

A TEACHER'S GUIDE TO
TALKING STORY ABOUT LANGUAGE

*EXPLORING PIDGIN IN ENGLISH AND
SOCIAL STUDIES CLASSROOMS*

sls.hawaii.edu/Pidgin

[DRAFT]

Materials produced by members of Da Pidgin Coup and the Charlene J. Sato Center
for Pidgin, Creole, and Dialect Studies, University of Hawai'i at Manoa

These materials are to be used with two documentaries about Pidgin:

Ha Kam Wi Tawk Pidgin Yet?

produced in 2009 by Searider Productions, Waianae High School
available on youtube.com and teachertube.com (search title words plus ‘subtitled’)

Pidgin: The Voice of Hawai‘i

produced in 2009 by Marlene Booth, film instructor at the
University of Hawai‘i at Manoa

and the following website:

sls.hawaii.edu/Pidgin

THESE MATERIALS HELP TEACHERS TO MEET THE FOLLOWING HDOE STANDARDS AND BENCHMARKS

ENGLISH	SOCIAL STUDIES
<p>Standard 1: Conventions and Skills— Use knowledge of the conventions of language and texts to construct meaning for a range of literary and informational texts for a variety of purposes</p> <p>Benchmark <u>LA.AL.2.5</u> (American Literature) Differentiate the literary form (e.g., dime novel, political essay) and/or style (e.g., stream of consciousness, vernacular or colloquial language) of two or more selections of American literature</p> <p>Benchmark <u>LA.AL.2.6</u> (American Literature) Explain how a literary text is related to its historical context (e.g., Native American culture; colonial or revolutionary events) and literary context (e.g., characteristics of romanticism, transcendentalism, realism, naturalism, modernism, postmodernism)</p> <p>Standard 2: Literary Response and Analysis— Respond to literary texts from a range of stances: personal, interpretive, critical</p> <p>Benchmark <u>LA.WL.2.9</u> (World Literature) Evaluate how an author’s purpose and message are supported by his/her construction of text (e.g., chronological, in medias res, flashback, frame narrative, epistolary narrative) and use of literary devices (e.g., patterns of imagery or symbolism) in fiction</p>	<p>Standard 3 (9th grade) History: MODERN HAWAIIAN HISTORY-Understand important historical events in Modern Hawaiian History</p> <p><u>Benchmark SS.9MHH.3.5</u> Describe the political, social and economic effects of the plantation system on life in Hawaii, including ethnic tension, the evolution of Hawaii pidgin English, the school system, and the establishment of labor unions</p> <p><u>Benchmark SS.9MHH.3.9</u> Analyze significant contemporary issues that influence present day Hawaii, such as the Hawaiian Renaissance, the sovereignty movement, current land issues, and the influx of new immigrant groups</p> <p>Standard 3 (10th grade): History: UNITED STATES HISTORY-Understand important historical events during the 20th century</p> <p><u>Benchmark SS.10.3.24</u> Analyze the key factors, including legislation and acts of civil disobedience, that brought on the African American Civil Rights movement after World War II</p>

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Welcome Letter Fo Teachers

Dear Teacha,

Welcome to da world of Pidgin! Wedda you one native Pidgin speaka or one curious teacha of Pidgin speakaz, dis teacha'z guide, da website an all da adda stuff dat goes with it was put tuggedda fo you.

Why should you know 'bout Pidgin? Cuz das da language of so many students in Hawai'i. If you like connect wit da students in yo class, mo betta you know all about dea cultures and languages at home. If you like learn moa 'bout yo community, mo betta you learn 'bout Pidgin. Pidgin not only one language; ees da way plenny peepo in Hawai'i tink. Ees one vital form of expression.

I invite you fo learn as much as you can 'bout Pidgin. Leave all yo bad tinkin' 'bout Pidgin behind and you open up yourself to da magnificent world of Pidgin. I like make sure fo tank you for caring enough to take da time fo learn about Pidgin an is people. I hope you going use all these rich resources wit yo students. Only good tings going come from putting dis insai da school curriculum.

As you look over dese resources, I like fo yo to tink about Pidgin as one *elegant* language. Not in da high maka-maka kine sense, but in da scientific or mathematical sense. Da economy of words. Da efficiency in expression. Language so concise, so succinct, dat it's ingeniously simple. Dis is da gift of Pidgin. Da way of tinkin' da goes wit Pidgin, dat ees Pidgin, all da thoughts, da ideas, dey all are embodied by da language. That elegance of thinking, which strips away all da bushit, all da pretense of trying fo sound hybolic. While Pidgin might be prone to hyperbole, ees done in the simplest fashion, with da use of plenny hand gestures and da ubiquitous catch-all phrase dat can mean anyting – *da kine*.

Da kine. Da phrase dat can mean anything. *Eh, you can pick up da da kine, from da kine, for da da kine?* Da kine ees da phrase da helps Pidgin speakers to develop dea e.s.p. We get da understanding. Why? 'Cause us Pidgin speakaz hone our intuition an' communicate moa wit our intonation, our eyes, a nod, a look. Da connection is more gut, an less cerebral.

Pidgin's contribution is dat elegant way fo tink. Straight to da heart of da matter. No get all confused wit da distractions, da beeg words. Jus straight from da heart. Heart to heart witout all da complications.

Elegance in da Classroom

As a teacha, I found Pidgin is most at home in da math or science class. Why? 'Cause das when you realize dat wot da teacha like you fo do ees actually mo easy dan how da teacha or da book try explain. Get some people who can translate ideas into Pidgin. Dey can comprehend wot gotta do and den break um down into simple, digestible chunks, stripped of its unnecessary baggage. Da process of articulating a problem by getting to da heart of da matter ees a regala part of da tinkin'. Mo easy for figga out da answer when you can spock da real problem at da core.

When I was teaching sixth grade on Molokai, I used to talk standard American English. I can talk English good. I'm bilingual dat way – Pidgin and English. Da political climate at da time clearly

avored da use of English in schools. In fact, da govana, an our principal, wanted teachas and students fo only talk in standard American, “good” English.

We had a good principal at our school. She like fo walk da school, everyday, visit each classroom.

You know da connection - dat unspoken but undastood connection between Pidgin speakaz dat I wen already mention? Well, me an my students had dat unspoken undastanding. Da principal used to regularly stop in our class during math. We could hear da *clip-clop, clip-clop, clip-clop* of her high heels as she approached our portable classroom. That served as our signal to change da way dat we talked. We shifted our register. I would model my standard American English when our principal entered the room. My students followed suit and seemed to make a game out of mimicking da sophisticated sounding forms of the standard English that they heard on TV, in the movies, from the media, etc. We wouldn’t break character, our standard English-speaking characters, until the principal left the room. As soon as she exited, we’d slip back into Pidgin.

I remember being satisfied in knowing that my students could hone their code-switching skills in my classroom. I also recall that speaking in Pidgin – breaking down concepts like long division and converting fractions in Pidgin was an advantage I used as a teacha in helping my students fo understand math. When we practiced our example problems, talking through da problems in Pidgin always seemed to help make da explanations clearer. Pidgin is good dat way. Da elegance, da concise nature of da language, made it a perfect match in explaining mathematics.

Yeah, doze were da dayz. Speaking Pidgin wasn’t only valuable for providing clarity. It provided that heart connection. In da moments of talking an teaching in Pidgin, I rememba feeling dat affinity – dat heart connection dat I referred to earlier. In doze moments, I was one uncle. Somehow, kidz seem to be more open to learning from someone like dea favorite uncle, rather than a stranger; sometimes more receptive to a a message from dea favorite uncle, instead of da same exact message coming from their parents. Das da odda power of Pidgin - getting to be related, connected.

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HOW HISTORY AND LANGUAGE CONNECT: SETTING THE STAGE FOR PIDGIN

A TIMELINE

YEAR	Pre-Cook	1795-1819	1811	1820s
event	Hawaiian spoken in Kingdom	Kamehameha I is King of Hawai'i	Sandalwood agreements	Calvinist missionaries come to the islands
Social impact	Hawaiian language and culture remains intact	Sandalwood trade depleted	Wipes out the feudal system; <i>Ali'i</i> going into debt	Hawaiians forced to dig up sandalwood to pay tax debts and left the <i>ahu pua'a</i> system; moved to port areas and had contact with traders
Language impact	Ancient Hawaiians wrote in the form of petroglyphs, or <i>ki'i</i> ('image') <i>pōhaku</i> ('stone') approximately 500 AD; Hawaiian is the primary language of the kingdom, though dialect differences exist (Kaua'i was pronounced Tauai) but not on Hawai'i or Mau'i)	Monarchy rules and British porting. English jargon may have been used		High number of Hawaiians near ports leads to a very simplified 'foreigner talk' (simplified Hawaiian). Hawaiian becomes a written language and is medium of instruction Future impact: <i>Hawaiian is maintained and documented (see Renaissance 1970s)</i>
YEAR	1830s	1838	1841	1848
EVENT	Whalers arrive from New England	Cooke School established for children of Hawaiian chiefs	Punahou school established as a 'select' school for mission children	The Great Mahele
Social impact	Creates an economic base and contact with English; Hawaiians get involved in whaling industry; Introduction of western concepts of government	Later became Royal School	Establishes historical division on Oahu based on medium of instruction	People gain the right to own land; The king sold a lot of land to foreigners. Those who didn't get land were <i>maka'ainana</i> = "commoners"
Language impact	English becomes lingua franca for whaling industry and strongly influences the 'foreigner talk' used for trade and commerce around whaling	Children of royals were instructed in English, which set up a social division among children of ali'i and commoners; Future impact: <i>This ultimately eased communication with English-speaking people interested in business in Hawai'i</i>	Non-English speaking and non-white children not admitted to the school; Future impact: <i>Need for public schools that were affordable yet taught in English</i>	People need proof of where ancestors are from, which leads to contract language in Hawaiian. Literacy in Hawaiian is used as a means of claiming rights as Hawaiians

YEAR	1848-1855	1851	1850s-1860	1861-1865
event	California Gold Rush	First Chinese laborers brought to islands	Measles and whooping cough	Trade of beet sugar in the US South was blocked by the American Civil War
Social impact	Thousands of Chinese arrive in California to mine for gold, build railroads Future impact: Leads to Chinese Exclusion Act in 1882 on the mainland	Intermarriage results among Chinese male laborers and Hawaiian women, providing a language contact context	Kanaka Maoli population reduced to 70,000 by 1860	Increased demand for sugar led to a greater need for laborers leading to immigration from Japan in 1868
Language impact	Future impact: When Hawai'i becomes a US territory, the Chinese Exclusion Act applies; leads to high numbers of Japanese, Filipino, Korean immigrants who come to work plantations	Pidgin Hawaiian (PH) is used among Chinese laborers (who didn't understand one another's dialects); Chinese Pidgin English is brought from Canton with laborers and contributes to PH	Decreasing numbers of Hawaiians reduces viability of Hawaiian language instruction; English offered as medium of instruction to Hawaiians in 1853	Need for laborers on plantations leads to development of plantation system, which produces future need for more laborers
YEAR	1878-1880s	1875	1880s	1887
event	11,000 Portuguese arrive	Reciprocity Treaty	Anti-Chinese sentiment grows	Bayonet Constitution
Social impact	Portuguese families come to work on plantations; men often hired as <i>lunas</i> Portuguese demand English instruction (rather than Hawaiian) for their children	Americans invest in plantations after seeing promise of wealth in Hawai'i's agriculture; the USA takes claim of current Pearl Harbor area	Chinese Exclusion Act in USA passes in 1882; Plantations now 20% Chinese; In 1883, Kingdom of Hawai'i limits Chinese immigration; Japanese begin to arrive in high numbers	Militia forced Kalakaua to sign Constitution; Stripped the monarchy of its authority; Asians lost voting rights (not restored until annexation under 15 th Amendment)
Language impact	Combination of English, Chinese, Hawaiian, and Portuguese speakers creates conditions for Hawai'i Pidgin English to develop	<i>FI: Americans' economic power produced an economic basis for English and facilitated the overthrow of the Hawaiian monarchy</i>	The Japanese do not contribute to the early development of Pidgin Hawaiian, but they learn to use it and their children speak it	Only males with property who were literate in Hawaiian or English could vote <i>FI: Elite Hawaiians and haoles would decide the future of Hawai'i</i>

YEAR	1893	1896	1898	1899
event	Monarchy overthrown	Act 57 of the <i>Laws of Hawai'i</i> makes English the only recognized language for schooling	Hawai'i is annexed as a territory of the USA	James Dole arrives in Hawai'i, begins pineapple industry
Social impact	Political authority makes linguistic decisions	Hawaiian-speaking children are punished and even beaten for speaking Hawaiian at school	US Constitution applies to Hawai'i (including Chinese Exclusion Act of 1882)	Plantations expanded; Lanai used exclusively for pineapples; Dole cannery built at Iwilei in 1907
Language impact	Use of language as ways to control people to exert power, English becomes official language	Hawaiian language use declined dramatically despite its legal status <u>outside</u> of schools; the prestige of English and the <i>haole</i> ruling class led to major language shift	The dominant language of the US, English, becomes more significant to people living in Hawai'i	Plantations dominate economy and continue to be a rich source of language contact <i>FI: Children of plantation workers will be the ones to create Hawai'i Creole</i>
YEAR	1900-1910	1910	1910-1920s	1924
EVENT	77,000 Japanese immigrate to Hawai'i ; nearly 75,000 Japanese leave for mainland USA	<i>Yobiyose Jidai</i> ('big calling') era of Japanese immigration follows early restrictions on Japanese immigration under the 'Gentleman's Agreement' by President Roosevelt and Emperor Meiji	Second generation of Japanese, Portuguese, and Chinese children born in Hawai'i come together in public schools	US government passes Japanese Exclusion Act (Immigration Act of 1924), which applies to Hawai'i as a territory of the USA, which restricts Japanese immigration tremendously
Social impact	Japanese maintain their language and often avoid intermarriage	Approximately 20,000 picture brides from Japan and Korea come to Hawai'i to marry male laborers	various ethnic groups have many hours of contact per day	Anti-Japanese sentiment grows in Hawai'i among <i>haole</i> legislators, businessmen
Language impact	Japanese language is maintained; Japanese becomes an additional resource for Hawai'i Pidgin English that has developed on plantations	Japanese come to dominate population of Hawai'i; increase in birth rate produces generation of children who speak Hawai'i Pidgin as their dominant language <i>FI: stage is set for Hawai'i Pidgin to become Hawai'i Creole</i>	Children of Chinese-Hawaiian parents brought Hawai'i Pidgin to schools and Hawai'i Creole emerged through interactions with Portuguese, Chinese, and Japanese speaking children	Efforts to ban Japanese language schools in Hawai'i are made but overturned by Supreme Court; Japanese continues to flourish until WWII

YEAR	1924	1941	1947	1959
event	English standard schools established after <i>haole</i> parents complain about Pidgin spoken by local children – Lincoln Elementary is first site	Attack on Pearl Harbor; World War II begins	English standard schools end but enrolled students continue through graduation; last class graduates in 1960	Statehood
Social impact	Segregation in schools is based on ability to pass an English entrance exam; Children in regular public schools have less access to academic English	suspicion of Japanese Americans	Admiration of English and stigma given to Pidgin creates social division based on schooling	Encouraged people to travel and relocate to mainland USA; increased contact with English and increased stigma for (and pride in) ‘talking local’
Language impact	Pidgin is unfairly stigmatized and is spoken by majority of students in public schools where it is maintained due to segregationist school policies <i>FI: BOE attempts to ban Pidgin</i>	Japanese language banned; after WWII, Japanese language schools become ‘finishing schools’ more than ways of transmitting language/culture	<i>FI: Schooling becomes hotbed for discussions of Pidgin and English [linked to 1987]</i>	Increased exposure/vulnerability to English-only sentiments despite lack of national official language in USA
YEAR	1978	1987	1987	2005
EVENT	Hawai’i Constitutional Convention	Hawai’i Board of Education attempts to ban Pidgin at schools	Kahakua et al. vs. Hallgren, National Weather Service case heard in federal court	<i>Da Kine Dictionary</i> published by Bess Press (the entries were submitted by people in Hawai’i)
Social impact	Rights of Hawaiians recognized; growing attention to the civil rights of the Hawaiian people and local people in Hawai’i; local people develop strong sense of local pride	Support for Pidgin is shown far and wide as an attack on local people; BOE withdraws ban and weakens stance to one that encourages standard English at schools	Discrimination based on a local accent is upheld in court; non-local judge decides the case	Languages are often seen as more official when they have dictionaries, literatures, and written traditions
Language impact	Hawaiian is now an official language of the state; leads to Hawaiian language revitalization; Pidgin in literature seen in first Talk Story Festival (1978) and Bamboo Ridge Press (founded 1978), publisher of local literature	Teachers are able to use Pidgin as a resource in education; Public supports for Pidgin creates greater pride in the language, though importance of English as does not diminish	Precedent for failure to support language rights in Hawai’i is established	According to people’s dictionary submissions, modern Pidgin includes classic vocabulary (like <i>da kine</i>) but many Pidgin speakers include words such as <i>bite</i> (‘to copy’) and <i>chillax</i> (‘chill + relax’)

SECTION 1: LANGUAGE AWARENESS

Objective: All of the activities in Section 1 encourage students to reflect on language as a social force that is directly linked to our history, our culture, and our identities. Because many students have not considered Pidgin a ‘real’ language before, it is expected that they will, at first, resist the idea of seeing it as a legitimate language. However, through doing some of these language awareness activities, they should develop a deeper understanding of Pidgin and its role in Hawai‘i as a language for identification, exclusion, and connection.

LESSON 1: PIDGIN GRAMMAR QUIZ

Directions: Distribute the quiz below to groups of 2-4 students and ask them to work together to determine if each of the following sentences is acceptable in Pidgin or not. Note that the students are not supposed to be translating the sentences to English. If they feel a sentence is unacceptable, they have to correct it to acceptable Pidgin (not English!). The purpose of doing this assignment is for students to discover that Pidgin does have a grammar and to consider the implications of this.

Sentence provided (*) indicates problematic grammar	Correction (if relevant) and grammar point
1. *We wen seen dat movie already.	Changes: We wen see dat movie already. Pidgin <i>wen</i> acts as a past tense marker, making the past tense marking on <i>seen</i> ungrammatical
2. Da car red.	Changes: none Pidgin does not always require the ‘to be’ verb. Alternatives are possible, however, such as <i>Da car stay red</i> (which makes use of <i>stay</i> and indicates a change of state or comment about the speaker’s expectations) as well as <i>Red da car</i> (which follows Hawaiian syntax and may be considered a ‘deeper’ form of Pidgin)
3. *Joe not stay playing football.	Changes: Joe no stay playing football. <i>Not</i> cannot be used before the verb when it is preceded by <i>stay</i> ; <i>no</i> is used before <i>stay</i>
4. She stay eat da cake.	Changes: none Like all languages, Pidgin has variation. This sentence is acceptable, though some Pidgin speakers may debate what it means. For some, it can mean ‘She has eaten the cake,’ while others feel it means that ‘She is eating the cake.’ Some people may feel that <i>She stay eating da cake</i> is also acceptable. This would create the unambiguous meaning of ‘She is eating the cake.’
5. *Mary wen pau cooking da rice.	Changes: Mary wen pau cook da rice. <i>Wen</i> and <i>-ing</i> forms of verbs are not compatible since <i>wen</i> indicates a completed action and <i>-ing</i> marks ongoing action

PIDGIN QUIZ – Student Worksheet

Directions:

- 1) Read each sentence one at a time. Work with your group to decide if the sentence is an acceptable Pidgin sentence or not. Check OK or Not OK to indicate whether the sentence would be spoken by a Pidgin speaker.
- 2) If the sentence is Not OK, rewrite it so that it is acceptable.
- 3) What did you change? What is the grammatical difference between the problematic version and the acceptable version? Write down a brief explanation of the grammar point.

<p>1. We wen seen dat movie already.</p> <p style="text-align: center;">OK_____ Not OK_____</p>	<p>Changes:</p> <p>Grammar Point?:</p>
<p>2. Da car red.</p> <p style="text-align: center;">OK_____ Not OK_____</p>	<p>Changes:</p> <p>Grammar Point?:</p>
<p>3. Joe not stay playing football.</p> <p style="text-align: center;">OK_____ Not OK_____</p>	<p>Changes:</p> <p>Grammar Point?:</p>
<p>4. She stay eat da cake.</p> <p style="text-align: center;">OK_____ Not OK_____</p>	<p>Changes:</p> <p>Grammar Point?:</p>
<p>5. Mary wen pau cooking da rice.</p> <p style="text-align: center;">OK_____ Not OK_____</p>	<p>Changes:</p> <p>Grammar Point?:</p>

PIDGIN GRAMMAR IN COMPARISON WITH ENGLISH

	PIDGIN	ENGLISH
<u>Vocabulary</u> Sometimes people get confused when thinking about Pidgin as a language that's different from English because Pidgin and English vocabulary sometimes overlaps. However, there are some words that are distinctly Pidgin and some that are distinctly English. Sometimes the same word can have different meanings across the two languages.	<ul style="list-style-type: none"> get <i>You get one pen?</i> (Pidgin get refers to present tense states/facts) 	<ul style="list-style-type: none"> have <i>Do you have a pen?</i> (English have refers to present tense states/facts)
	<ul style="list-style-type: none"> choke <i>Get choke mango dis year.</i> 	<ul style="list-style-type: none"> lots/lot <i>There are a lot of mangoes this year.</i>
	<ul style="list-style-type: none"> grinds <i>Going get grinds?</i> 	<ul style="list-style-type: none"> food <i>Will there be food?</i> note: In Rhode Island, 'grinder' is used to refer to sub sandwiches
	<ul style="list-style-type: none"> try <i>Try call her.</i> Pidgin <i>try</i> = please 	<ul style="list-style-type: none"> try <i>Try to call her.</i> English <i>try</i> = make an attempt
<u>Grammar</u> Pidgin and English have different grammars, despite the fact that the words often sound similar. Therefore, what is grammatically correct in Pidgin may seem like incorrect English. People often feel 'Pidgin is broken English' because they are not aware of which structures are Pidgin and which are English.	<ul style="list-style-type: none"> past tense wen <i>I wen sleep good las' night.</i> 	<ul style="list-style-type: none"> past tense -ed or irregular verb past tense (often -t) <i>I slept well last night.</i>
	<ul style="list-style-type: none"> past tense negation <i>I neva eat yet.</i> <i>I neva see da guy.</i> note: some English speakers get confused when they hear Pidgin <i>neva</i> because they think it means 'not ever' 	<ul style="list-style-type: none"> past tense negation did/have + n't + verb <i>I haven't eaten yet.</i> <i>I didn't see the guy.</i> note: <i>never</i> in English can only mean that something has not ever happened
	<ul style="list-style-type: none"> the verb stay <i>I stay using om.</i> note: Linguists agree that <i>stay</i> likely comes from Portuguese <i>estar</i>, 'to be' 	<ul style="list-style-type: none"> am or is, but implying a continuing state <i>I am using it.</i>
<u>Pronunciation</u> Some words and phrases in Pidgin and English have different pronunciations which may lead to other difficulties because of being viewed as 'lazy speech'.	<ul style="list-style-type: none"> tink <i>Wot you tink?</i> 	<ul style="list-style-type: none"> think <i>What do you think?</i>
	<ul style="list-style-type: none"> lidat <i>No ack lidat.</i> 	<ul style="list-style-type: none"> like that <i>Don't be like that.</i>
	<ul style="list-style-type: none"> as or das <i>As how we do om.</i> 	<ul style="list-style-type: none"> that's <i>That's how we do it.</i>
<u>Interpersonal communication</u> Sometimes Pidgin speakers use different types of body language when compared to English speakers, which can lead to misunderstandings in the classroom.	<ul style="list-style-type: none"> Many Pidgin speakers look away frequently when talking in order to be polite to the other person. 	<ul style="list-style-type: none"> Many English speakers expect steady eye contact because, for them, it shows interest and respect.
	<ul style="list-style-type: none"> Many Pidgin speakers do not like to be singled out in the classroom and prefer to do things as a group, reflecting the <i>egalitarian</i> nature of the language. 	<ul style="list-style-type: none"> Many English speaking students and teachers think that knowledge is best displayed when individual students answer questions in front of the entire class.

LESSON 2: DIALECT, ACCENT, SLANG, and JARGON

and why Pidgin isn't any of these

Oftentimes, people think of Pidgin as a *dialect* of English, or they may even call it *slang* or a kind of *jargon*. Linguists have special uses for these terms, and it turns out that Pidgin is none of the above. However, like all languages, there are dialects and accents of Pidgin, Pidgin has slang, and people can use jargon in Pidgin.

- **dialect** Dialects are simply varieties of a language. Some dialects are comprehensible (for example, American and Australian English are both dialects, and Americans can normally understand Australians) – but others are not. In China, Cantonese and Mandarin are described as *dialects* of Chinese language, but Mandarin and Cantonese speakers cannot understand one another's languages. A common myth that exists is that some people have a dialect and others don't. The truth is that everyone who speaks a language also speaks a dialect. English speakers who live in Chicago, for example, speak the dialect of American English known as "Northern Cities dialect" while people who live in New Orleans speak the dialect of American English linguists have labeled "Delta South dialect." Sometimes dialects are not associated with a region, but are instead shared ways of speaking among certain ethnicities. For example, many African Americans speak African American English, a dialect that is remarkably similar among African Americans, whether they live in Atlanta, Los Angeles, or New York City.

Pidgin example: Oahu Pidgin is different from that of the Big Island or Kauai. For example, for past tense, *wen* is used on Oahu, as in "I wen eat" – but on Kauai, many people use *been* in place of *wen*, as in "I been eat."

- **accent** This word refers to the different ways of pronouncing the same language. For example, people who live in states like Georgia and Alabama are thought to have Southern accents. They may pronounce words differently from Californians (for example, not making any distinction between *pin* and *pen*). People can have different accents in Pidgin (a Filipino accent, a Big Island accent, a haole accent etc.)
- **jargon** Technical vocabulary used among a specific group. For example, football fans might say "The Giants' nickel defense sacked the Cowboys' quarterback in the shotgun formation with an all-out blitz."¹ People who don't know American football might not understand what this means.

Another example might be lawyer-ese. While someone might say "If it ain't broke, don't fix it," the lawyer might write this same idea as: "Insofar as manifestations of functional deficiencies are agreed by any and all concerned parties to be imperceivable, and are so stipulated, it is incumbent upon said heretofore mentioned parties to exercise the deferment of otherwise pertinent maintenance procedures."

- **slang** though difficult to define, *slang* refers to vocabulary that is usually seen as informal and which is frequently used among young people in casual situations. A hallmark of slang is that it is temporary and is replaced by new words after a certain period of time. In American English, slang words that are no longer common include:

¹ Example taken from p. 62 of Wortham, W. & Schilling-Estes (1999). *American English*. Malden, MA: Blackwell.

<i>cat</i> (1950s)	person, man
<i>betty</i> (1950s)	female
<i>groovy</i> (1970s)	cool, nice
<i>radical, rad</i> (1980s)	amazing, cool, exciting

Of course, languages also simply change over time as well, and these changes are not necessarily viewed as new slang entering or exiting the language. The English language changed a great deal when it began spreading around the world, and the result is that English in the USA is different from the English spoken in Britain and Australia. Consider the following differences in vocabulary use:

<u>American</u>	<u>British</u>	<u>Australian</u>
cookie	biscuit	bickie
shopping cart	trolley	trolley
pickup truck	truck	ute
18-wheeler	lorry	truck
mailbox	postbox	letterbox
thanks	cheers	ta

Activity 1

Like all languages, Pidgin has slang terms that have been phased out over time. New Pidgin slang includes words like *ampin* and *hamas*, for example. What are some other slang terms that you may use, but that you don't think your parents or other adults use?

Activity 2

Some slang words become part of the language and can become acceptable everyday words while other slang words fade away. Rate the following words on a scale of 1(the least slangy) to 3 (very slangy) and put a checkmark to show whether you would use the word in the following situations:

E N G L I S H	Word	slang rating	use with friends?	use with adults?	use in writing?
	chicken ('afraid')				
	zilch ('nothing')				
	awesome ('good')				
	flunk ('fail a class')				
	to suck ('to be disappointing')				
your own word:					

P I D G I N your own word:	ampin	slang rating	use with friends?	use with adults?	use in writing?
	hamas				

Activity 3: Language change

In the film *Ha Kam Wi Tawk Pidgin Yet?*, the teacher talks about how Pidgin has changed over time. He points out the word *hammajang* ('messed up') and explains that many younger people use the word *buss up* or *all buss up* now instead of *hammajang*.

Look at the following Pidgin words. Translate the word into English, then indicate whether your own use of each word, including whether you have ever heard of this word before:

Word and translation	heard it	use it
hammajang all messed up	✓	
kapakahi		
bocha		
zori		
kaukau		
bumbye		
garanz		
gassa gassa		
hemo		
jabone		
shibai		

LESSON 3: PIDGIN CAN!

What can you do in Pidgin?

Objective: To challenge stereotypes about what certain languages (and people) can do. To practice reflective, critical thinking about language by comparing stereotypes about Pidgin with actual experience.

Summary: Students will first brainstorm a list of things that they both CAN and NO CAN do if they speak Pidgin. Then, they will view the 20-minute documentary *Ha Kam Wi Tawk Pidgin Yet?*, noting the various activities that the people do using Pidgin. This will give them an opportunity to reflect on the differences between stereotypes and actual experience. They will also look at images on sls.hawaii.edu/Pidgin to see how written forms of Pidgin are used. They will then brainstorm more examples of Pidgin use outside of stereotypical contexts.

Activity 1

Divide students into pairs or small groups. Ask them to use a blank piece of paper to create two lists with the following headings on top:

If you tawk Pidgin, you no can

If you tawk Pidgin, you can

Students will likely come up with categories that treat Pidgin as a language which limits speakers' socio-economic mobility, and as a language that is to be used only for casual settings. This is to be expected. Once this task is completed, ask students to share their ideas, creating a master list on the board.

Activity 2

Tell students that they are now going to compare what they have asserted with a documentary on Pidgin that shows how people actually use Pidgin in real life. Show them *Ha Kam Wi Tawk Pidgin Yet?* (20 minutes). As they watch the film, ask them to write down any additional categories of activity that they see Pidgin being used for.

Note: *HKWTPY?* depicts people using Pidgin or talking about using Pidgin for the following:

- communicating with family
- talking about prom
- talking story
- talking to the governor
- working on cars
- teaching social studies
- hanging out with haoles
- learning social studies

3. To further expand these lists, ask students to look at the examples of Pidgin in public on the website sls.hawaii.edu/Pidgin. They should note the following additions:

- To endorse a politician (Mo bettah for mayor)
- To create a trustworthy business image (We don't just snake, we clean 'um)
- To be environmentally conscious (No be lolo)
- To announce one's ethnic identity (100% Hapa)
- To show pride in one's roots (Molokai mo bettah)
- To sell food (Broke da mouth; 2 new local grindz)
- To announce business hours (we stay close)
- To write a letter to the editor (Raining on our parade)

Extension Activity

Students can watch the segment of *Pidgin: The Voice of Hawai'i* in which Lee Tonouchi performs "No Can" (also available in *Living Pidgin*). They can devise their own slam poetry and perform it for the class.

LESSON 4: PIDGIN IN PUBLIC

Objective: The focus of this lesson is to reflect on the following question: *What functions does Pidgin have in the linguistic landscape of Hawai'i?* This question is important since many people do not appreciate Pidgin, and yet, they use this language to advertise their businesses, to advocate for politicians, and to show their pride as residents from particular islands in the State of Hawai'i. This lesson encourages students to consider this contradictory state of affairs and to make sense of the ways that people use their multilingual resources in Hawai'i.

Activity 1

With the students, examine the images posted at <http://sls.hawaii.edu/pidgin/pidginInPublic.php>

As a large group:

- 1) Identify the usage of Pidgin – what aspects of each sign is in Pidgin and in English?
- 2) Assess the usage of Pidgin – how does the choice of Pidgin or English add to the meaning of the sign? Is the Pidgin “authentic”?
- 3) Translate the sign into English only. What effect does this have on the tone of the message? How does it alter the presumed audience? And finally, how does it change the impact of the message?

Activity 2

Resource: “Raining on our parade” by Kalani Fukumoto (*Honolulu Weekly*, Dec 2-8, 2009) (see next page)

- 1) Read the letter to the editor by Kalani Fukumoto, which argues for appropriate use of state money that is currently in the state’s “rainy day fund.”
- 2) Discuss the main arguments that Fukumoto makes. What is he complaining about?
- 3) Think about language choice.
 - i. First, underline what you consider Pidgin in the first paragraph of the letter.
 - ii. Second, consider how switches from Pidgin to English (or vice versa) create particular meanings in the letter. What extra impact does switching between languages produce? Why not just use English or just Pidgin?

Wen Aloha Airlines went down, our government officials felt so badly, dey stey propose free medical coverage for all of these furloughed people, free counseling too. Real good-hearted officials we get. I remember all of the job fairs we had all of a sudden to get those people back to work. Eh, but still yet, our government officials still neva propose to raid da “rainy day” fund for any of these airline employees or any of the Mahalo Airline employees that Hawaiian and Aloha wen squash and put down. Remember dat? No “rainy day raid” for any of the Superferry people, too.

- 4) Rewrite the letter in English only. How does this change the power of Fukumoto’s argument? What was lost in the process?

Homework/Extended Activity:

Find uses of Pidgin in public similar to the ones on the website and consider what purpose they are serving. **Take a photo** of the Pidgin that you find and bring it to class. In small groups, explain why are they more appropriate in Pidgin than in English.

- 1) Consider the effect of translating your example of Pidgin in public to English only. What effect does this have on the tone of the message? How does it alter the presumed audience? And finally, how does it change the impact of the message?
 - 2) Send your photo to Da Pidgin Coup for inclusion on the Pidgin in Public site. Make sure your image is less than 5 MB.
-

Raining on our parade

Wen Aloha Airlines went down, our government officials felt so badly, dey stey propose free medical coverage for all of these furloughed people, free counseling too. Real good-hearted officials we get. I remember all the job fairs we had all of a sudden to get those people back to work. Eh, but still yet, our gvoernment officials still neva propose to raid da "rainy day" fund for any of these airline employees or any of the Mahalo Airline employees that Hawaiian and Aloha wen squash and put down. Rememba dat? No "rainy day raid" for any of the Superferry people, too.

But no can beat dis one. Wen government workers get da furlough from da government officials, you can really see da favatism by da government officials for da government workers. Dey like raid da "Rainy Day Fun" on behalf of all da kids.

I been work in construction for ova 30 years. I been "furloughed" so many times, no can count. Not only for two days a month but for two, four, six, 10 months at a time. Had to find work on da mainland, come back home work for a while and furlough again. Dat's construction. In the '80s was same like now: Real hard, we wen starve. Still, no "rainy day raid" for us

My neighbor was furloughed from October 2008 until two weeks ago. One year straight furlough, no "rainy day raid" for him. He jus had a baby boy wen he got his furlough. Wea dis rainy day fund for him? Don't forget all the homeless and needy too. Wea's da rainy day fund for da rest of us?! Stop using the kids, stop da favatism, discrimination and BS. Rainy day fund for all or rainy day fund for none!

*Kalani Fukumoto
Honolulu*

LESSON 5: DOING MATH IN PIDGIN

Objective: The purpose of this activity is to get students to realize that sometimes, we use certain languages for specific “domains” of our lives. We may use one language to talk to our families and another language for writing emails, for example. In this activity, students may struggle to ‘do math’ in Pidgin, as they have probably never tried this before. It will be important to link the task with a discussion about what activities they associate with Pidgin, English, and other languages (e.g., Samoan at church, Ilocano at home, Hawaiian for extracurricular activities, Japanese at work, Pidgin at work, etc.)

Directions: Divide students into two groups (or several small groups with each assigned to one task) and ask them to solve the following word problems. The word problems can be written on the board, provided verbally, or distributed to the students in written form.

If they are struggling, give them Clue #1 and then Clue #2. After they have solved the story, discuss how ‘thinking in Pidgin’ or ‘thinking in English’ was harder or easier for them. Also discuss the idea of ‘doing math in Pidgin’ – have they ever done math in Pidgin (or another language) before?

- You have three mongooses and three chickens on an island, but the island is sinking. You have a boat but you can only take two animals at a time in the boat. If the number of mongooses ever outnumber the number of chickens in any one place, the chickens will get eaten. How do you get all the mongooses and chickens to the other island?
 - Clue 1: Send a mongoose first.
 - Clue 2: The boat can never come back empty.
- Get three mongoose and three chicken on one island. Da island stay sinking so they gotta get to the odda island. They get one boat but the boat can only hold two animal one time. If get more mongoose than chicken, den da mongoose gon eat da chicken. How you gon get em all to da odda island?
 - Clue 1: Try send da mongoose first.
 - Clue 2: Da boat no can come back empty.

Discussion Questions

1. What was hard about doing the problem in Pidgin?
2. Are there different ways of thinking about numbers in Pidgin compared to English?
3. Are there certain things you do in life that you only do in Pidgin?
4. Are there certain things you do in life that you only do in English?

Section 2: LANGUAGE ARTS

LESSON 1: CLASSROOM DEBATES AND DISCUSSIONS

These activities are designed to warm students up to the following lessons involving Pidgin. Any of the lessons on language awareness in Section 1 can also serve this purpose, but these activities provide very simple and straightforward tasks that can be accomplished in a short amount of time.

DEBATES: For each debate, divide the students into two groups and then write the following sentences on the board. Each group must take a PRO or CON side and develop an argument with a set of points to present to the opposing side.

DEBATE 1: Is Pidgin a language? Why or why not?

DEBATE 2: “Everybody still tawk broken English.” True or not true?

DISCUSSION: In small groups, ask students to take on the following task:

Many people think Pidgin is a detriment to society. Come up with five ways that Pidgin benefits society.

LESSON 2: ORTHOGRAPHY AND PIDGIN

Many people wonder how they should write Pidgin. The truth is that there is no easy answer for this question. People who write in Pidgin also have different perspectives about this. One answer is that it really depends on the audience and the purpose of the writing. So, the jury is still out! Nevertheless, the fact that Pidgin does not currently have a single agreed-upon system is an interesting starting point for thinking more about language, representing speech in writing, and the politics of writing a language which many people think of only as a spoken language.

1. Warm Up Activity

Come up with ways to write the following words **with your own invented Pidgin writing system**:

- | | | |
|---------------|---------------|--------------|
| a. _____ reed | b. _____ 3 | _____ the |
| _____ red | _____ thing | _____ two |
| c. _____ like | d. _____ talk | e. _____ act |
| _____ lick | _____ take | _____ ate |

What considerations about language differences between Pidgin and English does this raise? What challenges did you face in figuring out how to write these words in Pidgin?

2. Translation Activity

Consider how you would write the following excerpt of Darrell Lum's story "No Pass Back" (Bamboo Ridge Press, 1990) in Pidgin. This exercise will make you consider how Pidgin and English are different in sound and grammar.

The next time, Alfred was absent so a Kindergarten kid started bothering me for a horsey back ride. 'Nah, nah,' I told him, 'I am the substitute for basketball game.' Then Benjamin came up to me and asked me if I wanted to play basketball for his side.

Now consider how Lum himself chose to represent this in Pidgin.

"Next time, Alfred was absent so one kinnigahden kid started fo bahdah me fo give him one horsey back ride. 'Nah, nah,' I went tell um, 'I stay substatute fo basketball.' Den Benjamin went come by me and ask me if I like play basketball fo his side."

What are the main differences between the English translation and Lum's original? See below for many of the answers:

<u>Pronunciation</u> 1. Kindergarten = kinnigahden <ul style="list-style-type: none"> Pidgin is 'r-less' at the ends of syllables or words Pidgin blends consonant clusters like 'nd' to the first sound ('nn') 2. bother = bahdah <ul style="list-style-type: none"> Pidgin is 'r-less' (see above) Some English speakers pronounce 'bother' with the vowel in 'law'; Pidgin uses the vowel in 'father' 3. then = den <ul style="list-style-type: none"> some English 'th' sounds are equal to 'd' in Pidgin 	<ul style="list-style-type: none"> <u>Grammar and vocabulary</u> 1. a = one <ul style="list-style-type: none"> Different article systems 2. started bothering = started fo bahdah <ul style="list-style-type: none"> Different gerunds (noun forms of verb) 3. I am the substitute = I stay substatute <ul style="list-style-type: none"> Stative verbs: Pidgin 'stay' can be used to describe states of being; 'to be' is used in English 4. came up to me = went come by me <ul style="list-style-type: none"> Past tense formation different use of prepositions 5. want = like <ul style="list-style-type: none"> different meanings of 'like'
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Activity 3. What is Pidgin anyways?

Let's look at the first part of the letter written by Kalani Fukumoto (Section 1, Activity 3)

Wen Aloha Airlines went down, our government officials felt so badly, dey stey propose free medical coverage for all of these furloughed people, free counseling too. Real good-hearted officials we get.

1. Is the first part of the first sentence in Pidgin (see below)? How can you tell?

Wen Aloha Airlines went down

2. Is the second part of the same sentence entirely in Pidgin? How can you tell?

our government officials felt so badly, dey stey propose free medical coverage for all of these furloughed people, free counseling too.

3. What might be some reasons for spelling words in a Pidgin way but retaining the grammar of English? (e.g., "Wen Aloha Airlines went down")

4. Why might some English words be mixed in with Pidgin? (e.g., dey stey propose free medical coverage for all of these people) [why not *dese*?]

4. Odo orthography. Other options for orthography include the Odo system, which was developed by Dr. Carol Odo in the 1970s at the University of Hawai'i. This system is usually considered much harder to read by Pidgin speakers. Try to read the following excerpt from Lee Tonouchi's "Pijin Wawrz" (from *Da Word*, Bamboo Ridge Press, p. 130):

De tawt hi waz wan a dem. Big Ben da bichreya. Hi wen plea ap hiz Loko rutz, bat hi wen put daun hiz kalchrol heritej. Æfta da riilekshenz awv 2022 hiz bainæriz wen go awl balistik æn hiz progræmin kam awl hæmajæng.

Discussion Question: *Can you think of a reason why making Pidgin look very different from English might be a good thing to do?*

The Odo Orthography

Note: Odo provides symbols for *basilectal* (a ‘heavy’ variety closer to the original language) and *acrolectal* (a ‘lighter’ variety heavily influenced by English) varieties of Pidgin.

Basilectal	Acrolectal		
Vowels		Examples	English Equivalents
i		hit, liv, mi	hit/heat, live/leave, me
	i	hit, liv, mi	hit, live, me
ei	ei	eij, leit	age, late
e	e	eapawt, mek	airport, make
æ (ae)	æ (ae)	æk, tærabol	act, terrible
a	a	leita, aloha	later, aloha
aw	aw	tawk, bawt	talk, bought
o	o	brok, oke	broke, okay
ou	ou	vout, gout	vote, goat
u	u	uji, luk	‘yucky’, look
ai	ai	ai, laik	I, like
au	au	au au, maut	‘bathe’, mouth
oi	oi	boi, ointment	boy, ointment
r	r	rt, wrd, prifr	earth, word, prefer
	ii	hiit, liiv	heat, leave
	uu	ruuki, shuu	rookie, shoe

Consonants		Examples	English Equivalents
p	p	pau, pepa	‘finish’, paper
t	t	tita, fait	‘sister’, fight
k	k	tek, joka	take, joker
b	b	bebe, raba	baby, robber/rubber
d	d	dawg, kad	dog, card
g	g	baga, hambag	bugger, humbug
h	h	hauzit, hæd	‘hello’, had
f	f	fani, æfta	funny, after
v	v	neva, hæv	never, have
Basilectal	Acrolectal		
s	s	samting, mas	something, must
z	z	izi, hauzit	easy, ‘hello’
ch	ch	chrai, bachi	try, ‘retribution’

sh	sh	shchrit, shuga	street, sugar
j	j	jraiv, baj	drive, barge
m	m	make, hemo	‘die’, ‘remove’
n	n	nais, entatein	nice, entertain
ng	ng	ring, bængk	ring, bank
r	r	krai, rabish	cry, rubbish
l	l	lolo, ple, pul	‘stupid’, play, pull
y	y	yæ, kyut	yeah, cute
w	w	kwik, wea	quick, where
D	D	kaDaoke, taDantaDan	karaoke, ‘acting stupid’
ts	ts	tsunami, shiatsu	tsunami, shiatsu
	th	thin, pæth	thin, path
	dh	dha, bridh	the, breathe
	zh	mezha, yuzhol	measure, usual
	hw	hwat, hwer	what, where
	`	Hawai`i, Nu`uanu	Hawai`i, Nu`uanu

ACTIVITY 5. For practice, try to write Lum’s excerpt using Odo:

“Next time, Alfred was absent so one kinnigahden kid started fo bahdah me fo give him one horsey back ride. ‘Nah, nah,’ I went tell um, ‘I stay substatute fo basketball.’ Den Benjamin went come by me and ask me if I like play basketball fo his side.”

LESSON 3: GRAMMAR AWARENESS

Objectives: To draw attention to the grammatical differences between Pidgin and English in an engaging way. Importantly, the goal is not to “eradicate” Pidgin and to only focus on English. Instead, students should recognize that their language is a rule-governed system, just like English. Grammar awareness can help students to keep their languages separate *when and if they feel they need to*. However, it is also important to recognize that many local people mix Pidgin and English together. This is a normal way of using language all over the world. Language mixing and codeswitching is found in literary work such as Chinua Achebe’s *Things Fall Apart* (Igbo and English), Alani Apio’s *Kāmau* (English and Pidgin), Lois-Ann Yamanaka’s *Wild Meat and the Bully Burgers* (Pidgin and English), Yen Mah’s *Falling Leaves* (Chinese and English), and Sandra Cisneros’s *House on Mango Street* (Spanish and English).

Activity 1: Is Pidgin shorter than English? (see answers at end of Lesson)

Many people say that Pidgin is ‘faster’ than English because it’s more direct and doesn’t involve as many words. Sometimes this is true, and other times it isn’t true. Ask students to translate the following sentences and then count how many words it takes to produce the same meaning. Which one is shorter? Students should be advised to note that contractions are not allowed in Pidgin, but they are often used in English.

Pidgin	how many words?	English	how many words?
We wen walk.	3		
		Sam doesn’t like loud music.	5
Akamai dat girl.	3		
I gon buy one dog.	5		
		They can’t come.	3
		Where are those three really big boats?	7
My braddah guys sleeping.	4		
		There’s a new building over there.	6

Now, work with the students to see if they can explain what the difference is for each of the paired sentences, and also what the grammar point for each one is. For example:

Pidgin “We wen walk.” is the equivalent to English “We walked.” English is shorter in this case. The grammar point that this raises is *past tense*. In Pidgin, past tense is formed by placing ‘wen’ before the verb. In English, past tense is formed by adding ‘-ed’ to the end of regular verbs (irregular verbs have different forms altogether, e.g. eat/ate; swim/swum). Hence, a major difference here is that the past tense comes before the verb for Pidgin and after for English.

Activity 2: Deductive Grammar

a) Articles: Pidgin and English have different ways of using articles, which are words like ‘the’ and ‘a, an’. Some languages don’t have any articles at all (e.g., Korean, Japanese), but Pidgin does use articles. Compare

each of the groups of sentences below to figure out how the articles are used differently and write the rule. The first one is provided for you.

Pidgin	English
I like buy da dog I wen see yesterday.	I want to buy the dog I saw yesterday.
I like buy one dog.	I want to buy a dog.
Rule: In Pidgin, 'da' is used to refer to something that we already know about (already specified). English 'the' is used the same way. Both Pidgin 'one' and English 'a' refer to something that is not specified or known.	
Da mongoose smart.	That mongoose is smart <u>or</u> Mongooses are smart.
Smart da mongoose.	That mongoose is smart <u>or</u> Mongooses are smart.
Mongoose smart.	Mongooses are smart.
<i>with these examples, students will likely notice that each Pidgin sentence can have slightly different meanings since word order creates different emphasis. However, English can only represent the same meanings in one way. The point here is to focus on the use of articles to express generalizations.</i>	
Keita gon buy one book.	Keita's going to buy a book.
Keita gon buy da book.	Keita's going to buy the book.
Keita's gon buy book.	Keita's going to buy books.
<i>here, students should notice that Pidgin 'book' and English 'books' without any articles refers to unknown or unspecified book(s). It is important to notice that 'buy one book' and 'buy book' in Pidgin mark the difference between a (single) book and plural books.</i>	

b) **Auxiliary verbs:** Pidgin and English both have auxiliary verbs, which act as linking verbs to main verbs. Here, students will match Pidgin auxiliaries to English ones, keeping in mind that the main verb would look different in English. Each item from the column on the right may be used more than once.

_____ What you stay eat?	a. has
_____ We stay eating.	b. was
_____ He wen stay eat.	c. have
_____ I stay buy da manapua already.	d. are
_____ He stay come one old man.	
_____ Da teacher pau teach all dis kine story.	

Answers:
d (are you eating)
d (are eating)
b (was eating)
c (have bought)
a (has become)
a (has taught)

c) **Negation:** Pidgin has four ways of doing negation. The following table presents Pidgin sentences in the affirmative, followed by negated versions. **The sentences marked with (*) are incorrect**, or ungrammatical sentences, in Pidgin. Use this information to come up with 4 rules for Pidgin negation. The sentences are written in Odo orthography, with English translations provided below.

affirmative	negative
<i>Da kæt it fish.</i> 'The cat eats fish.'	<i>Da kæt no it fish.</i> 'The cat doesn't eat fish.'
<i>Da gaiz wrking.</i> 'The guys are working.'	<i>*Da gaiz no wrking.</i> <i>Da gaiz nat wrking.</i> 'The guys aren't working.'
<i>Dei ste lisining.</i> 'They're listening.'	<i>' *Dei nat ste lisining.</i> <i>Dei no ste lisining.</i> 'They aren't listening.'
<i>Ai gon tel om.</i> 'I'll tell him.'	<i>Ai no gon tel om.</i> <i>Ai nat gon tel om.</i> 'I won't tell him.'
<i>Mai sista wan bas jraiva.</i> 'My sister is a bus driver.'	<i>Mai sista nat wan bas jraiva.</i> 'My sister isn't a bus driver.'
<i>I kæn du twenti pushap.</i> 'I can do twenty pushups.'	<i>I no kæn du twenti pushap.</i> 'I can't do twenty pushups.'
<i>Da buga braun.</i> 'The guy is brown.'	<i>Da buga nat braun.</i> 'The guy isn't brown.'
<i>Kærol hæftu wok.</i> 'Carol has to work.'	<i>Kærol no hæftu wok.</i> 'Carol doesn't have to work.'
<i>Yu sapostu du dæt.</i> 'You're supposed to do that.'	<i>Yu nat sapostu du dæt.</i> 'You're not supposed to do that.'
<i>Ai wen du om.</i> 'I did it.'	<i>*Ai no wen du om.</i> <i>Ai neva du om.</i> 'I didn't do it.'
<i>Gat kaukau in da haus.</i> 'There's food in the house.'	<i>*No gat kaukau in da haus.</i> <i>Nomo kaukau in da haus.</i> 'There isn't food in the house.'
<i>Nau wi gat ka.</i> 'Now we have a car.'	<i>*Nau wi no gat ka.</i> <i>Nau wi nomo ka.</i> 'Now we don't have a car.'

Rule 1) **No** _____

Rule 2) **Neva** marks negation on past tense in Pidgin.

Rule 3) **Nat (or no)** _____

Rule 4) **Nomo** _____

ANSWER KEY**Activity 1**

Pidgin	how many words?	English	how many words?
We wen walk.	3	We walked.	2
Sam no like loud kine music.	6	Sam doesn't like loud music.	5
Akamai dat girl.	3	That girl is smart.	4
I gon buy one dog.	5	I'm going to buy a dog.	6
Dey no can come.	4	They can't come.	3
Wea dose chri real big boat stay?	7	Where are those three really big boats?	7
My braddah guys sleeping.	4	My brothers are sleeping	4
Get one new building ova dea	6	There's a new building over there.	6

Activity 2c

The rules for negation are as follows:

- **No** is used before present tense verbs, including modal verbs like *can* ('no can swim') and present progressive marker *stay* ('she no stay running')
- Either **nat** or **no** can be used before the future tense marker *gon*
- **Neva** is used as past tense negation
- **Nomo** is used as a negative existential to mean 'there isn't' or as a negative possessive to mean 'don't/doesn't have'.

LESSON 4: THE GENRE OF AUTOBIOGRAPHICAL FICTION

Lee Tonouchi's *Da Word*

This lesson addresses:

Standard 2: Literary Response and Analysis— Respond to literary texts from a range of stances: personal, interpretive, critical

Benchmark LA.AL.2.5: Differentiate the literary form (e.g., dime novel, political essay) and/or style (e.g., stream of consciousness, vernacular or colloquial language) of two or more selections of American literature

Standard 3: Rhetoric—Use rhetorical devices to craft writing appropriate to audience and purpose

Benchmark LA.CW.3.9 Adapt writing for different audiences and purposes by including appropriate content and using appropriate language, style, tone, and structure

Objectives:

1. Introduce the language of fiction which makes use of dialects and Pidgin
2. Allow students to explore language choice in literature, specifically the use of Pidgin in autobiographical fiction
3. Give students the opportunity to write their own fiction making use of Pidgin
4. Promote Pidgin as a legitimate form of self-expression

Resources needed: Lee Tonouchi's *Da Word* (Bamboo Ridge Press, 2001)

Recommended resources: Maya Angelou's *I Know Why the Caged Bird Sings* (Random House, 1969)

I. Introduction: What is an autobiographical fiction?

- Brainstorm with the class about the definition of “autobiography”
 1. Write student ideas on the board/overhead projector
 2. Address dictionary definitions of “autobiography”
 - “the biography of a person narrated by himself or herself”

(Miriam-Webster)
 - “a book about a person's life, written by that person”

(Cambridge Dictionary)
- Students answer the “Pre-reading questions” individually and record answers
- Students share answers to “Pre-reading questions” in a whole-class discussion (while teacher records their answers on the board/overhead projector)
- As a class, go over “As you read” guidelines (below)
- Students read Lee Tonouchi's *Da word*
- Students answer the “Post-reading questions” (see below) individually and record answers
- Small group discussion: students discuss and compare answers to questions in small groups (3-4 students);
Optional: each group will divide the discussion responsibilities and decide who will fill each of the following roles:
 - Discussion Moderator: reviews the questions out loud and makes sure that everybody in the group has a turn to participate
 - Recorder: Writes down the main points of the discussions

- Presenter(s), can be done by two student who share the task: Present the main ideas from the discussion during the follow-up whole-class discussion

- Whole class discussion: students participate in a whole-class discussion

II. Pre-reading questions:

- Have you ever read anything written in Pidgin? If so, what kinds of things have you read in Pidgin? Were they easy or hard to understand? Why?
- What are some reasons that somebody would write a book in Pidgin?

III. As you read:

- Circle words or phrases that you do not understand
- Underline expressions or phrases that you often use or hear used
- Think about how the reading relates or does not relate to your own experiences

IV. Post-reading questions:

- Was the writing easy or difficult to read? Why?
- Why do you think the author chose to write the story in Pidgin?
- Why do you think the author wrote this story?
- Which of the author's ideas do you relate to? Why?
- Is this an example of an autobiography? Why or why not?

Follow-up Activity 1

Compare the use of Pidgin in Tonouchi's *Da Word* with the ways that Maya Angelou makes use of African American English in *I Know Why the Caged Bird Sings*. Both books qualify as 'autobiographical fiction,' but Angelou's largely employs AAE for dialogue while Tonouchi uses Pidgin as the narrator's voice and the dialogue. What explains these choices?

Other novels which could be explored for use of dialects and other languages include:

Darrell Lum's *Pass on No Pass Back* – Pidgin and English

Lisa Linn Kanae's *Islands Linked by Ocean* – Pidgin and English

Chinua Achebe's *Things Fall Apart* – Igbo and English

Sandra Cisneros's *House on Mango Street* – Spanish and English

Follow-up Activity 2: Student Autobiographical Fiction

- Homework assignment: Students write their own autobiographies. They may choose to use Pidgin or any other language that they feel is appropriate to tell their stories.
- In class: Peer feedback. Students swap and comment on one another's stories
- Revisions: Students make revisions to their autobiographies based on peer and teacher feedback
- Compilation: Final drafts of student autobiographies collected (and bound?) as a collective work, available in the school library

LESSON 5: MEDIA COMPREHENSION AND INTERPRETATION

Analysis of Pidgin representation in the mainstream media

This lesson addresses:

Benchmark LA.AL.3.4 Describe how the American media affects audiences with different cultural, social, or religious backgrounds and perspectives

Benchmark LA.AL.3.5 Evaluate the effectiveness and consequences of a wide variety of techniques of American media

Objectives:

1. Introduce film as a medium for representation of culture and social perspectives
2. Allow students to engage in critical analysis of media and research projects
3. Explore the perceptions and representations of Pidgin in mainstream media

Activity 1:

- Whole class brainstorming and discussion on how Hawai'i, and specifically Pidgin, is represented in media

Discussion start-up questions:

1. What kinds of TV shows, commercials, or movies have you seen about or set in Hawai'i?
 2. Was Pidgin used? How was it portrayed (negatively or positively)? Why do you think it was portrayed that way? What does it (try to) say about Hawai'i and Pidgin?
- Show clips from popular media in which (an interpretation) of Pidgin was used. For example, scenes from *50 First Dates*, *Blue Crush*, *Lilo and Stitch*, *North Shore*, *Honeymoon in Vegas*, and *Forgetting Sarah Marshall*.
 - In small groups (of 3 or 4 students per group), students discuss the above discussion questions
 - Students share the main points of their discussions with the whole class
 - Whole class brainstorming and discussion about local representations of Hawai'i and Pidgin vs. mainland representations (questions of authenticity may emerge here)

Activity 2 (follow-up):

- Students do research and bring in other representations of Hawai'i and its language (local or mainland) such as film clips, commercials, TV shows, advertisements, etc.
 - Students can explore the language used on *Picture Bride* (1996) and discuss how authentic this language is for the time it portrayed (1910s).
 - Students can explore the language used in *Fishbowl*, the film based on Lois-Ann Yamanaka's celebrated book *Wild Meat and the Bully Burgers*. The Pidgin in this film is meant to represent Hilo in the 1970s. Students can explore how different the Pidgin in this film is compared to the Pidgin spoken today.
- Students come up with discussion questions related to their findings and take turns leading class discussions
- In small groups, or as a whole class, students make a short video, written, or artistic rendition of their own ideas about Hawai'i and its languages (such as short films, commercials, or advertisements), perhaps to be broadcast on Olelo television station

Activity 3: Extension to literature

Compare media representations with use of Pidgin in James Michener's *Hawai'i* (1959) or in Paul Theroux's *Hotel Honolulu*. Both of these novels have been found to have 'inauthentic Pidgin' in them. For examples, see below:

Hawai'i (Michener 1959, p. 822)

original text	problems with Pidgin
<p>A man got energy for do four t'ings. Eat, work, surf, and make love. But at one time got stuff for only two. For me, surfin' and makin' love."</p> <p>"You ever get tired?" Kelly asked.</p> <p>"Surfin'? No. I gonna die on an incomin' wave. Wahines? Tell you da trufe, Kelly, sometime for about ten minutes after Moana Loa sail, I don' nevah wanna see da kine wahine no mo', but nex' day wen anudder ship blow anudder whistle, I'm strip for action."</p>	<p>A man ⇒ Da man</p> <p>got stuff ⇒ get stuff</p> <p>gonna ⇒ gon an ⇒ one</p> <p>don' nevah wanna see ⇒ no like see</p>

Hotel Honolulu (Theroux 2001: 13)

original text	problems with Pidgin
<p>"Eh, where were you yesterday?"</p> <p>"Eh, I was working. " "</p> <p>"I call you up talfone. "</p> <p>"I never hear. "</p> <p>"Eh, you never dere already. "</p> <p>"Assa madda you, brah? "</p>	<p>Eh, where you stay yesterday?</p> <p>I wen telephone you.</p> <p>Eh, you no stay.</p>

Discussion Questions

1. Why is it important for literature to have authentic Pidgin?
2. What are the consequences of inauthentic Pidgin in literature?
3. Should all authors (local or not) be able to use Pidgin in their writing? What issues does this raise?

LESSON 6: VOCABULARY AND CONCEPT DEVELOPMENT

Pidgin Vocabulary and English Vocabulary

Lesson Objectives:

1. Explore the connections between Pidgin vocabulary and English vocabulary
2. Practice identifying parts of speech
3. Explore the significance of context in language and vocabulary choice
4. Practice using thesauruses

Activity:

- Divide students into small groups (3 or 4 per group), preferably with at least one Pidgin speaker in each group
- Each group is given 10 words in Pidgin
- As a group, using dictionaries and thesauruses as resources, for each word, students come up with:
 1. a definition
 2. the part of speech
 3. an example sentence using the word
 4. an English word with the same or similar meaning
 5. the English word's definition and part of speech
 6. an example sentence using the English word

Example:

Word, part of speech, definition: **hybolics** – (noun) – fancy or highbrow language, sometimes used to refer to 'proper' English

Example sentence: *Professa Tang stay use hybolics, even wen class pau already.*

English equivalent: *no single word exists, but phrases like 'academic language' or 'highbrow language' might be used*

Example sentence: *Professor Tang uses academic language even after class.*

- Each group selects one (or more) of their words, definitions and example sentences to share with the class – either orally or written on the board/overhead projector
- Whole class or small group discussion about which contexts are most appropriate for which language use.
 - Discussion start-up questions:
 - When do you use Pidgin/English/other languages?
 - What are the advantages of speaking each language?
 - What are the disadvantages of speaking each language?

Follow-up Activities:

- Teacher collects and compiles words, definitions, and example sentences into a list to be distributed to the whole class
- Vocabulary Quiz on the Pidgin and English words

LESSON 7: Pidgin-English codeswitching in Alani Apio's *Kāmau*

Objectives:

- Explore and question the stereotypes and identities connected to Pidgin
- Practice critical thinking about what it means (socially, economically, politically, etc.) to use a certain language (in this case, Pidgin).
- Analyze language switching as a literary device that adds to the complexity of plot and characterization.

Materials: This activity centers on scenes 5-8 of the 1994 Kumu Kahua play, *Kāmau* by Alani Apio. This play, based in contemporary O'ahu explores themes of tourism, family, and cultural tradition and loss. In these particular scenes, characters switch between English, Pidgin, and Hawaiian to get different reactions and to demonstrate different relationships between characters.

Definition of codeswitching: (linguistic term) switching between more than one language, i.e., in a conversation.

General discussion questions (can adapt and specify to text and class):

- Based on the text, what cultures/beliefs/identities do the different languages represent? Do these ideas conflict with or complicate each other?
- When do characters switch languages and for what purposes?
- How do variables like audience and topic affect language choice?
- How do these literary examples connect with our own language experiences? Is this literature believable? Can we relate?

Follow-up activities:

- Have students write a short reaction to the examples of codeswitching in *PTVH* and/or *HKWTPY*.
- Do an in-class debate on the issue of codeswitching and Pidgin in Hawai'i.
Sample debate topic: Should people have to codeswitch between Pidgin and English in Hawai'i?
- Watch the YouTube performance of the spoken-word poem "Kaona," in which young poets Jamaica Osorio and Ittai Wong switch back and forth between English and Hawaiian, and read the interview with Jamaica Osorio on the creation of this piece. Write a short reaction about how codeswitching works in this poem:
Do you find the technique effective? Why/why not? What language choices are made in the poem and why? [interview and video can be found at <http://uhviceversa.wordpress.com/osoriokaona/>]

SECTION 3: SOCIAL STUDIES

LESSON 1: IMAGINING SOCIAL RELATIONS ON PLANTATIONS THE ORIGINS OF PIDGIN

Objectives: To use language as a lens for describing the political, social and economic effects of the plantation system on life in Hawai'i , including ethnic tension and the evolution of Hawaii Pidgin English, the school system, and the establishment of labor unions. For this task, students will be required to put themselves into the position of researching what life was like for a specific ethnic group in Hawai'i during the beginning of the plantation era.

ACTIVITY

1. Assign groups of students ethnic group identities. Consider the following as key ethnicities to assign (they appear in order of historical migration):

- Hawaiian
- Chinese
- Portuguese
- Japanese
- Caucasians from the United States
- Filipinos

2. Tell students that they need to learn about their assigned ethnicity in order to think about why a pidgin language began to develop on plantations. Emphasize that they need to think about the social relations among different ethnicities as a way to understand why a pidgin developed.

3. Distribute questions students must research. Encourage them to use the timeline on the sls.hawaii.edu/Pidgin website

- a. What were the main time periods that your group came?
- b. What other kinds of people (ethnicities) would your group have interacted with?
- c. Why would you have interacted with these groups? What kinds of social networks would this have led to?
- d. Where would your group have interacted with people from other ethnicities/language backgrounds? Think about adults, teenagers, and children.
- e. Why wouldn't your group have learned other group's languages?
- f. Think about how speakers would try to communicate by simplifying their language. What languages would they have tried to simplify? What languages might they have used as a common resource?

g. Why didn't Hawaiian become the shared common language?

h. Why did or didn't your group maintain your language over time? Is it still spoken today in Hawai'i? How do past social relations on plantations explain why or why not your group speaks their language in 21st century Hawai'i?

4. Have students report on what they have learned to the rest of the class.

Notes for the teacher: It's important to point out that Hawaiian was spoken to some degree by the Chinese immigrants who first came to Hawai'i, starting in the 1850s. Many Chinese men married Hawaiian women, and bilingual families were likely the outcome. It is likely that Chinese and Hawaiian people developed a Pidgin Hawaiian when Portuguese workers arrived in the 1870s. At that time, most Portuguese, haoles, and some Chinese learned a little Hawaiian, but they didn't fully acquire the language. Hence, a Pidgin Hawaiian language developed to allow for intercultural communication. Pidgins develop when there is a common language available to all the groups (such as Hawaiian or English), but the exposure to the common language is relatively limited.

Another important fact that explains why Hawaiian did not become the link language is that the population of native Hawaiians was reduced to a mere 70,000 by 1860 due to the measles and whooping cough, thus making it more difficult for others to have access to, and learn, the Hawaiian language. In addition, Hawaiians did not commonly work on plantations, preferring to live off the land instead.

The Reciprocity Treaty in 1875 had a big impact on the shift of Pidgin Hawaiian to Pidgin English. The greater free trade led to more English speaking Americans, and also to more English-medium schools. After the overthrow of the Hawaiian monarchy, English became the only official language for education, and schools became central in the development of the English-based Pidgin that eventually evolved into Hawai'i Creole. When Japanese children began to attend public schools in the 1880s, the need for a common language led most children to speak Pidgin English as their primary tongue. When the second generation of plantation workers were born, they developed this pidgin language into a fully-fledged creole, which is the language we (confusingly) refer to today as "Pidgin."

See Sakoda, Kent & Siegel, Jeff (2003) *Pidgin grammar: An introduction to the creole language of Hawai'i* (Bess Press) for more information

Additional Activity

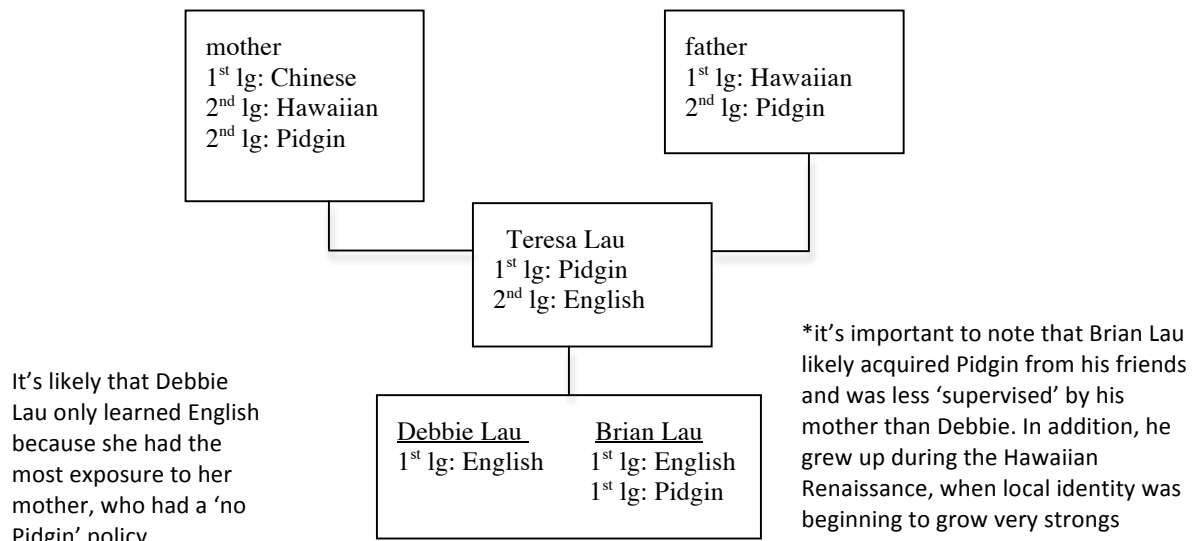
Watch portions of the film *Hawai'i's Last Queen* as a way to bridge students' understanding of why the Hawaiian language was not the medium of communication on plantations.

LESSON 2: PIDGIN ACROSS THE GENERATIONS

Objective: The goal of this lesson is to encourage students to connect language with historical and social change across time. To do so, they will examine the languages spoken by their own families and they will consider the historical and political reasons for language shift, loss, and maintenance.

Activity 1: Show the students the segment of *Pidgin: The Voice of Hawai'i* that features Teresa Lau's personal story. Ask them to keep track of Teresa's family tree of languages (including her parents and her children) and to listen for the reasons that explain the loss of language in her story. It will be helpful if the students can draw a diagram and fill in spaces in the diagram as they go. Ask the students to make sure not to forget Pidgin as one of the languages to pay attention to.

Notes for the teacher: In telling her story, we learn from Teresa Lau that her mother spoke Chinese and her father spoke Hawaiian as their first languages, and to communicate, they used Pidgin as a common language. Teresa grew up speaking Pidgin, but when she attended school, she was trained to 'correct' her Pidgin with English only. The result of this experience was that she forbade her children from speaking Pidgin at home since she viewed English as the primary language of socio-economic mobility. Her use of English was important to her because of her experiences with schooling, which was English-only. However, we see that Teresa has come to speak Pidgin again in her "old age", and we also see that some of her children are Pidgin and English speakers.



Activity 2: Ask the students to draw their own family trees which display their own linguistic histories, using the example of Teresa Lau's family tree. They may need to ask their family members about the languages that they spoke or speak, and why they may have lost them. The students also need to consider who spoke or speaks Pidgin, and why. Questions the students need to answer in this assignment are:

- 1) What are the past social, political, and historical factors that led their family members to learn, maintain or lose their languages?
- 2) What are the current social, political, and historical factors that will influence whether the student decides to learn, maintain, or lose her/his languages?

LESSON 3: LANGUAGE RIGHTS AS PART OF CIVIL RIGHTS

Objectives: This lesson connects civil rights issues in Hawai'i with those normally studied as part of Civil Rights such as *Brown v. Board of Education* and the Civil Rights Act of 1964. Students will come to understand language as an 'inalienable' right in the same vein as religion, race, gender, and national origin.

Activity:

- Watch the segment in **Pidgin: The Voice of Hawai'i (sls.hawaii.edu/Pidgin)** that covers the Kahakua et al. v. Hallgren case (1987), a Hawai'i Supreme Court case which involved local weathermen who experienced accent discrimination and did not get a promotion because they had a 'local accent'. Kahakua sued based on Title VII of the Civil Rights Act.
- Discuss the important facts of the case and tell students that they will prepare a mock trial for this event and divide the class into the 'plaintiff' and 'defendant' groups.
- Students will be required to research the following US Supreme Court Cases as part of their legal arguments and will use the concept of 'precedent' to make their cases
 - Plessy v. Ferguson (1896): 'separate but equal clause'
 - Brown v. Board of Education (1954): Plessy v. Ferguson overturned
 - Lau v. Nichols (1974): immigrant children must have equal access to education despite language differences
 - Ann Arbor v. Martin Luther King Elementary School (1979): African American children who speak Black English must be provided with equal access to education despite language differences
- Students will role play lawyers, weathermen, and experts who can testify on the merits of the case. The roles could be:
 - lawyers (plaintiff, defendant)
 - James Kahakua
 - Judge M. D. Crocker, visiting judge from Fresno
 - Dr. Charlene Sato, linguist
 - National Weather Service manager
- The preparation for the mock trial could include surveying the students in the class about their preferences for accents among newscasters/weathercasters and it could include research on local weathercasters that determines whether or not they have 'local accents'

Follow up activity/homework

Listen to a weather forecast on the local news. How does the accent used by the weathercaster compare to those described in the Kahakua et al. v. Hallgren case in the film, *Pidgin: The Voice of Hawai'i*? Why/why not? Why might it be important for local newspeople to 'sound local'?

Supplemental information on Civil Rights cases

Plessy v. Ferguson (1896)

A landmark U.S. Supreme Court decision in the jurisprudence of the United States, upholding the constitutionality of racial segregation even in public accommodations (particularly railroads), under the doctrine of "separate but equal". The decision was handed down by a vote of 7 to 1 (Justice David Josiah Brewer did not participate in the decision), with the majority opinion written by Justice Henry Billings Brown and the dissent written by Justice John Marshall Harlan. "Separate but equal" remained standard doctrine in U.S. law until its repudiation in the 1954 Supreme Court decision *Brown v. Board of Education*.

Brown v. Board of Education (1954)

A landmark decision of the United States Supreme Court that declared state laws establishing separate public schools for black and white students denied black children equal educational opportunities. The decision overturned earlier rulings going back to *Plessy v. Ferguson* in 1896. Handed down on May 17, 1954, the Warren Court's unanimous (9–0) decision stated that "separate educational facilities are inherently unequal." As a result, de jure racial segregation was ruled a violation of the Equal Protection Clause of the Fourteenth Amendment of the United States Constitution. This victory paved the way for integration and the civil rights movement.

The Bilingual Education Act (1968)

This was the first piece of United States federal legislation regarding minority language speakers. The bill was introduced in 1967 by Texas senator Ralph Yarborough. Its purpose was to provide school districts with federal funds to establish educational programs for students with limited English speaking ability. The bill was originally intended for Spanish-speaking students, but in 1968 merged into the all-encompassing Bilingual Education Act or Title VII of the Elementary and Secondary Education Act (ESEA). The act encouraged instruction in English and multicultural awareness in the wake of the Civil Rights movement although it did not require bilingual programs. The act also gave school districts the opportunity to provide bilingual education programs without violating segregation laws. The federal funding provided by this act to school districts was used for resources for educational programs, teacher training, development of materials and parent involvement projects. In 1969, \$7.5 million was approved for spending on bilingual education programs. Successful programs were guaranteed federal funding for five years.

Lau v. Nichols (1974)

A civil rights case that was brought by Chinese American students living in San Francisco, California who had limited English proficiency. The students claimed that they were not receiving special help in school due to their inability to speak English, help which they argued they were entitled to under Title VI of the Civil Rights Act of 1964 because of its ban on educational discrimination on the basis of national origin. Finding that the lack of linguistically-appropriate accommodations (e.g. educational services in Chinese effectively denied the Chinese students equal educational opportunities on the basis of their ethnicity,) the U.S. Supreme Court in 1974 ruled in favor of the students, thus expanding the rights of limited English proficient students around the nation. Among other things, *Lau* reflects the now-widely accepted view that one's language is so closely intertwined with one's national origin (the country someone or her ancestors came from) that language-based discrimination is effectively a proxy for national origin discrimination. *Lau* remains an important decision on the fourteenth amendment, and is frequently relied upon as authority in many cases.

Ann Arbor School District v. Martin Luther King Elementary School (1979)

This case was decided on July 12, 1979 by Judge Charles W. Joiner on the United States District Court for the Eastern District of Michigan. The suit was brought on behalf of black students at the school who spoke nonstandard English, claiming that the school district was not taking the language background of these students into account in their instruction. The court ruled that there was a possible relationship between the students' low reading scores and the failure of the school to take into account the home language of the children. The judge ordered the school district to find a way to identify Black English speakers in the schools and to "use that knowledge in teaching such students how to read standard English". The case is considered to have established an important precedent in the education of African American students who are Black English speakers.

LESSON 4: RESISTANT HISTORIES, LANGUAGE, AND MUSIC: “HAWAII ‘78” AND ISRAEL KAMAKAWIWO‘OLE

Materials: Recording of Hawai‘i ‘78 (by Iz and Pearl Jam), Lyrics



ACTIVITY 1. Analyzing Music in Performance and Audience

Objectives: practice rhetorically analyzing multimedia texts, critically think about how performances and language use can create different meanings for different audiences

Preparation:

- explanation of various musical terms and brainstorming of general effects on audience (examples: fast vs slow tempo, repetition of lyrics, etc.)
- brief background info on Iz and Pearl Jam performances of “Hawaii ‘78.” Option: You could assign this to a few students to research and present to the class.

TASK: After listening to each version, have students describe the differences, focusing on (1) musicality and (2) language. It would be helpful to consider lyrics, pronunciation, instrumentation, repetition, structure, tone, tempo, etc. This could happen in the form of a chart to fill out.

Sample Discussion Questions:

Who is “crying” according to the lyrics? Does this differ in each version?

Who do you think is the intended audience for each song? Is there more than one audience? Give reasons to back up your claim.

What are the effects of all these differences? Do you have a different reaction to each song? Explain.

Would you call any language use in either version “Pidgin”? Why/why not? If yes, what are the effects of using Pidgin on an audience (and also, what kind of audience)?

Activity 2. Filling in the History

Objectives: practice researching Hawaiian history, prepare oral presentation, practice communicating and sharing knowledge, working in collaborative groups. Learn and teach each other pieces of Hawaiian history, with focus on land and Native Hawaiian culture

Prep (optional): Activity 1 “Analyzing Music in Performance and Audience” OR brief background info on Iz’s performance of “Hawaii ‘78”

Exercise: After listening to song, split class up into groups and assign each of group a short research topic connected to the song. They are to present their findings to the class—10 min, with visuals.

Suggested topics (and helpful resources):

- Short bio of Iz (*Buckaloose* by Sam Kong, *Facing Future* by Dan Kois)
- History of state motto (*History of the Hawaiian Kingdom* by Ralph Kuykendall)
- cultural significance of ‘āina (*‘Ōlelo No‘eau* edited by Mary Kawena Pukui, *Native Lands, Foreign Desires* by Lilikalā Kame‘eleihiwa, *From a Native Daughter* by Haunani-Kay Trask,)
- Hawaiian Renaissance in 1970s (*Hawaiian Music and Musicians* edited by George Kanahale, *Ho‘i Ho‘i Hou* edited by Rodney Morales)
- Significant events when song was re-released in 90s (*Act of War* documentaries)
 - Māhele (*Native Lands, Foreign Desires* by Lilikalā Kame‘eleihiwa)
 - Hawaiian Homes, blood quantum (*Hawaiian Blood* by J. Kehaulani Kauanui)
 - Current Land Trusts—Bishop Estate, etc.

Activity 3. Collective Histories

Objectives: connect personal experiences with larger histories, engage with current events, empower students as writers and recorders of history (instead of just readers), share student work with larger communities

Prep (optional): Activities 1 and/or 2 or brief background on Iz’s performance of “Hawaii ‘78”

Prep: Have students watch 3 to 5 personal collage versions of “Hawaii ‘78” on YouTube. Write down the images they see. Discuss as a class and come up with common themes. Did the images fit the song?

Exercise: Class project: “Hawaii 2010” art piece (an update/reinterpretation of the song)

- Have each student bring in a recent image that fits the theme of the song. The images can be from newspapers or other sources, they can refer to larger current events, but they also can be personal stories and pictures that students take themselves.
- Have each student write 1-2 paragraphs explaining their image and its relevance to the song and idea of Hawaii 2010. As a class discuss the role of Pidgin in these small stories. Does Pidgin connect with the themes of resistance and personal/alternate histories? Would Pidgin be an appropriate or preferable language to use in telling these stories? Why or why not?
- Have each student mount their picture with their explanation in back. As the class, collage the pictures together on a large posterboard so that they can be flipped over and the explanation can be read.
- This artwork can be displayed for a short time in a school hallway along with a recording of “Hawaii ‘78” that plays while people look at the pictures, or in a larger school or community venue

LESSON 5: THE REPRESENTATION OF HAWAI'I PIDGIN ENGLISH HULA, HAPA HAOLE MUSIC, AND HUMOR

Objectives:

- Explore common stereotypes about Pidgin, particularly the expectation that Pidgin is funny
 - Practice critical thinking about the use of rhetorical strategies like humor. Interrogate humor's seeming innocuousness and think about more damaging and serious consequences (e.g., the use of humor in racism).
 - Question the boundaries between jokes and "real life" with examples of humor in current events.
 - Learn more about how languages work through practicing translations. Explore the idea of how Pidgin has changed over time.
 - Learn more about the history of the cultural and economic relationship between Hawai'i and the U.S. by interacting with popular cultural texts like songs, sheet music cover art, and TV shows.
-

Activity 1: Pidgin English Hula

Historical context for the music in these lesson plans: Hawaiian music and images have played a crucial role in creating the idea of Hawai'i as a wondrous paradise. During America's "Hawaii Craze" of the early 1900s, recorded Hawaiian music, via song sheets and the new technologies of records and radio, emerged as a hot new commodity madly produced by musicians both on the continental U.S. and in Hawai'i.

Hapa-haole music—"half-foreign" music that mixed American jazz rhythms and Hawaiian instrumentation with English and Hawaiian language—established itself as a major "promotional tool" for Hawai'i's growing tourism industry. Through these exotic songs (and images, i.e., record cover art), Hawai'i became romantically and nostalgically characterized as a place of grass shacks, lovely hula maidens, and white sandy beaches.

Commonly known today as "Waikiki music" or "tourist music," hapa-haole music has largely fallen out of favor, especially among Hawai'i locals, and been critiqued and dismissed for its propagation of denigrating stereotypes. However, a few strong supporters remain vocal about the value of hapa-haole music [for an example of this, see the *Honolulu Weekly* article on the Annual Hapa-Haole Music and Film Festival put on by Kumu Hula Vicky Holt Takamine. <http://www.honoluluweekly.com/archives/coverstory%202003/08-13-03%20Hapa/08-13-03%20Hapa.html>]

In honor of this complexity, these lesson plans aim to both explore and critique the stereotypes within hapa-haole music without dismissing them entirely.

Warm up:

Assign a few students to research Charles E. King and Hilo Hattie. Have them write a short biography to share with the class.

Activity:

Break class up into groups and give each group the lyrics to "Pidgin English Hula," a hapa-haole song popular in the 1930s (copyrighted in 1934 by composer Charles E. King) and still popular today (e.g., Makaha Sons recorded this song on *Heke Wale Nō*). Have each group translate the song into (1) modern Pidgin and (2) English. Compare translations as a class.

*Lyrics can be found on the online song database: www.huapala.org

Sample discussion questions: Did you find this song funny? Why/why not? Who would find this song funny and why? Did the humor translate into modern Pidgin and English? What are some differences in this example of Pidgin from 1934 and the way we know Pidgin today? What are some differences in our translations? What was your experience trying to translate this text?

Follow-up activity: Have students listen to the Alvin and the Chipmunks rendition of “Pidgin English Hula” (from *Around the World with the Chipmunks*) that can be found at <http://www.youtube.com/watch?v=dlkQaKbmTOo>

Ask the students to do a freewrite response to this version of the song and share responses with class. What was funny about this song? What kind of audience would find those things funny? Is there anything potentially offensive about this version? What kind of audience might have a problem with this version?

Pidgin English Hula

Words & music by Charles E. King (Lyrics from http://www.huapala.org/Pidgin_English_Hula.htm)

Honolulu pretty girl stop
Too muchee guru looking
Number one sweet
Naughty eyes make, oh, oh,
Oh, oh

You bet I know
You no got chance
‘Nother fella she sweetheart
But today pilikia got
She too much huhu for him

Chorus:

Ah sa mala you last night?
You no come see mama
I t'ink so you no likee me no more
You too muchee like 'nother girl
'Nother fella likee me too
He number one guru look
He too much aloha
Ha ha ha ha
Ha ha ha ha auwe
Ha ha ha ha

Ha ha ha ha auwe, auwe
This funny kine fella
He think this girl no got brain
She too smart, yes
I tell you true, she smart,
Too smart
He feel sick inside
Yes, but what the use
Too late now, she mad like ----,
He go down the knee he like forgive
You know what she been tell him?

Chorus:

I no likee you no more
You no more come my place
Bumby this new one girl you forget
She no allee samee me
Sure I know you going pupule
You pupule loa for me
Your number one sweetheart
Ha ha ha ha
Ha ha ha ha auwe
Ha ha ha ha
Ha ha ha ha auwe, auwe

Source: King's Hawaiian Melodies - Copyright 1934, 43 Charles E. King, 1984 Criterion Music Corp

Teacher's guide: Glossary of selected terms for “Pidgin English Hula”

Ah sa ma la: Pidgin pronunciation for “What’s the matter [with you]”

Auwe: Hawaiian expression that means “Oh no” or “How terrible” or “Alas”

“Been tell”: Been is used in Pidgin grammar as a past-tense marker. “Been tell” would likely be “told.”

Bumbye: Pidgin word meaning eventually/later. Another meaning is along the lines of “this will result in,” e.g.—
“don’t play rough bumbye you get hurt” would mean “don’t play rough because then you might get hurt.”

Funny kine: Kine is a popular word in Pidgin that can mean lots of different things, but in this case it translates as “funny kind of fellow”

Guru: good

The r-sound suggests the speaker’s first language is Chinese or Japanese. The spelling of “likee” (like), “muchee” (much), “allee” (all) and “samee” (same) also point to an Asian identity, or the composer’s play with this stereotype.

Huhu: Hawaiian for angry or upset.

Number one: Pidgin for “the best” or “favorite”

Pilikia: Hawaiian for trouble. Often used in hapa-haole songs to describe a woman.

Pupule loa: Hawaiian words, literally “very crazy.” Perhaps a Pidgin grammar.

She no allee samee me: Pidgin for “she’s not the same as I am”

You no come see mama: In Pidgin grammar, “no” can mean “didn’t” or “don’t.”

Activity 2: Hapa-haole music, blackface, and racism in popular culture

Note: This lesson plan attempts to contextualize racialized bodies in Hawai’i music with a larger U.S. blackface tradition. Unfortunately, this musical connection is just one small instance of the many historical connections between blackface racist images and Native Hawaiian people, as touched upon by sites like <http://library.kcc.hawaii.edu/~soma/cartoons/>.

1) Have students explore the images of Hawaiian sheet music archived at <http://www.hulapages.com/>. Ask them to look for trends within these art pieces.

Sample discussion questions:

- What kinds of images keep reappearing? At what points in history are certain images more popular than others? Why?
- What kind of Hawai’i do these pictures ask their viewers to imagine? Describe the people who would populate this Hawai’i?
- What kind of effects might these images have on different audiences (think of gender, age, location, ethnicity, etc.)

2) Do a presentation (or have students do a short, researched presentation) on the U.S. tradition of blackface and minstrel shows, focusing in particular on the 1910s, ‘20s, and ‘30s.

Helpful resources on blackface:

<http://black-face.com/>

<http://en.wikipedia.org/wiki/Blackface>

http://www.pbs.org/wgbh/amex/foster/sfeature/sf_minstrelsy.html

<http://www.npr.org/templates/story/story.php?storyId=1919122>

Divide class into groups and have students look at the African-American archetypes on <http://black-face.com>. Ask them to come up with Hawaiian archetypes based on their exploration of the hapa-haole sheet music image archive. Like the blackface website, each archetype should have a brief description and an example of an image. Have groups share their archetypes with the class and discuss the differences and similarities between the African-American and Hawaiian racial stereotypes they’ve identified. How might these stereotypes and images impact the way these groups of people were treated?

Follow-up activity: Can we imagine spaces of resistance to these stereotypes within hapa-haole and blackface traditions?

Give students the lyrics to “OH, HOW SHE COULD YACKI HACKI WICKI WACKI WOO,” [song written and published by Tin Pan Alley in 1916, lyrics at <http://www.squareone.org/Hapa/o5.html>]

and “Malihini Mele,” [a song written and published by R. Alex Anderson in 1934 and meant to make fun of hapa-haole music stereotypes, lyrics at <http://www.squareone.org/Hapa/m26.html>]. Ask students to compare and contrast the way humor and language are used in each song lyric.

Helpful resources on hapa-haole music:

Hawaiian song lyrics: <http://www.huapala.org>

hapa-haole song site: <http://www.squareone.org/Hapa/>

song sheet image archive: <http://www.hulapages.com>

published Hawaiian songbook index: http://www.useapencil.org/aks/songs_search.php

weekly radio show: <http://www.territorialairwaves.com>

Hawaiian Music and Musicians, edited by George Kanahale

Strains of Change: The Impact of Tourism on Hawaiian Music, by Elizabeth Tatar

Hilo Hattie: A Legend in Our Time, by Millie Singletary

Hula Blues, by Gurre Ploner Noble

Other Hawai'i songs that use Pidgin:

Princess Pupule

Manuela Boy

Mr. Sun Cho Lee

Kanakanui Hotel

Island Style (John Cruz)

12 Days of Christmas, Hawaiian style

Sweet Okole

Who's the lolo who stole my pakalolo

Pi'i Mai Ka Nalu (Hawaiian Style Band version)

songs by Sudden Rush

ACTIVITY 3: Local humor and mainland representations of Hawai'i

Warm up: Ask students to bring in an example of Pidgin being used humorously (for example, comic strips, movie reference, commercials (TV or radio), websites, news articles, TV shows, etc.). Ask them to describe the example, explain what was funny (or supposed to be funny) about it, and identify the intended audience for their example. Discuss "local humor".

Watch the documentaries *HKWTPY?* and/or *PTVH*. Talk about how the issue of "Pidgin and humor" is presented in these films.

Activity: Instruct students to watch the *Saturday Night Live* skit titled "Hawaiian Hotel" and hosted by Dwayne "The Rock" Johnson (aired March, 2009). This skit can be found online, for example:

<http://www.hulu.com/watch/61234/saturday-night-live-hawaiian-hotel>

Discussion questions:

- Was there anything funny about this skit? Why/why not?
- What were the target audiences for these jokes?
- How was language used for humor? Were there any examples of "local humor"?

Read the *Honolulu Star-Bulletin* article about this SNL skit that discusses Lt. Duke Aiona's opposition to the skit's characterization of tourism in Hawai'i.

http://www.starbulletin.com/news/20090314_aiona_to_protest_snl_hawaii_skit.html

Discussion questions:

- There were many different viewpoints expressed in the article about this particular skit. Who did you agree with and why?
- Does humor have effects and consequences in the "real world"? How is humor used to talk about problems? How can humor cause problems? How can humor solve problems? Has your definition of "local humor" changed?