

DISCUSSION GUIDE

NĀ KAMALEI: MEN OF HULA A film by Lisette Marie Flanary



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INTRODUCTION

This guide provides information and ideas to assist educators on how to use NĀ KAMALEI: MEN OF HULA to engage in discussion with teenagers and adults on a variety of topics relating to the documentary. The guide approaches the documentary in three ways. First, it provides background information about NĀ KAMALEI and its story. Second, it offers suggestions on how to “watch” and “read” documentaries by discussing film techniques that shape the viewing experience. Third, the guide lists topics and questions to help discuss the documentary’s subject matter from a variety of perspectives.

While the goal of the guide is to introduce viewers to the critical issues raised in and by NĀ KAMALEI, it also means to take viewers away from their comfort zone, from what is familiar, to a place that may feel foreign and uncomfortable. This exploration of difference is the defining characteristic and strength of the documentary tradition. Unlike fictional films, documentaries capture the *reality* of other lives and by doing so, viewers are required to find meaning in the similarities and differences between their lives and those seen on screen. As such, documentaries are potent vehicles for expanding our worldview; they ask us to reflect on the cultural values that guide our way. NĀ KAMALEI is an important contribution to this legacy and we hope you will find this guide helpful.

Konrad Ng, Ph.D
Guide Author

Biography

Konrad Ng received his Ph.D from the University of Hawai'i at Mānoa where he also teaches courses in film theory and cultural criticism at the Academy for Creative Media (<http://www.hawaii.edu/acm>). He facilitates workshops on film curriculum for university educators and has been a museum film curator, film festival programmer and youth worker for at-risk teens.

NĀ KAMALEI: MEN OF HULA

Director/Producer: Lisette Marie Flanary

Main CastRobert Uluwehi Cazimero and *Hālau Nā Kamalei*Crew

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|-----------------------------|---|
| Co-Producer: Keo Woolford | Director of Photography: Vincent Keala Lucero |
| Editor: Tali Weissman | Sound Recordist: John Reynolds |
| Post-Production Supervisor: | Tiffany Ellis |

Production Notes

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|------------------------------------|---|
| Year of Production: 2006 | Screening Format: Digi-Beta and Beta SP |
| Country of Production: USA | Aspect Ratio: 16 x 9 anamorphic |
| Running Time: 57 minutes | Sound: Stereo |
| Shooting Format: Video—24p Mini DV | |

Short Synopsis

Moving beyond hula's deep-rooted stereotypes of "grass-skirt girls," NĀ KAMALEI: MEN OF HULA captures the journey of legendary master hula teacher Robert Cazimero and the only all male school in Hawai'i as they prepare to compete in the world's largest hula festival. Blending dance and culture with the personal stories of the men, the film tells a story of Hawaiian pride as they celebrate their 30th anniversary continuing the revival of men dancing the hula.

Long Synopsis

Beginning in the late 19th century, a succession of events created the conditions under which Native Hawaiian culture and identity were profoundly transformed by American cultural values. In 1875, the Kingdom of Hawai'i agreed to the Treaty of Reciprocity, a trade agreement that granted the U.S. ownership of Hawaiian lands that would become the Pearl Harbor naval base in exchange for duty free access to the American market for Hawaiian goods. In 1893, American business elites overthrew the reigning monarch of the Hawaiian Kingdom, Queen Lili'uokalani, with the assistance of the U.S. Navy. In 1898, the U.S. annexed Hawai'i, deciding that the islands were inextricably tied to the promotion of American military, economic and political interests in the Pacific. After annexation, the changes to local and Native Hawaiian ways of life were both rapid and irreversible. The practice of Hawaiian language and culture was discouraged and the American prosperity thought possible in Hawai'i was experienced unequally. In 1959, after decades of being a U.S. territory, the former kingdom officially became a U.S. state.

The rise of American power in the Pacific overlapped with the emergence of Hawaii's tourism industry, another event that deeply affected island culture and values. Shortly after annexation, Hawaii's first hotel, the Moana, was built in 1901. In 1928, the water drainage project known as the Ala Wai Canal was completed, creating a track of land for development near the hotel. Both the Moana Hotel and the Ala Wai Canal marked the transformation of what were formerly wetlands, rice

paddies and other Hawaiian spaces into the tourist destination of Waikīkī. With the decline of the former Kingdom's agricultural industry, tourism became Hawaii's main economic engine and its effects were felt in all dimensions of life. Tourism determined priorities in education, taxation, planning, zoning, public programs and continues to do so. However, the predominance of tourism and its effects is most perceptible in the mass of literature, television and films that represented and advertised Hawai'i and its people. Hawai'i has become the iconic welcoming tropical paradise, adorned with waves, surfboards and girls in grass skirts dancing hula against the backdrop of Diamond Head. But this image also distorts local and indigenous Hawaiian culture and diminishes the credibility of real life expressions that run contrary to tourism's picture of an idyllic destination.

For many Native Hawaiians, Americanization and tourism prompted the search for a history and identity that was emotionally, culturally and politically more reflective of ancestral values. One example of this longing for empowerment is embodied by the Hawaiian cultural renaissance of the 1970s, a period which saw a revival in Native Hawaiian cultural practices such as art, crafts, language, music, surf, canoeing, sailing and hula. The resurgence of Hawaiian cultural activities provided much needed relief to tourism's "natives" and offered a way to embrace a history and identity that was more authentic. Filmmaker Lisette Marie Flanary explores these complex issues in her excellent documentary, NĀ KAMALEI: MEN OF HULA.

The documentary follows *Nā Kamalei*, Hawaii's oldest and only all-male *hula hālau* (hula school), as the men prepare for the world's largest hula event, the Merrie Monarch Festival. *Nā Kamalei* was founded in 1975 by celebrated Hawaiian musical artist and *kumu hula* (master hula teacher) Robert Cazimero. It is clear that Cazimero is the heart and soul of *Nā Kamalei*. Flanary captures Cazimero's passion and unwavering commitment to Hawaiian culture, hula and the men in the *hālau* – and the devotion is reciprocal – the men discover profound meaning in hula. Cazimero and the *hālau*'s members, men of mixed races and ages from different classes, reveal how male hula is integral to their personal lives. One of the many profound insights of NĀ KAMALEI is how contemporary Hawaiian masculinity is weighed down by the cultural and gender stereotypes that have developed in the wake of Americanization and tourism. For its members, *Nā Kamalei* is a response to such a burdened history and identity. Through their stories, viewers learn how hula is a way of life for these men as well as the art form's broader connection to cultural revival and selfhood. As such, contrary to tourism's image of hula as kitschy entertainment and dancing hula girls, hula's male practitioners play a sacred role in Hawaiian culture, history and identity. Cazimero and his hula men exemplify cultural empowerment and the possibility of self-authored Hawaiian masculinities.

Flanary's NĀ KAMALEI captures a powerful story that asks viewers to reconsider their understanding of gender and culture as well as the popular representations of Hawai'i. Moreover, the documentary offers insight on how people, specifically men, can reclaim a dignified and healthier sense of self through devotion, emotion and the audacity to challenge rigid structures of power.

In preparation for the screening, it might be helpful to create a list of words to describe the following concepts: Hawai'i, hula and masculinity. From the list of words, compose a definition for each concept. During the screening, ask viewers to think about how they might change the definition. After the screening, ask viewers to write answers to the following questions: Describe what the documentary is about? What is the most powerful scene for you? How does the documentary change the definition of Hawai'i, hula and masculinity?

ABOUT THE FILMMAKER: LISETTE MARIE FLANARY

Director's Statement

The inspiration to create the documentary film, NĀ KAMALEI: MEN OF HULA, evolved from my experiences with audiences in showing my first film, AMERICAN ALOHA: HULA BEYOND HAWAI'I in film festival screenings and public television broadcasts around the country. Inevitably, there were many questions about seeing men dancing the hula. Often, the first question or reaction would always be: "Men dance hula? I thought only women danced!" It is my hope that watching this documentary will not only dispel stereotypes and misconceptions about the legacy of men in the hula tradition, but also inspire viewers to continue to explore their own thoughts and feelings about gender, culture, and history. For me personally, I learned many important lessons from the men of *Hālau Nā Kamalei*, but the most important was to be proud of who you are, no matter what anyone else says or thinks of you. And I am certainly proud of this film and hope that others will enjoy watching it.

Me ke aloha,

Lisette Marie Flanary

Biography

Lisette Marie Flanary is the writer, producer and director of Lehua Films (<http://www.lehuafilms.com>). As a filmmaker and a hula dancer, Flanary creates documentary films about the hula dance that celebrate a renaissance of Hawaiian culture.

NĀ KAMALEI: MEN OF HULA premiered at the Hawaii International Film Festival's Sunset on the Beach screening in October 2006 and was awarded the Audience Award for Best Documentary and the Hawaii Filmmaker Award. Since then, the film has screened in numerous film festivals and received the Audience Award at the San Francisco International Asian American Film Festival, the Special Jury Award for Best Non-Fiction Feature at the VCFILMFEST in Los Angeles, the Emerging Director Award at the New York Asian American International Film Festival, and Best Documentary at the San Diego Asian American Film Festival. The film broadcast on the 2007-2008 Independent Lens series on PBS in May 2008. Lisette's first feature, AMERICAN ALOHA: HULA BEYOND HAWAI'I, was an hour-long documentary that broadcast nationally on the award winning non-fiction showcase P.O.V. on PBS in 2003 and received an encore broadcast in 2004. The film focused on the hula dance and the Hawaiian community living on the mainland in California. Winner of the CINE Golden Eagle Award for excellence in cultural documentary, the film screened in numerous film festivals and is now available on NetFlix.com.

Since graduating from NYU's film school in 1995, Lisette has worked on many independent productions both in the US and abroad. She received her MFA in creative writing at the New School in 2000 and continued her traditional hula studies under master hula teacher, Patrick Makuakāne, in San Francisco, California. In 2006, she formally graduated as an *ōlapa* (dancer) in the *Papa 'Uniki Lehua* class and continues to dance hula in New York City.

Currently, Lisette is directing a documentary film entitled ONE VOICE about the Kamehameha Schools Song Contest for PBS broadcast in 2009. She plans on completing her trilogy of films about the hula dance with TOKYO HULA, a documentary about the explosion of interest in the hula in Japan.

“NĀ KAMALEI: The Men of Hula” was recently awarded the prestigious Audience Award for the Independent Lens series in 2008. For more information about the broadcast of the film on PBS, please visit the official website at <http://www.pbs.org/independentlens/menofhula/>

FILM AESTHETICS

The ability of documentaries to draw the interest of its viewers depends, in part, on the aesthetic choices of the filmmaker. The aesthetic dimensions of a documentary include:

- Cinematography – focus, distance (long shot, medium shot, close-up), color, framing, angle and camera movement.
- Mise-en-scene – how everything is arranged in a scene, including lighting, background, clothing and props.
- Editing – duration of shot, type of transition between shots.
- Sound – music, on/off-screen sound, voiceover, dialogue, volume and how sound corresponds with image.
- Story Structure – what and who is the story about, number of characters and how do the events unfold on screen (sequentially or flashback?)

How do these elements interact to give emotion and intensity to the story? How do the aesthetic dimensions of the documentary sustain or challenge our expectations from the story? How do they shape our judgments of the characters and their challenges? What did the filmmaker choose to include or exclude in the shot?

1. Composition of Image

The composition of images prompts viewers to contemplate what they are seeing. NĀ KAMALEI explores Native Hawaiian masculinity and the gender and cultural stereotypes of Americanization and tourism.

- How does the opening montage (a sequence of images) introduce the spirit of the film?
- What types of masculinity and male bodies are on display? What kinds of shots does Flanary include in the documentary?
- What are the signs and symbols for Native Hawaiian masculinity or American masculinity? How are they similar or different?
- The film showcases a variety of images of Honolulu – from tourist to urban, from natural to artificial – does this change your impression of Hawai'i and Hawaiians?
- Is the masculinity on display feel familiar or foreign?
- How do the men practice hula? Is it different from or the same as other ways that men perform athletic activities?
- What other male spaces and activities do the men share outside of hula? How are these spaces and activities similar and different from an all-male *hula hālau*?
- What do you think about the men's bodies, ages and backgrounds?

NĀ KAMALEI showcases different signs of manliness, from symbols for the men's restroom to how the men act and dress as hula dancers, fathers, husbands, brothers, friends and workers. Similarly, different types of unclothed male bodies are on display – muscular, soft, young, old, mixed-race bodies. Throughout the documentary, the men are framed in long and medium shots and often, they are framed alone or when sharing the frame, they do so with other men. Indeed, the framing conveys the feeling of maleness and *Nā Kamalei's* male space of kinship and interconnectedness. Finally, the documentary depicts the men touching and in some instances, kissing, to question masculinity, manly rapport and male activities.

2. Sound Design

How music and sound correspond with images is a key aesthetic dimension of documentaries. Music and sound add emotion, feeling and reality to a scene. The importance of music and sound is especially true for hula and the cultural backgrounds of the men. Hula is performed to, and coupled with, a *mele*, a chant rooted in the Hawaiian practice of oral history and thus, *mele* embody stories about Hawaiian history, identity, mythology, values and cosmology. While English is the predominant language spoken in the film, the men also speak in pidgin, a local language that combines words and expressions from the multiple ethnic and racial groups as they interacted during the Plantation era in Hawai'i.

- When is pidgin spoken? How does it sound to you?
- *Mele* are performed in the Hawaiian language, but Flanary chooses not to use sub-titles, why?
- If you close your eyes and listen to the film, how do the *mele* sound to you?
- Throughout the film, Hawaiian music acts as sound bridges, that is, links between shots, how does the music correspond with the image?

3. Story Structure

The story structure of NĀ KAMALEI follows several characters pursuing broader objectives and addressing larger issues. Flanary weaves the individual stories of the hula men with broader narratives and topics such as Hawaiian history, the legacy of *Nā Kamalei*, masculinity and competing in the Merrie Monarch Festival. The dynamic of this story structure lends itself to drawing parallels between individual and group, self and culture.

- How does the focus on individual testimonies relate to these broader narratives and issues and vice versa, how do broader narratives and issues relate to individual lives?
- How does this story structure, one that follows several characters pursuing broader objectives, parallel the dynamics of *Nā Kamalei*, hula and other relationships in the film? Here it might be helpful to think of the phrase: “out of many, one”
- How does Cazimero address the individual needs and abilities of the men with the needs of the group?
- Does your personal story relate to a larger story, such as your connection to family, community, school, church or generation?

Cazimero emphasizes the critical importance of coordination and synchronicity between the individual hula dancers and the group performance. This sense of connection between individual actions with larger objectives is also reflected in the connections that the men draw between hula and other aspects of their life. In this sense, the story structure expresses the interplay of individual and group, small and large lessons, identity and history.

NARRATIVE THEMES

Beginning with the concept of men in grass skirts dancing hula, NĀ KAMALEI raises themes relating to masculinity, Americanization, tourism, Native Hawaiian history and identity in ways that connect to topics such as self-esteem, discipline and group dynamics. While these themes appear in scenes throughout NĀ KAMALEI, the documentary does not offer any conclusions. The following questions offer guidelines on how to recognize and discuss some of the themes present in NĀ KAMALEI.

1. Hawaiian History, Identity and Hula

“What happened into the 20th century, however, with hula, there was more of a female participation in the hula because it was really looked upon as entertainment. And those who were traveling to Hawai‘i to enjoy that entertainment, often times were wealthy, white men. And they were coming to the islands to see moonlit beaches and palm trees and pretty girls. Back then it was better to be white. It was better to speak English. Our parents and grandparents grew up in times when it was frowned upon to be Hawaiian; it was not good to be Hawaiian. When the Renaissance of the 1970s occurred, Hawaiians, with a stronger sense of self-identity, began, again, to claim ownership of their culture.”
- Manu Boyd (09:39)

“Hula is the art of Hawaiian dance expressing everything we hear, see, smell, taste, touch and feel. That is what hula is to me and to anyone I’ve trained.”
- Robert Cazimero (16:53)

The testimonies and archival footage in NĀ KAMALEI contend that hula is a sacred part of Hawaiian culture, history and identity, but its practice was distorted by Americanization and tourism. Indeed, the suggestion is that both processes led to notion of hula as feminized entertainment. However, hula and specifically, male hula, emerges as a way to reconcile Hawaiian identity and history, past and present.

- Do you think knowing your history is important? Why or why not?
- What makes something “touristy”?
- Are there differences between touristy hula and authentic hula?
- For Cazimero, hula is a way of life and linked to other cultural practices – what else is hula connected to?
- Is hula an art or sport? Does gender affect hula’s status as art or sport?
- How can dance, art, language and festivals help reclaim one’s cultural heritage?
- How do the hula men treat the relationship between hula and Hawaiian identity?
- *Nā Kamalei* performs two kinds of hula at the Merrie Monarch: Hula *Kahiko* (“ancient” hula) and Hula *‘Auana* (“modern” hula). What are some differences and similarities between the two kinds of hula? How do the men balance the ancient and the modern hula in their own identity? That is, can contemporary Hawaiian identity be both ancient and modern? Do they see a conflict?

2. Hula and Other Lives

"Hula helped me more with my family, than with work, it taught me how to love more."

- Edward Hanohano (14:46)

"We don't just go every Sunday from 11 to 2 and do hula. If I do anything outside of work or school, it's with my hula brothers."

- (18:07)

Each of the men of *Nā Kamalei* share their deep connection to hula and how the lessons of hula, such as discipline, commitment, cultural awareness and manhood, apply to other aspects of their life. In the process, they reveal how hula has helped them learned more about their sense of self and improve their life.

- How do the men's families react to their hula life?
- What lessons can be learned from hula? How do the men apply those lessons?
- What are the similarities and differences between the social relationships in *Nā Kamalei* and the relationships outside of hula?
- Think of an activity that you enjoy or take pride in, do you see connections between that activity and other aspects of your life?

3. Gender and Cultural Stereotypes

"...[Y]ou have to put up with what other people think about you, whether they question, Why are you moving your hips so much? Isn't that supposed to be feminine thing to move the hips, when, you know, that's just part of who we are, but we bought into being brainwashed that, that's just not what men are supposed to do...If you're a man, play football, we've bought into the Western ideal, big time."

- Robert Cazimero (07:05)

"People (men) were involved with lua (Hawaiian martial arts) and hula because at one point they were one. The men had the ability to exert mana (spiritual power) when they dance, a lot of power."

- Mitchell Eli (08:03)

"There was always this misconception about men dancing hula. Part of the reason I think Kumu (Robert Cazimero) started to teach guys is to show people that men weren't necessarily less than men because they danced hula...We dealt with it for years and many times we settled it in the parking lot."

-Reggie Keaunui (11:53)

"Like before when I was a kid, I was kind of ashamed to say my dad dances hula because everybody had like a stigma that all guys who dance hula are mahu (transgendered), yeah. If you found out, like your classmates, 'what, he dances hula? Oh, he must be gay or something. Something's wrong with him so I don't know'...I don't show him I'm proud of him, but I am. It makes me feel good that my dad does what he loves and he can do it proudly."

- Kaho'ali'i Hanohano, son of Edward 'Babooze' Hanohano (15:10)

In different ways, the men of *Nā Kamalei* confront the gender and cultural stereotypes that haunt male hula. The men reveal how the feminization of hula has caused male hula dancers to be thought of as effeminate, gay or *mahu* (transgendered) as well as erased hula's male roots. At the same time, many of the male hula dancers had to address their own gender and cultural standards and reconcile personal feelings of discomfort. While men in grass skirts dancing hula questions gender stereotypes, the men also reveal how their commitment to hula is linked to their belief in cultural revitalization, which includes proudly inhabiting indigenous gender roles that appear effeminate in other cultural contexts. In this sense, male hula is a way to reassert Native Hawaiian identity.

- Do the men appear or act feminine? If so, how?
- What are the expectations of manliness?
- How is male hula different from, or similar to, female hula?
- Is *Nā Kamalei* successful in dispelling stereotypes? Why or why not?
- Are men less than men if they dance hula? Is “the parking lot” an appropriate way to settle manhood? Can the need to prove toughness harm masculinity?
- Why do you think Kaho‘ali‘i Hanohano is so reserved about expressing pride in his father’s hula? Is there a stigma attached to sons expressing love for their fathers? How do you feel about your father? Are you proud of him? Do you and your father have trouble sharing your feelings?
- Have you ever been teased for doing something that was out of character for your gender? How did you feel? How was it “out of character”?

4. Brotherhood

“Every time we gone into competitions, we’ve always become a little closer, as hula brothers, as a group. It’s a strong feeling of sharing in a common goal, a common dream and just being family.”

-Brad Cooper (17:13)

“When I started dancing though, I had kinda a hard time because I wasn’t brought up in Hawaiian culture, I was more the Japanese island culture, not very affectionate sort of. After Hula everybody would go up to Robert and kiss him bye, well, that was uncomfortable for me...now though, I’ve become more open. I did a lot of growing up in the h_lau.”

- Alvin ‘Gunnie’ Hanzawa (17:38)

In order to perform hula as a united group, intimacy are encouraged in *Nā Kamalei*. For the members of the *hālau*, they are a family, a close brotherhood in which individual achievements or failures are group achievements or failures and vice versa. NĀ KAMALEI reminds viewers that in Native Hawaiian culture, men are allowed to express brotherhood and common accomplishments through actions such as kissing, hugging and crying.

- Can men be intimate without being considered feminine or gay? Do you consider the expression of intimacy or emotion a form of weakness? If so, what do you consider as tough?
- Do any of the members of *Nā Kamalei* remind you of fathers, uncles, brothers, nephews, friends or other male family members? How do you relate to male friends or family?

- In Native Hawaiian culture, it is normal for men to kiss each other as a form of greeting. Is this different from other ways that men greet each other? How? Why? Why not?
- In sports such as basketball, football or baseball, the male athletes express their brotherhood through touch (fist bumps, high fives, hugging, patting backs or rear ends) – is this different from, or the same as, the ways in which the men of *Nā Kamalei* express their connection with each other?
- Some of the men of *Nā Kamalei* cry after their performance at the Merrie Monarch, expressing emotion at their mutual accomplishment, describe a moment in your life when you exceeded everyone's expectations? How did you feel? How did you react?

5. Across Age, Class and Race

"My hula life would be nothing without my Kumu, my teacher."

- Robert Cazimero (02:37)

"...[O]ld bulls, old cows, move over...well, now that I'm beyond the old bull and old cow kind of, years or age, I'm saying, 'oh no, no. I'm not gonna to give up so easily, we going to go down here with a fight.' I think of it as a war, you know, as a battle."

- Robert Cazimero (31:40)

Nā Kamalei is the oldest all-male *hula hālau* in Hawai'i and was the oldest group of men competing in the Merrie Monarch Festival. Yet these men of mixed races and ages from different backgrounds win their hula competition. As such, the men overcome the things that have generally been used to divide us – race, age, class and gender. Indeed, the members of *Nā Kamalei* share a harmonious sense of identity. They are also comfortable with each other regardless of their backgrounds and they are athletic in spite of age.

- Why do you think this group of men got along with each other?
- What kinds of lessons can we draw from how *Nā Kamalei* manages its diversity?
- At 19, Kaulana 'Kauboy' Vares is the youngest member of the *hālau*, why do you think he wants to pursue hula?
- What can be learned from elders and juniors? What kind of mentorship is happening in *Nā Kamalei*?
- Does age matter in hula? What are the differences, if any, between young men performing hula and middle-aged men performing hula?
- Does age matter in sports or other physical activities and competitions? Is there a competition or activity in which age, old or young, is an asset?

6. Healthy Masculinities and Role Models

"I like teaching guys, because it is so much easier to discipline them."

- Robert Cazimero (03:02)

"I hate your guts, you son of a bitch..."

- Robert Cazimero (3:39)

*"I'm so pissed off at you, Kapena, what the hell was that? Look! Damn it, Kapena, you can do this. I am giving you so much chances, because I want you to have this, for your self-f***king-confidence! All of you! Maybe I should pull some of you out."*

- Robert Cazimero (32:43)

While NĀ KAMALEI follows multiple members of *Nā Kamalei*, Cazimero stands as the largest character in the documentary. It is clear that Cazimero believes strongly in the men of *Nā Kamalei*, but he also employs a heavy hand in his approach. Cazimero is blunt and passionate. He asks the men to take responsibility for their actions and pushes them to reach beyond their expectations. As such, NĀ KAMALEI presents Cazimero as a complex figure and role model, someone who has been instrumental in the Hawaiian cultural renaissance, but forceful and harsh in his commitments and expectations.

- What do you think of Cazimero? What kind of role model is he or could he be?
- Do you agree with Cazimero's assertion that men learn differently because they require sturdier instruction and discipline? Does this contradict gender stereotypes about masculinity?
- Does Cazimero remind you of any of the men in your life? Do you identify with any of the other men of *Nā Kamalei*?
- What did you learn from Cazimero? What did you learn from any of the men of *Nā Kamalei*?
- How can male hula and *Nā Kamalei* teach you to be a better person, man, brother and father?

ONLINE RESOURCES

On this page, we have listed additional on-line resources and articles that may be of interest to share with your group or for further information on related topics:

XY: Men, Masculinities and Gender Politics

XY is a website focused on men, masculinities, and gender politics. XY is a space for the exploration of issues of gender and sexuality, the daily issues of men's and women's lives, and practical discussion of personal and social change.

<http://www.xyonline.net/>

Beyond Masculinity: Essays by Queer Men on Gender & Politics

Beyond Masculinity is a collection of 22 provocative essays on sexuality, gender, and politics -- all written by gay, bisexual, transgender, and queer men. Contributions focus on five key areas: Desire, Sex and Sexuality; Negotiating Identities; Queer Feminist Politics; Beyond Binary Gender; and Transforming Masculinity.

<http://www.beyondmasculinity.com/articles/index.php>

Fathering in America: What's a Dad Supposed to Do?

by Marie Hartwell-Walker, Ed.D.

<http://psychcentral.com/lib/2008/fathering-in-america-whats-a-dad-supposed-to-do/>

Masculinity for Boys: Resource Guide for Peer Educators

Published by UNESCO, New Delhi, 2006

<http://unesdoc.unesco.org/images/0014/001465/146514e.pdf>

Dance and Masculinity: Shifting Social Constructions of Gender

By Amanda J. Berger

<http://escholarship.bc.edu/dissertations/A11419014/>

Double Standard of Masculinity in Gender Role Socialization

<http://www.freeessays.cc/db/44/smu72.shtml>

Marketing Masculinity: Gender Identity and Popular Magazines

From *Sex Roles: A Journal of Research*, July 1998

By Anthony J. Vigorito

http://findarticles.com/p/articles/mi_m2294/is_n1-2_v39/ai_21136466

Colonization and Violence Against Women

By Val Kalei Kanuha, Asian and Pacific Islander Institute on Domestic Violence

<http://www.apiahf.org/apidvinstitute/CriticalIssues/kanuha.htm>

Masculinity, from Wikipedia:

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