. I hope that my story will help you to 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

Welcome to Kumu Hina's Hawai'i – a place where a little boy can grow up to be the woman of his dreams, and inspire a young girl to become a leader among men. We are tremendously grateful and honored that Hina welcomed us into her extraordinary world, and allowed us to document her journey through its many ups and downs, challenges and triumphs. We were inspired by her story, and share it through this film in the hope that it will help open the hearts and minds of everyone who sees it.

Dean Hamer and Joe Wilson
Filmmakers



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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.

ABOUT THE FILM

Synopsis

Kumu Hina tells the inspiring story of Hina Wong-Kalu, a transgender native Hawaiian kumu, or teacher, community leader, and cultural icon who brings to life Hawaii's traditional embrace of mähū — those who embody both male and female spirit. The film traces Hina's evolution from a timid high school boy to her position as a married woman and cultural director of a school in one of Honolulu's grittier neighborhoods. As Hina contemplates who should lead the school's all-male hula troupe, a surprising candidate presents herself: Ho'onani, a sixth grader who is proud to be seen as a mixture of boy and girl. As teacher and student prepare for a climactic end-of-year performance, they meet many obstacles, but hold fast to the idea that being true to oneself matters most.

The film also delves into Hina's pursuit of a dream of her own: a fulfilling romantic relationship. Her marriage to a headstrong Tongan man, and the challenges they encounter, offer a glimpse of a Hawai'i rarely seen on film and a deeper understanding of the true meaning of aloha — love, honor, and respect for all.

PEOPLE FEATURED IN THE FILM



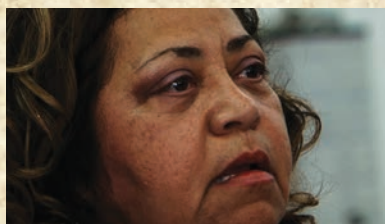
Kumu Hina
(Hinaleimoana Wong-Kalu)
Proudly mähū
(transgender) native
Hawaiian teacher,
community leader
and cultural icon.



Ho'onani Kamai
Sixth grade girl who
dreams of leading the
male hula troupe at
Kumu Hina's school.



Jozie Kamai
Ho'onani's mother



Principal Laara
School Principal



Hema Kalu
Hina's young
husband from
Tonga.

HAWAI'I 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.

HOW TO USE THIS GUIDE

By depicting a culture that embraces rather than rejects those who embody both male and female spirit, *Kumu Hina* offers a compelling model of the advantages diversity brings to the entire community and the importance of understanding and preserving indigenous culture. Exploring topics ranging from bullying to colonialism, from the importance of parental acceptance and support to the difficulties of holding on to Pacific Islander values in a highly Westernized society, the film has universal appeal to everyone who seeks a more just and peaceful world.

This guide is designed to help viewers process the issues raised by *Kumu Hina*, consider how the film applies to their own lives, families, schools and communities, and engage in open and productive dialogue. Because the guide is written for a wide range of audiences, feel free to focus on the content that is most relevant to your group or situation. Depending on your needs, the film can be used to discuss:

- The power that comes from understanding one's own culture and respecting the cultures of others.
- The Hawaiian concepts of māhū, gender fluidity and inclusion.
- The benefits of diversity to individuals, schools, and the broader community.
- The true meaning of aloha and its core concept of love, honor and respect.
- How contact with Westerners altered Native Hawaiian culture, contemporary attempts at revival and preservation, and the benefits of preserving indigenous knowledge and perspectives.
- Ways to empower gender creative youth and prompt schools and other institutions to be inclusive of students across the gender spectrum.
- How to help educate families, communities, and policy makers and other leaders about the issues in the film.

HAWAI'I IS

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.

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 1970's, 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'iinuākea School of Hawaiian Knowledge, University of Hawai'i at Mānoa.

BEFORE AND AFTER VIEWING

This short exercise is an effective way to warm up before watching the film, gauge viewers' familiarity with Hawaiian culture, and assess how much is learned by watching the program.

Pre-viewing warm-up

This image is from the film you are about to watch.



Ask:

- **What is the picture showing?**
- **Who are the characters in the picture? What do you know about them?**
Tip: Look at the clothes the characters are wearing. The malo (loincloth) signals male and the pā'ū (skirt) signals female.
- **Do you think this a historical or modern-day depiction? Why?**
- **Do you think the message is positive, negative, or something else?**

Post-viewing discussion

After watching the film, ask the same four questions. Answers should include: From left to right, the image depicts a kāne (male), māhū (person who is “in the middle” between masculine and feminine traits), and a wahine (female).

Compare post-viewing responses with pre-viewing responses and explain the differences.

TERMS TO REMEMBER

GENDER-RELATED TERMINOLOGY

Gay - Describes a person whose emotional, romantic and sexual attractions are primarily for individuals of the same sex, typically in reference to men and boys, sometimes used as a general term for gay men and lesbians.

Gender – The set of behaviors and activities that are culturally identified as “masculine” or “feminine.” These include clothing, hairstyles, body language, occupations or hobbies, etc.

LGBT - An acronym, which stands for “Lesbian, Gay, Bisexual and Transgender.”

Lesbian - A woman or girl whose emotional, romantic and sexual attractions are primarily for other women or girls.

Sex – The biological characteristics that identify a person as male, female, or intersex (people born with physical features that are neither clearly male nor female or are a combination of female and male).

Transgender - An umbrella term (sometimes shortened to “trans”) that describes people whose gender identity and/or gender expression differs from the sex they were assigned at birth. Transgender people may or may not choose to alter their bodies hormonally and/or surgically.



DISCUSSION TOPICS

GETTING THE CONVERSATION STARTED

- 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 inspired, confused, or “spoke truth” to you. What was it about the scene that was especially memorable?
- What single word best describes how the film made you feel? What made you feel that way? Describe a moment in the film that especially moved you. What was it that touched you?

PAPA 'OLELO HAWAI'I (HAWAIIAN VOCABULARY)

Aikāne - Friend or intimate companion of the same sex.

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

Hae Hawai'i - Flag of Hawai'i.

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

Hana Hou - Repeat; do it again; encore.

Hawai'i Pono'ī - Former national anthem and current state song of Hawai'i; "Hawai'i'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.

Lōkahi - Unity, agreement, unison, harmony.

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.

Po'olua - Relationship of a child to two fathers and their geneologies.

Pualu - Assembly; to work together.

Punalua - Cordial relationships between several husbands of one woman or wives of one man.

Wahine - Women, girl, feminine.



GOING BEYOND KĀNE AND WAHINE

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?

Kumu Hina tells the high school boys that even though Ho‘onani is a biological female, “she has more kū than everybody else around here.” The boys seem to agree. How could a girl have more kū than the boys? How does this relate to the modern distinction between sex (male and female) and gender (masculinity and femininity)?

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

Ho‘onani says that people sometimes mistake her for a boy “And then they give me a look. But it’s all a natural thing ... What middle means is, a rare person.” How does using the word “rare” instead of “different” change the way you think about people who are like Ho‘onani? How would you respond to someone who challenged Ho‘onani’s assertion that being “in the middle” is “natural” for her?

Before you saw this film, what images or characteristics did you associate with the label “transgender?” Where did your ideas about transgender people come from? In what ways did the film affirm or contradict your ideas?

Given Hina’s comment that “most men are just too afraid what other people will say” to be with a mähū partner, why do you imagine Hema decided to marry her? Does Hema’s attitude about mähū change during the film? Why?

On her trip to Kaua‘i with Hema, Hina remarks on “the magic of traditional mähū.” What are some of the differences and the similarities between Hina and her friends Kaua‘i Iki and Pa‘ula (previously known as Uncle Paul)? Why does Hina think it’s important for her husband to meet them?

Hawai‘i is not the only place or culture that accepted or assigned important roles to individuals who were not exclusively male or female. Some examples are described in the sidebar below, and more can be found on this Map of Gender-Diverse Cultures: <http://www.pbs.org/independentlens/two-spirits/map.html>. What do the cultures that honor gender fluid individuals have in common? If people who are mähū, or “in the middle,” have been present in nearly all cultures and times, why has Western civilization been so adamant that only two genders are acceptable?

“IN THE MIDDLE” IN OTHER CULTURES

For all of recorded history, thriving cultures have recognized, revered and integrated individuals who were not exclusively male or female and established traditions for third, fourth, fifth or more genders. In many times and places, people who were seen to bridge the genders were thought to possess wisdom that traditionally-gendered people did not, and were venerated for this.

THE PACIFIC ISLANDS

In addition to the mähū of Hawai‘i, the Pacific Islands have many gender fluid traditions, including the fa‘afafine in Samoa, fakaleiti in Tonga, vaka sa lewa lewa in Fiji, rae rae in Tahiti, akava‘ine in the Cook Islands, and the whakawahine of New Zealand’s Māori people.

THE MIDDLE EAST

In the Middle East, male-to-female priestesses were known to have served Astarte, Dea Syria, Atargatis and Ishtar. Additional male-to-female individuals served Cybele, the embodiment of The Great Mother.

AFRICA

In Africa, intersexed deities and spiritual beliefs in gender transformation are recorded in Akan, Bobo, Chokwe, Dahomean, Dogon, Bambara, Etik, Handa, Hunde, Ibo, Jukun, Kimbundu, Konso, Kunama, Lamba, Luba, Lulua, Musho, Nuba, Ovimbundu, Rundi, Sakpota, Shona-Karonga, Venda, Vili-Kongo, and Zulu tribes. Some of this tradition survives in West Africa, as well as Brazilian and Haitian ceremonies that derive from West African religions.

ASIA

Hijra have been part of South Asia’s diverse cultures for thousands of years. They tend to suffer in the modern Indian caste system, something that “eunuchs” of all types are banding together to work to improve. Many early Indonesian societies had transgender figures in religious functions, including the basaja, from the island of Sulawesi. In ancient China, the shih-niang wore mixed-gender ceremonial clothing. In Okinawa, some shamans underwent winagu nati, a process of “becoming female.” In Korea, the mudang was a shaman or sorceress who was quite often male-to-female.

THE POWER OF HERITAGE

The Principal at Kumu Hina's school urges the students to take seriously their lessons on Hawaiian culture because, "We didn't get to sing [the Hawaiian national anthem] 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? What is the cost to society – colonizers as well as colonized - of the kind of forced assimilation that Principal Laara describes?

Hina explains that, "When American missionaries arrived in the 1800's, they were shocked and infuriated by practices [and traditions like the m̄hū] and did everything they could to abolish them. They condemned our hula and chant as immoral. They outlawed our language, and they imposed their religious strictures across our lands." Do you know of other similar instances of forced assimilation? How is suppression of indigenous culture tied to other forms of control; e.g., economic exploitation of resources and military control? Why is it important for people like Hina to reclaim and preserve their heritage instead of letting it go?

Ho'onani's mother thinks that the school's focus on Hawaiian culture gives students confidence. Why do you think that might be? What's the link between having your heritage affirmed and achieving success? How well is your culture acknowledged and respected in your school, workplace or community?

Hema says: "I understand we're living in America now, but I still like to get together with my Tongan buddies...That's just who I am. If Hina doesn't understand that yet, she doesn't really understand me." What are some of the important differences between the home cultures of Hema and Hina? How do these differences affect their relationship? Tonga, unlike Hawai'i, has never been politically colonized, but it is strongly religious. Does it seem from the film that Tongan culture is closest to that of Hawai'i, continental America, or a mixture?

What are the advantages and drawbacks of these different approaches to acknowledging people's home cultures:

- 1) assimilation (completely changing to the host culture);
- 2) acculturation (accommodating some aspects of the home culture);
- 3) culture-centric (like the school in the film)?

Can culture come into conflict with personal feelings or religious beliefs? Give an example from the film. Are there similar struggles in your community? What factors determine which point of view prevails?

Which cultural traditions are important in your home? Where do you learn about your family's culture – at home, school, or somewhere else?

EUROPE

In Europe, male-to-female priestesses served Artemis, Hecate and Diana. Early traditions thrived longest in Greece, and the mythology of the day incorporated tales of cross-dressing by Achilles, Heracles, Athena and Dionysus, as well as literal and metaphorical gender changes. Cupid was a dual god/dess of love, originally portrayed as intersex. The child of Hermes and Aphrodite, one of Cupid's variant names, provided the origin for the term "hermaphrodite."

NORTH AMERICA

In North America, Two-Spirit Natives are noted among tribal communities. Originally called "berdache," a name of largely insulting intent given by Europeans, Native culture adopted the term "Two-Spirit" as a blanket term -- though in reality, nearly every tribe had at least one unique name for Two-Spirit peoples. In Zapotec cultures of southern Mexico, a muxe is an assigned-male at birth who dresses and behaves in ways otherwise associated with the female gender; they may be seen as a third gender. Like their Two-Spirit sisters, the muxe are revered, not reviled.

SOUTH AMERICA

In South America, male-to-female priestesses have been found among the Araucanians and Mapuche (southern Chile and Argentina), although after oppressive Spanish contact, they were largely replaced by female priestesses. Some females in the Tupinamba tribe lived as men, hunted and went to war.



'OHANA (FAMILY)

'Ohana (family) is very important in Hawai'i, as in many parts of the world. The word 'ohana is rooted in the taro plant; okina'ohā is the shoot, and ana refers to regeneration or procreation. How does 'ohana nourish each of the characters in Kumu Hina? What are some differences and similarities between the Hawaiian concept of 'ohana and the understanding of family in your culture?

Tending the grave site of her grandmother, Hina says: "Most important to me is that what I do will reflect my love and respect for my family." Why is Hina so dedicated to her family? Do you have similar ties to your parents and grandparents? If you have children, what about their ties to you? What are some factors that affect family cohesion?

Ho'onani's mother, Jozie Kamai, says, "I really like what Kumu Hina is doing with the kids," but also tells her daughter "it's OK to be a tomboy, it's OK to dance with the boys, as long as you know you are a girl!" Does this seem like a contradiction? What are some of the different factors that might be influencing Jozie? How do you think she will ultimately resolve the issue?

On his way to work, Hema says: "The only thing that matters here (in America) is money. My salary is OK, but most of it goes back to Tonga, because now I support my entire family there." Why do you think Hema is so concerned about his relatives in Tonga? How does Hema's situation compare with other immigrants in the United States? What are some pros and cons, for both sides, of having relatives abroad supporting their families at home?

Hina calls her māhū friends on Kaua'i "sisters." In what ways are they her 'ohana? Are there people outside your immediate family who you consider 'ohana?

THE MEANING OF ALOHA

What was your understanding of aloha before you watched the film? After? How do the various uses of this word reflect the social, cultural and economic forces at play in Hawai'i?

Kumu Hina says that for her, the true meaning of aloha is "love, honor and respect." How does she express aloha to her students? Her husband? How do (or could) you express aloha in your daily life?

Ho'onani wants to dance as part of the boys' hula troupe. Do you think aloha means that girls should be allowed to do everything that boys do? Would it ever be acceptable to create a "separate but equal" solution in instances where girls want to participate in activities traditionally reserved for boys or vice versa?

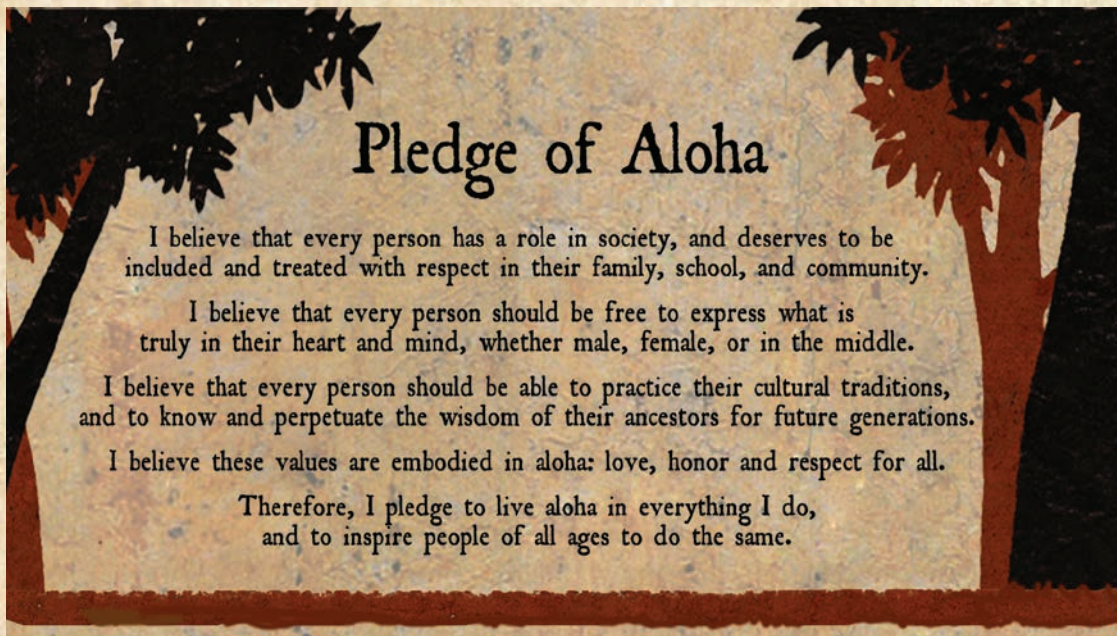
If Kumu Hina moved to your town, or became a teacher at your school, would she be treated with aloha? What could you do to make her feel welcome? What would you say to people that rejected her?

TRANSLATING KNOWLEDGE INTO ACTION

What is one lesson you learned from the film that you wish everyone in your family, 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?

As part of her work, Kumu Hina developed a “Pledge of Aloha” -- a promise to live and spread the principle of aloha: love, honor and respect for all, as far and wide as possible.

One way to help share Hina's message is to print a copy of the Pledge of Aloha (from the back of this guide) and hang it in your school, workplace, place of worship or home for people to see and sign. Or share the online pledge (<http://kumuhina.com/pledge-of-alo-ha>) with your social media networks and ask them to show their support by sharing it too, using the hashtag #PledgeofAloha.



Also, consider hosting a school, church, or neighborhood conversation to brainstorm ways to translate the concept of aloha into specific actions for your community. End the meeting by reviewing the full list of ideas. Invite participants to choose one or two of the actions that they commit to implementing in the coming week (or month). Check back at the next gathering and ask people to share what it was like to take the actions they chose.

Investigate your school district's or workplace's environment regarding the rights of all students or employees to be their true selves, using what you learned in the film as a resource. Offer your thoughts or recommendations on ways to make the environment more welcoming and accepting for all people. For background on how one specific example – the rights of transgender students – plays out in educational settings, you might look at: www.aclu.org/lgbt-rights/know-your-rights-trans-gender-people-and-law, www.transgenderlaw.org or www.campuspride.org/tpc/.

“A Place in the Middle” is a shorter, children's version of Kumu Hina, telling Ho’onani's story through her own voice and colorful animation. Ask your local school or your workplace to show this film as part of their curriculum or employee training program, or perhaps as a special event associated with the International Transgender Day of Remembrance (November 20), International Transgender Day of Visibility (March 31), Asian Pacific American Heritage Month (May), or Indigenous People's Day (aka ‘Columbus Day’). The film and accompanying educational materials are available through the official website, <http://APlaceintheMiddle.org>

NATIONAL LEARNING STANDARDS

You can use a screening of *Kumu Hina* 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.
 - SL1.1 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.

NCSS INQUIRY ARC (www.socialstudies.org/system/files/c3/C3-Framework-for-Social-Studies.pdf)

Dimension 1: Developing Questions and Planning Inquiries

D1.5.6-8. Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of views represented in the sources.

Dimension 2: Applying Disciplinary Concepts and Tools

D2.Civ.10.6-8. Explain the relevance of personal interests and perspectives, civic virtues, and democratic principles when people address issues and problems in government and civil society.

D2.Civ.13.6-8. Analyze the purposes, implementation, and consequences of public policies in multiple settings.

D2.Civ.14.6-8. Compare historical and contemporary means of changing societies, and promoting the common good.

D2.His.3.6-8. Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.

D2.His.4.6-8. Analyze multiple factors that influenced the perspectives of people during different historical eras.

Dimension 3: Evaluating Sources and Using Evidence

D3.4.6-8. Develop claims and counterclaims while pointing out the strengths and limitations of both.

Dimension 4: Communicating Conclusions and Taking Action

D4.1.6-8. Construct arguments using claims and evidence from multiple sources, while acknowledging the strengths and limitations of the arguments.

D4.2.6-8. Construct explanations using reasoning, correct sequence, examples, and details with relevant information and data, while acknowledging the strengths and weaknesses of the explanations.

D4.4.6-8. Critique arguments for credibility.

D4.6.6-8. Draw on multiple disciplinary lenses to analyze how a specific problem can manifest itself at local, regional, and global levels over time, identifying its characteristics and causes, and the challenges and opportunities faced by those trying to address the problem.

D4.7.6-8. Assess their individual and collective capacities to take action to address local, regional, and global problems, taking into account a range of possible levers of power, strategies, and potential outcomes.

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/> - 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 Launui 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.



ACKNOWLEDGEMENTS

DISCUSSION GUIDE

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Special Thanks: Bradford Kaiwi Lum, Hulumanu Foundation
 Elly Tepper, Kahua
 Adrienne van der Valk, Teaching Tolerance
 Tarah Flemming & Tracy Flynn, Welcoming Schools
 Kristen Lehner, PBS Learning Media
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Kumu Hina is 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.

SUPPORTERS

[Pacific Islanders in Communications](#)



[Independent Television Service](#)



[Hawai'i People's Fund](#)



[Ford Foundation](#)



PARTNERING ORGANIZATIONS

[Teaching Tolerance](#)



[Welcoming Schools](#)



[Gender Spectrum](#)



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.*

Kumu Hina is a powerful film about the struggle to maintain Pacific Islander culture and values within the Westernized society of modern day Hawai'i. It is told through the lens of Hina Wong-Kalu, an extraordinary native Hawaiian who is both a proud and confident mahu, or transgender woman, and an honored and respected kumu, or teacher and community leader. Over the course of a momentous year, Hina helps a young girl realize her dream of leading the school's all-male hula group, even as she struggles to find love and a committed relationship.

Use this guidebook along with the film to spark meaningful conversations on the intersections between culture, gender and identity. A powerful tool for community gatherings and for classes on various topics including Gender, Women's Studies, Ethnic and Cultural Studies, Sexuality, Health, and Film Studies.

"Kumu Hina has the courage to offer a portrait of life as it really is. A powerful and educational film that breathes with life."
- *Indiewire*

"A stunning eye-opener... The world Hina lives in, and by this I mean class as well as gender, is something that tourists never see. Here's your chance — and a colorful world it is."
- *Filmmaker Magazine*

"One of the most positive films about the trans experience I've ever seen."
- *Jennifer Finney Boylan, author & writer-in-residence, Barnard College*

"A film that enforces the strength and importance of people whose identities cannot be defined by Westernized, cookie-cutter standards."
- *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'i inuiākea School of Hawaiian Knowledge, University of Hawai'i at Mānoa*

"Kumu Hina is a beacon for our people."
- *Dr. Kamana'opono Crabbe, CEO Office of Hawaiian Affairs*