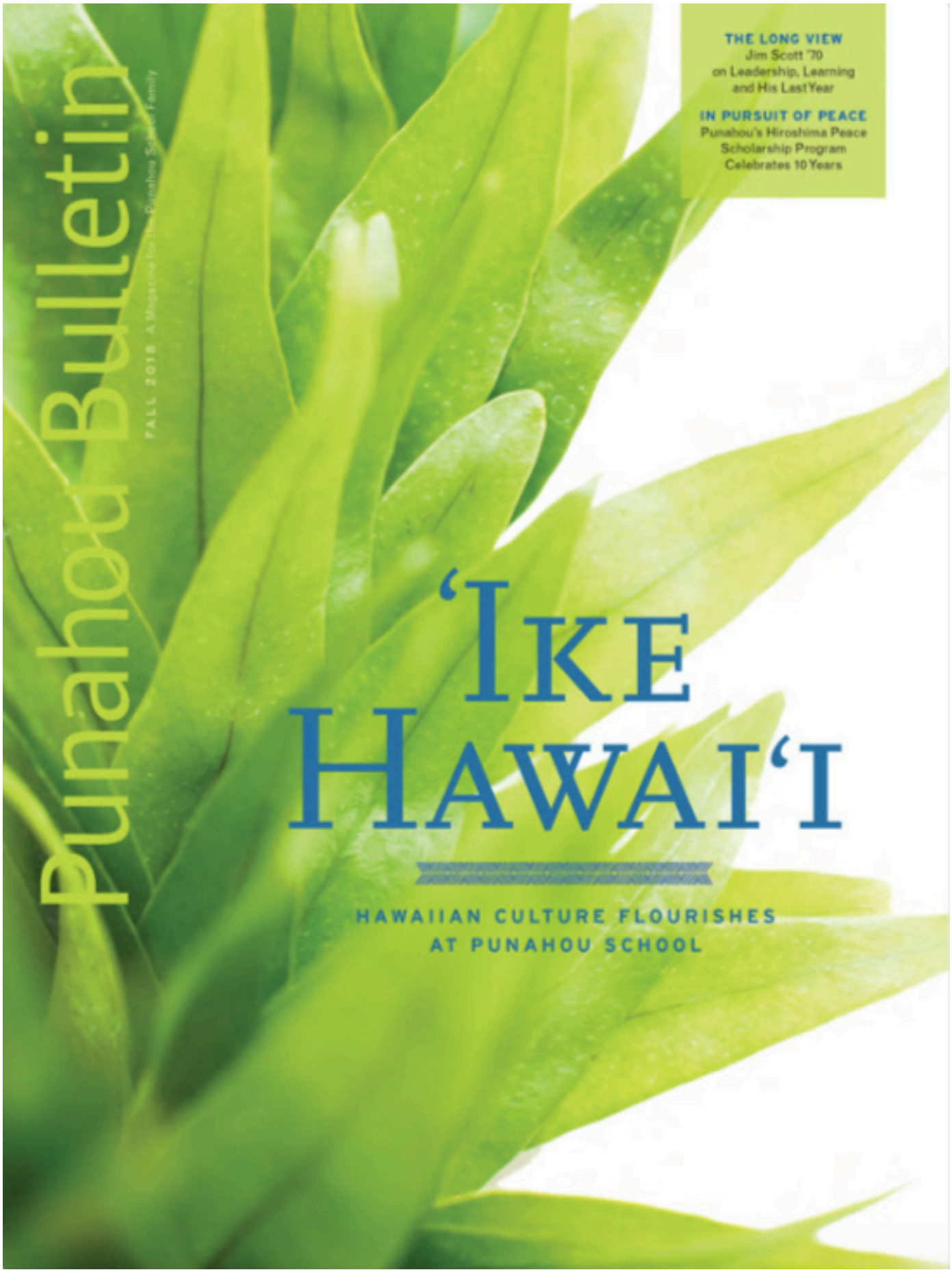
Punahou Bulletin
FALL 2018 A Magazine for the Punahou School Family
THE LONG VIEW
Jim Scott '70
on Leadership, Learning
and His Last Year
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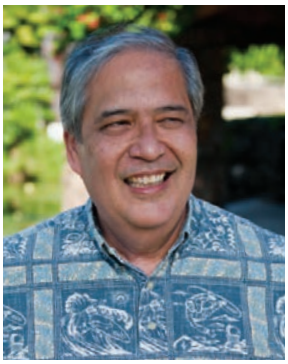
HAWAIIAN CULTURE FLOURISHES
AT PUNAHOU SCHOOL

Continuity and Change

These remarks are excerpted from President Jim Scott's '70 welcome address to faculty and staff at the beginning of the school year.



The British mathematician and philosopher Alfred North Whitehead once said: "The art of progress is to preserve order amid change and to preserve change amid order."

One theme for this year is preserving continuity amid transition. Healthy schools can embrace and hold this creative tension and Punahou's sources of continuity transcend leadership changes – they are our mission, vision and the Aims of a Punahou Education.

Next year, a son of Punahou will return home to become the next president. Mike Latham '86 is a respected and accomplished educator who is attracted to Punahou's big vision and its educational aspirations. He was drawn to a school culture of innovation with the talented people and ample resources to pursue possibilities.

Twenty-four years ago, another son of Punahou returned to his alma mater. Not many of you were seated in this Chapel during my first address to the faculty and staff in August of 1994, when I described the kind of school in which I aspired to work and to which I hoped to eventually send my children. Here are some excerpts from that address:

"I want to be at a school with an enlightened, challenging and coherent educational program that is continuously examined in an effort to refine and strengthen it; a school that defines, builds and nurtures a diverse community; a school that promotes in its students a sense of responsibility toward – and interdependence with – their schoolmates, their school and their world; a school that understands and values its interdependence with the outside community, and that promotes mutually beneficial and enriching ways to share resources.

My ideal school would have a need-blind student admissions policy in which we could admit highly qualified students regardless of their socioeconomic background, their financial station or their parents' ability to pay. That school would create the necessary resources for every admitted student to be able to attend.

I would like my children to one day be able to attend a school that attracts, supports and nurtures an inspiring, dedicated and knowledgeable faculty. That school would have a campus that supports and extends teaching and learning, and that appropriately accommodates the school's programs and goals.

My ideal school would be fiscally well managed with respect for all constituencies, but with financial efficiencies at all levels of decision making. And because I want to be at a school whose vision drives its finances, and not the other way around, the school in which I want to work would have a mature and confident way to marshal the necessary financial resources to reach its educational ideals.

I would welcome an opportunity to work at a school characterized by a high level of collegiality, a place with frequent and helpful personal and professional interactions. I would be excited about life at a school where a climate of risk-taking is deliberately supported and where a safety net supports those who take risks but also stumble.

I aspire to an education that is a transformation and not a mere transaction; an education that is preparation for a lifetime of learning and not only preparation for the next boxcar on an academic track. My ideal education is one that inculcates in students the skills and qualities of a lifelong learner, so that our hope for them is that their education will always remain unfinished."

In these sentiments from 24 years ago, we begin to see the continuity of recurring, overarching and timeless themes. These aspirations for a remarkable school have become our compass, our navigational North Star, our Hoku Pa'a.

James K. Scott '70

(left) Zion Medrano scoops for fish in the Lily Pond. The pond was a daily resting place for the children, who often ate lunch in the shady, grassy lawn near the water. (top) 'Ulili practice their mele "Nani Ke Ao Nei," which used kala'au, a wooden hula instrument.

"I liked going to the pool every day and dancing with the kala'au was really fun."

– Scarlett Bashaw, daughter of Jessica Brown '00 Bashaw (pictured here with grandmother, Sue Bashaw)

(right) Teacher's Assistant Leah Barkai '17 helps Scarlet Bashaw to reveal her tie dye shirt design, a traditional sixth grade activity at Punahou.

‘Ūlili Ho‘okama
o Kapunahou

Alumni Keiki Experience

Keiki of alumni explored and embraced their hanai home in a week-long Punahou immersion program called ‘Ulili Ho‘okama o Kapunahou, or Alumni Keiki Experience. The summer program, now in its second year, is offered to children and grandchildren of alumni who live away from O‘ahu and are rising to grades one through five. ‘Ulili refers to the migratory wandering tattler bird. Ho‘okama is an endearing term to acknowledge a child (or adult) who is not of the same blood, but who is cared for and treated as ‘ohana. Just as the ‘ulili bird is migratory, so are the children of alumni, who come to Hawai‘i to learn at Kapunahou, then return home rejuvenated, refreshed and satisfied. Throughout the week, Punahou faculty, staff and student assistants led the group in a range of buff ‘n blue experiences and activities from the elementary grades. Sun-kissed and bonded by their experience, the children shared the mele, hula and Punahou cheers they had learned with their families at a special closing chapel and lu‘au.

(top) ʻUlili cool off and play in the freshwater stream on their field trip to Reppun Farm in Waiahole, on Oʻahu's Windward side. (bottom left) Kai Froeb assesses the parts to build a large geodesic dome with his group.

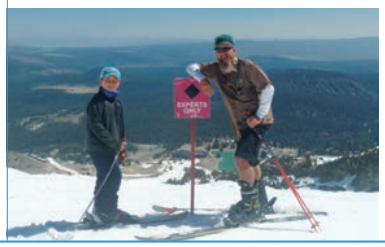
"This week was a lot of bonding and making connections between the past, present and future. I was able to reflect back on my Punahou experience and my kids were able to reflect on what it means to be a Punahou alumni keiki."

– Marisa Wicklund '99 Medrano (with children Laniakea and Zion)

(top) Alexis Denbeau tests her spear throwing skills in o'o ihe while Olivia Pick looks on. The younger children participated in Makahiki games, which are part of the Punahou third grade experience. (Bottom left) Zion and Laniakea Medrano make memories in the Waterhouse pool. (Bottom right) Elena Stevens and Alexis Denbeau stack plumerias in a crafting activity.

Faculty Corner

Editor's note: Fourth-grade faculty Kris Schwengel recently returned from a year-long sabbatical. While we typically don't feature "auto queries" in the Punahou Bulletin, we thought it was an interesting format to experiment with, in the spirit of Schwengel's iconoclastic and innovative teaching style.



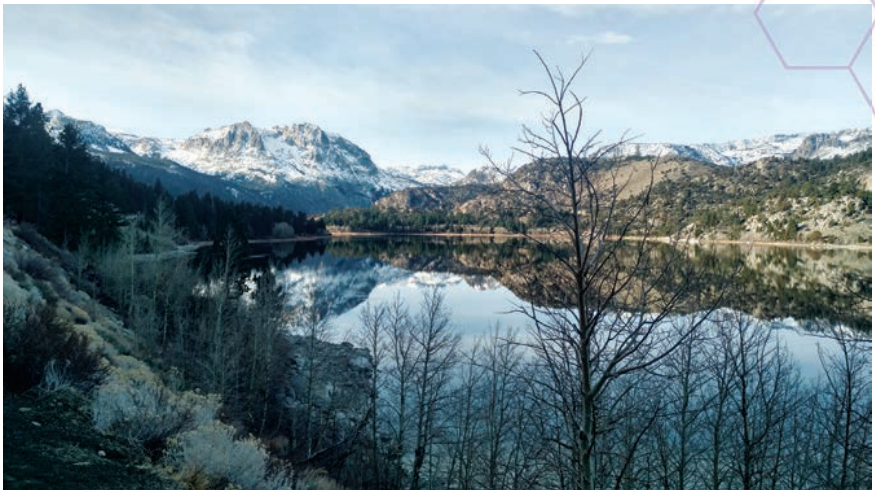
Building Bridges at 8,000 Feet

An Auto Query by Kris Schwengel

What is your definition of a Schwabbatical?

Great question! While the word sabbatical comes from the Latin word for "rest," this opportunity and these research topics were too exciting to pass up. A Schwabbatical, in my experience, is a time to try new things, chase your professional and personal passions, and live each day like it's your second-to-last. A sabbatical is essentially about time. Time to grow. Time to challenge your own assumptions. And time to dance.

What were the original goals of your sabbatical?



My goal:

To help Punahou build bridges between the Junior School Learning Commons and the studio classrooms.

The Challenge:

As we change the hardware of our school, we must also initiate a software change. In other words, as we transform our physical campus, we should also be redesigning or at least reconfirming our educational programming.

What Success Looks Like:

A palpable symbiotic relationship between the Learning Commons and the surrounding classrooms, in which the Learning Commons facilities will support students as they collaborate on and create projects in the spirit of true 21st-century learning.

Why did you choose Mammoth Lakes, California, as base camp for your research?

I knew getting far away from Punahou would be essential to envisioning new paths for my work at the School – it can be hard to see the forest for the hala trees, so to speak. Despite its geographic isolation, Mammoth Lakes has a vibrant education scene ranging from progressive public schools to makerspaces to collaborative-communal workspaces to ski academies that turn learning on its ear.

What were your findings during your sabbatical?

I set out to answer essential questions that dealt with three aspects of 21st-century learning:

1. Engagement of students with the material and each other;
2. skill-building and project production versus content consumption;
3. making learning fun and "sticky."

Visiting the UCLA GameLab (a high-school summer camp for video game production) and Riot Games (an American video game developer and eSports tournament organizer whose online games are being played by 7 million people as you read this) reaffirmed my vision for students working in diverse groups while engaged in a meaningful and educational challenge. Imagine a coder, storyteller, musician, project manager and artist all working on a game simulation based on the American Revolution or the splitting of a cell.

The extended time away allowed me to sit down and draft a "MakerFesto" document, which is a blueprint for programming a makerspace from the rooter to the tooter. This 46-page manual is full of quotes from other educators from a survey sent out nationwide, project successes and failures.

An infographic created by Schwengel to summarize his "Schwabbatical" experience.

How can your findings support bridging the Learning Commons with the classroom studios?

Engaging with teachers around the world who are immersed in the Project-Based Learning model inspired me to explore how we can continue to transform learning on campus. First, we need to tackle the misconceptions about this type of learning, such as teachers abandoning instruction of basic skills. Any project worth its salt will require skills such as spelling, grammar, math and self-assessment. Investigating schools that have pivoted to PBL is both fascinating and daunting, because you cannot remain committed (or addicted) to content consumption and also present a strong PBL model.

This pivot is harder than it seems because we need to question and challenge how our own educations and careers have shaped our thinking about what true learning looks like. But it has become clear to me that if we focus on the needs of our current students, we cannot deny that they require new skill sets that are relevant to the rapidly changing and unpredictable world they are entering.

"Wide bridges" is a theory I developed regarding the two-way traffic between the Learning Commons and classroom studios. These metaphorical bridges support students as they journey to research and fabricate projects in the Learning Commons and then return them to the studio classroom for the essential steps of presentation and self-reflection.

Woody Schwengel '27 works on a wood-burning art project.

How did homeschooling your children for a year go?

Leia '25 and Woody '27 thrived this year. We focused exclusively on inquiry projects and skill-building while shedding any concepts of scheduling and content consumption. One shining moment saw Leia creating the soundtrack (using GarageBand) for Woody's coding game-project based on skiing Mammoth Mountain. Collaboration, research-based decisions, skill-building and fun were all a part of their learning. If we were interested in snow-shoeing, we did it. Following mouse tunnels under the snow? Did it. The workings of a BBQ? Done. Coding the random movements of snowflakes? Yup. We were also blessed to ski 156 days, enjoy two mountain bike seasons, learn to make pasta from scratch, hike to create a photo essay inspired by fall foliage and beaver dams, complete wood-burning art projects, and best of all: experience seasonal changes in ways that inspired our daily schedules.

What are your next steps on campus?

Punahou has taken amazing steps this past year to ensure students experience a 21st-century education and I'm excited about the opportunities to continue engineering bridges between content and skills, makerspaces and classroom studios, and fun and learning. As for my part in this work, I hope to bring back some innovative ideas to ensure kids are engaged in sticky learning challenges and building skills they'll really use in their futures. I'll also be campaigning for the addition of Thousand Island dressing to the Teachers' Dining Hall.

Studying the mechanics of snow-shoeing enriched the Schwengel family's winter recreation.

What's this I hear about a "Gratefulness Tour?"

Words can't express my gratitude to Punahou for this experience. People were nothing short of stunned to hear a fourth-grade teacher could even take a sabbatical. It was never lost on me that sabbaticals are almost always reserved for college professors, and I plan on Mammoth black-bear-hugging each and every one of my 58 bosses on campus upon my return.

For more information on Kris' Schwabbatical: schwabbatical.weebly.com

A Lei of Inspiration

Aunty Ann's Lei Garden

Jay '68 and Ann Kadowaki have built a lasting connection to Punahou through the experiences of their own children, Jann '00 and Kenji '07, and through Ann's dedicated volunteerism with the School's haku-lei making traditions. The bonds that tie the family and the School recently culminated in several beautiful gifts to the Sidney and Minnie Kosasa Community for Grades 2 – 5, just as the flowers of a haku lei are woven together by caring hands.

Jay was contacted by classmates about a project led by Rocky Higgins '68 to restore Ka Punahou. "That really is the source of the school and it made sense to clean it up," he says, and pledged a gift to the Class of '68 Lily Pond project for his 50th Reunion.

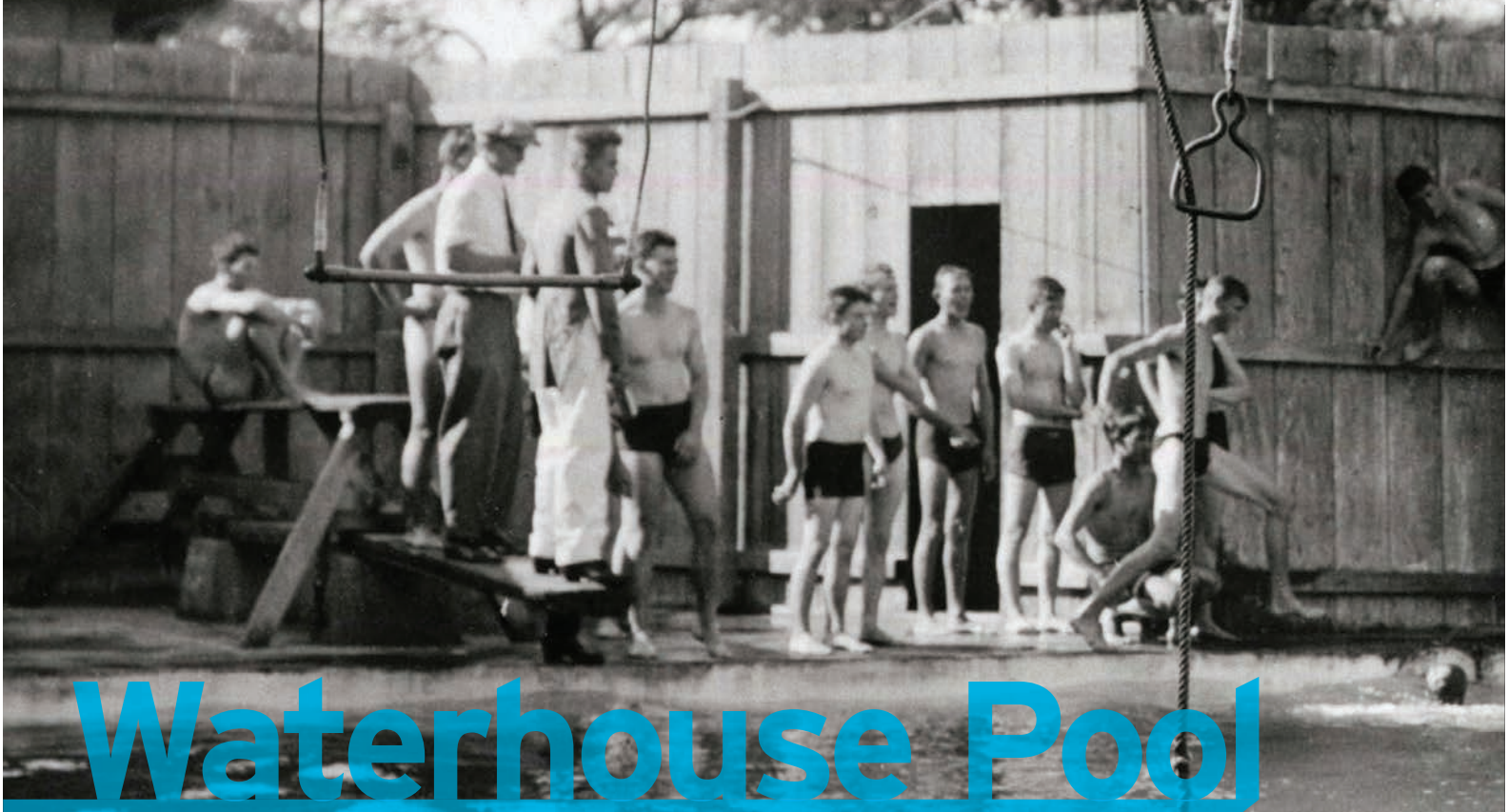
Inspired by the renewed focus on Ka Punahou, Jay also chose to make a gift to name the Lily Pond Bridge after his mother, a former school teacher whose name was Lily. The bridge spans waters of the New Spring close to where they will irrigate agricultural terraces in the second phase of the Kosasa Community.

The garden was the perfect opportunity to make a gift naming "Aunty Ann's Lei Garden." While Ann is shy about it, she says, "I'm just happy that the idea occurred to make a lei garden so the kids become more aware that these are plants you can grow and gather on campus."

Junior School faculty John Chock '01 and the staff of Kuaihelani Center for Hawaiian Studies had been developing a lei garden for the Kosasa Community, to complement its strong focus on Hawaiian culture and outdoor learning environments.

Ann began volunteering at the Carnival haku lei booth in 1997, serving as chair twice. Aunty Viola Kasparovich, who had been the backbone of the haku lei booth for many years, transferred this responsibility to Ann before passing away in 2011. Today, Ann oversees not only the popular Carnival booth, but also the haku lei-making for each year's graduating senior girls.

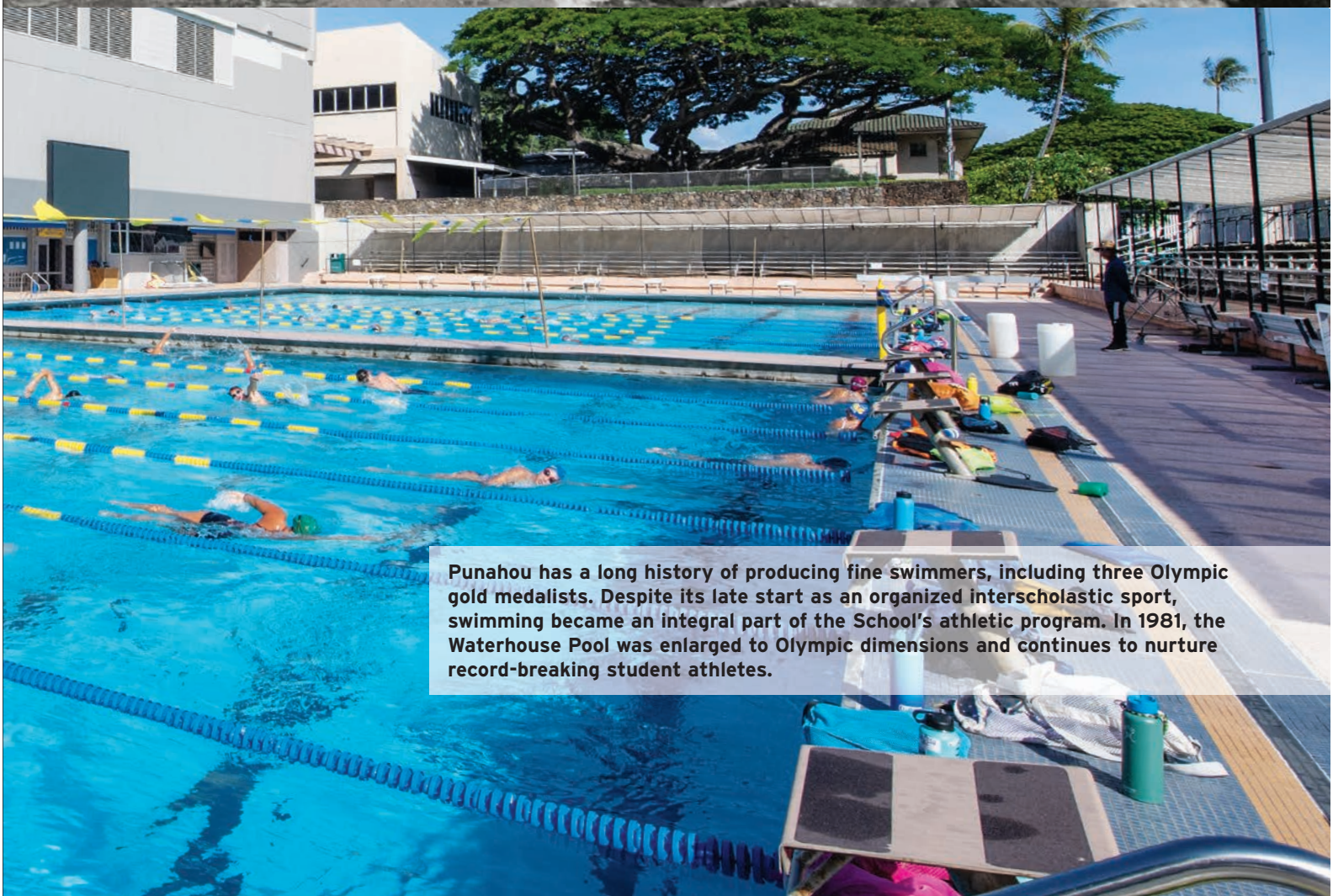
To learn more about the Kosasa Community and other giving opportunities, visit *campaign.punahou.edu*



Waterhouse Pool

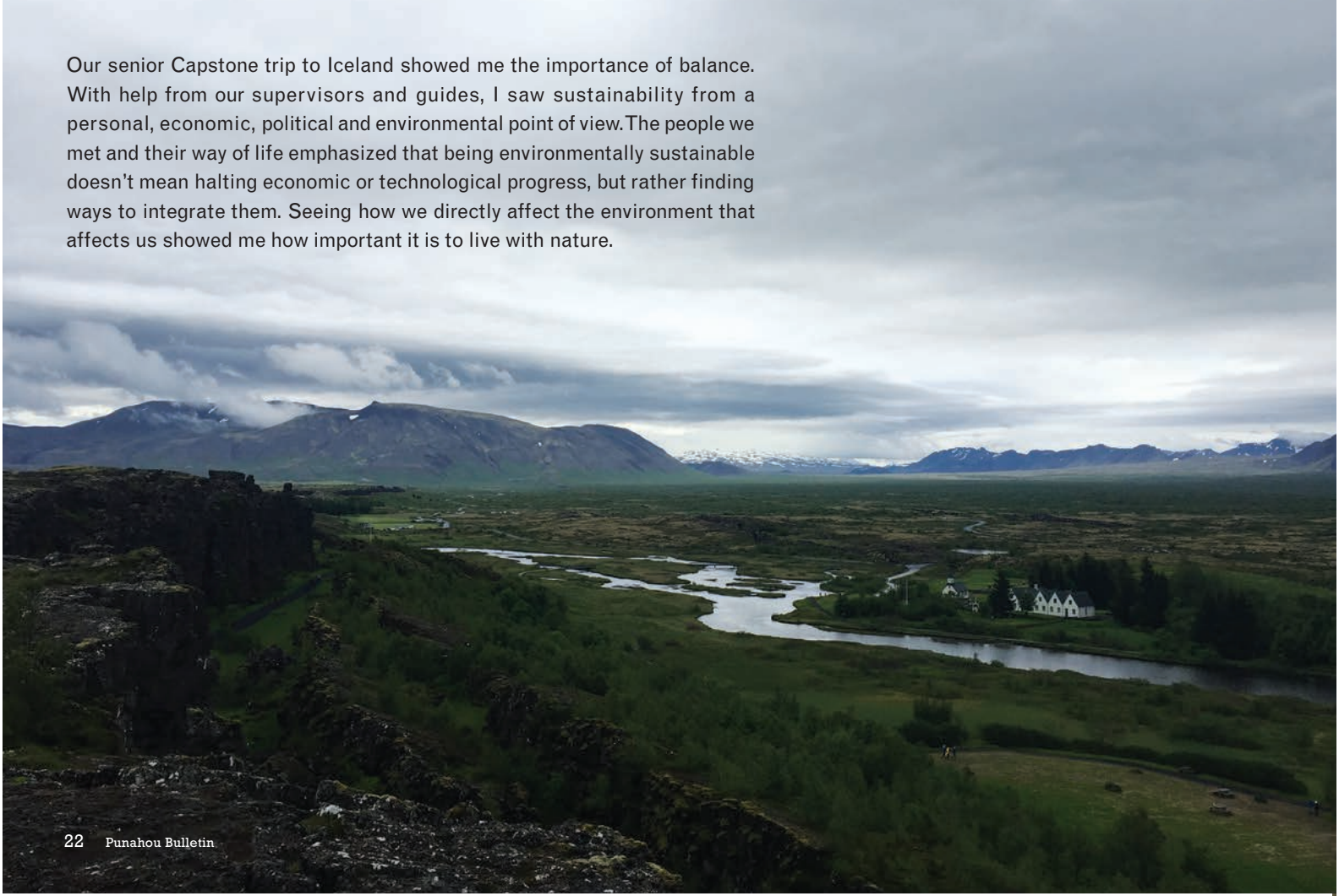
Swimming was among the first of the School's athletic pursuits, dating to the earliest days when students enjoyed a natural pond on campus. The swimming hole was eventually filled in and by 1888, Punahou was home to Honolulu's first cement swimming "tank." In 1922, a newer, more modern pool was built and named in honor of Elizabeth P. Waterhouse, who had enjoyed swimming during her years at Punahou before a tragic automobile death.

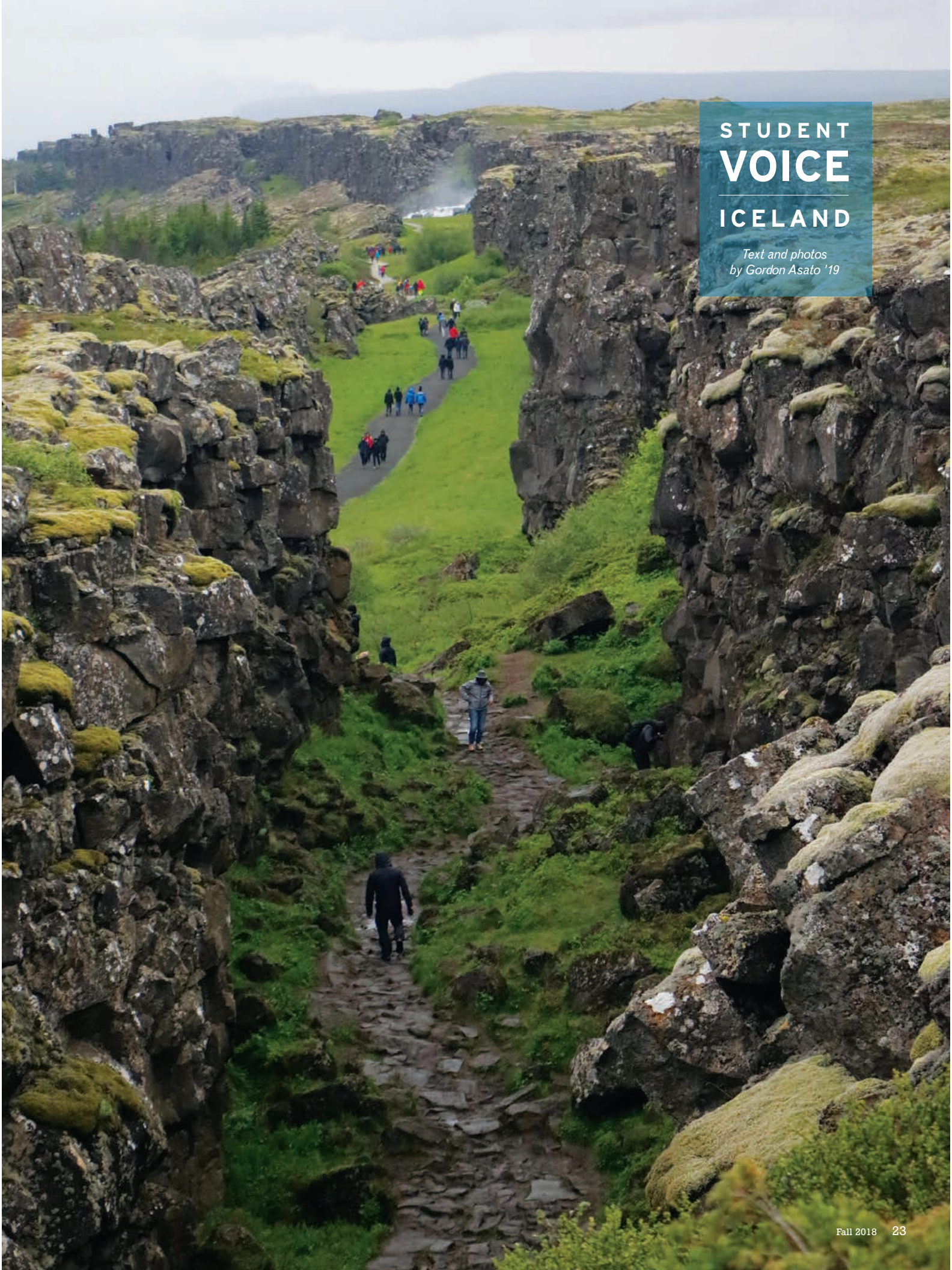
THEN AND NOW



Punahou has a long history of producing fine swimmers, including three Olympic gold medalists. Despite its late start as an organized interscholastic sport, swimming became an integral part of the School's athletic program. In 1981, the Waterhouse Pool was enlarged to Olympic dimensions and continues to nurture record-breaking student athletes.

Our senior Capstone trip to Iceland showed me the importance of balance. With help from our supervisors and guides, I saw sustainability from a personal, economic, political and environmental point of view. The people we met and their way of life emphasized that being environmentally sustainable doesn't mean halting economic or technological progress, but rather finding ways to integrate them. Seeing how we directly affect the environment that affects us showed me how important it is to live with nature.





STUDENT VOICE

ICELAND

Text and photos by Gordon Asato '19

THE LONG VIEW | JIM SCOTT '70

on Leadership, Learning and his Last Year

How does it feel to begin your last school year?

I think the key to the year is going to be not in the transition but in continuity. And that continuity comes from our mission, vision and the Aims of a Punahou Education.

What has it been like to lead Punahou these last 25 years?

It's not without its tension, because even when there's great shared vision, sometimes the status quo is more comfortable for people. The systems theorist Peter Senge uses the image of a rubber band. There's a current state and a shared vision, and there's always this tension between the two. It's a lot easier on yourself and people around you if you either reduce the vision or if you don't have a really good grasp of reality. So holding the tension becomes the role of leadership and surrounding yourself people who are able to do that as well.

That sounds tiring.

It can get tiring, but your successes give you confidence and enthusiasm. Part of leadership is knowing when to speed up when to slow down. It's important to rest. I believe that there's a point in the summer where you have to put last year to bed and rest in order to be ready for a new year.

What else have you learned about leadership?

How to look around corners. You have to anticipate risks, think about demographics, always think five years down the line. I'd also add the importance of longevity and continuity. Most heads of school don't make it to 10 years, but there are certain things that I couldn't have done in my first 10 years that I was able to do in my second. A lot of the public purpose additions to the School are part of that. But it's also the longevity of the Trustees and of our instructional leaders.

Achievements you're most proud of?

Being able to pretty dramatically increase need-based financial aid, for one. That's been an attitude change. When you start pushing that one, the resistance is not so subtle. It's about whose School is this and can I still get my kids and grandkids in, and is tuition so high because we're paying for other people's kids. I thought that most of the battle was going to be marshalling the resources, but what we found is that people are really excited about supporting financial aid from a philanthropic point of view. The harder part of the equation has been getting families out there to believe that they can afford a Punahou education.

I'm also proud of the centers. When I first got here Wo International Center had just been built. Then we created Kuaihelani and Luke Center. We've expanded the Outdoor Education program and, more recently, Emily and Paris have been working with design thinking and fabrication. I think the next level of maturity is going to be to connect these centers to the K – 12 Learning Commons and to faculty. We're not expecting that every teacher is going to be an expert in global education or Hawaiian culture or service learning or design thinking, but if we can successfully rotate specialists and resources into the classrooms, it's a way of ensuring certain touchstones are part of every student's experience.

Another important accomplishment shared with a lot of people here has been building networks with other educational partners locally, nationally and globally – including some of the best schools in the country and the world – because that's how we learn as an institution. They become our window to the outside and they also make our programs stronger. I've seen that with the Student Global Leadership Institute, for example.

What are your thoughts on changing the culture of this school?

On the internal side, it's been about developing a culture of innovation – and that isn't just allowing for greater autonomy, which most teachers like and are used to. Almost all the important conversations now are happening in collaboration, so we're hiring for a collaborative attitude, we're evaluating people on their relationship with colleagues, we're giving professional development awards to people who aren't flying solo.

For me two of the highest points of leverage in a budget are financial aid and professional development. We still have a lot of work to do around this and I'm not convinced this is an easy place to take risks. When we redesigned the middle school into houses and teams, some people chose to leave. But we hired others specifically because they had helped to develop those middle school concepts in other schools.

In that regard, facilities have also been an engine of innovation, right?

That's a good point. It wasn't just renovating or designing new buildings, it was a chance to engage the faculty in research about teaching and learning, and then design an environment for that.

What would you say the value of disruption versus continuity is?

Disruption forces the community to try something new, but it's hard to create safety around that. There's an idea called the winning of the middle third. When it comes to change, you have a third that's radical and already on board, and you have a third that says "not on my watch, I'll retire first." And there's that third in the middle that is curious and interested in a good idea, but you have to persuade them. Daniel Pink made a point that 80 percent of our time should be dedicated to preserving the core and 20 percent to renewing it, and that the art of leadership is knowing which 20 percent to renew.

What kind of student do you want to see graduate from Punahou?

The qualities that come to mind first are self-confidence, self-direction, enthusiasm, a good heart. Understanding their responsibility beyond themselves and beyond their school. A lot of that flows from the mission, vision and Aims, and all those things, if done well, will lead to success in college and a better chance that they'll truly believe that their education is always unfinished.

Is that description any different than what you would've said 25 years ago?

No.

What did you learn about Punahou by being a parent here?

The quality of teaching – in excellence and diversity, because you get to see a broad cross-section of teachers over your children's time here. And then of course the quality of their peers.

But by middle school you also begin to see the sources of stress and anxiety. The anxiety of high expectations and, in my case, maybe the anxiety of being the president's kid. I started thinking about the sources of that anxiety – is it the parents? The school? And I have bright, attractive talented kids, the ones who you'd think are doing fine – yet what you see at home is that they can be brittle.

How have independent schools changed over your tenure?

They've become more expensive and I think that's put a new level of stress on families. I'm mindful of the fact that tuition is going to go over $25,000 in my last year. When I first started, those were the expensive New York schools, though now they're charging double that. There's more competition for students, for employees, for philanthropic dollars. So that's part of looking around the corner – we have to be more intentional, more strategic.

At a heads of school gathering a few years ago, we heard from a psychologist whose theory was that the generation of current parents had two defining events in their lifetime: one was September 11 and the other was the economic downturn in 2008. So safety and security, and having a leg up financially, are paramount for them. Then on top of that, not only do we have a generation of kids who may not achieve the same level of prosperity as their parents, but these parents saw in their lifetime how going to college wasn't enough – you had to go to the "right" college.

If you could give yourself advice in 1994, what would it be?

I would have said remember to take the long view; you don't have to do it all five years. I also would have also said to trust people and processes. You don't delegate totally, but at the end of the day you have to listen to the good people that you've brought closer to you.

JIM SCOTT '70

on Leadership, Learning and his Last Year

Ask your Trustees for advice and guidance. In my first few years I had experience running another school, but I was still 41 or so. And a lot of my first Board members were my father's age – I went to school with their children. Looking back on some administrative changes I made, I think that if the Board had known about them ahead of time and I'd asked for guidance, they wouldn't have been surprised – which is never good – but they could have been more helpful in supporting me.

Find mentors and executive coaches. I think that's what I'd like to do when I'm in retirement. I wish I'd trusted myself to go find them when I started.

When to say thank you and express appreciation.

What are you most grateful for?

A chance to educate my own children. A chance to reinvent myself. The support of Trustees in pursuing a big vision and the philanthropic support of our constituents.

Anything you feel you're leaving unfinished?

I can safely say that these aren't just Jim Scott's ideas, but yes: Looking at the next 25 years for Wo Center; creating a net-zero energy campus; social, emotional and ethical learning and what that looks like when it's fully mature, especially when we're supporting adults; the K – 12 Learning Commons; the idea of a Punahou halau, a place of learning around all things Hawaiian, which would be the next iteration of Kuaihelani; Punahou as a nexus between educational research and practice; growing partnerships to help extend the model of the PUEO Program outside Punahou.

What are you going to do next?

Most people are just allowed to retire – they're not being asked what they're going to do next but where they're traveling to (laughs). But generally speaking, I'd like to help public and private school leaders make their schools better. There are some principles of practice I've learned here that could be helpful to others.

When Keʻalohi Reppun ’99 entered Punahou in 1993, she wanted to study Hawaiian language but it wasn’t something that was offered in the Middle School. Later, she discovered that she couldn’t fit the Academy’s one Hawaiian language elective into her schedule. Reppun, who was raised on a kalo farm in Waiahole, amid extended family, finally found the programs she was looking for at the University of Hawaiʻi, Hilo, where she earned a degree in Hawaiian Studies and Psychology. She went on to teach at Ke Kula ʻO Nawahiokalaniopuʻu Iki, a Hawaiian language immersion school in Keaʻau. But Punahou was never far from her mind.

By Carlyn Tani ’69

ʻIke Hawaiʻi

HAWAIIAN CULTURE BLOSSOMS AT PUNAHOU SCHOOL

Reppun returned in 2013 to teach seventh-grade social studies, inspired by the changes she saw happening at the School under President Jim Scott ’70. Among his many achievements, Scott had articulated a compelling story of Punahou that embraced its Hawaiian roots, leading to important shifts in the curriculum. Today, Academy students can choose from five credit-bearing levels of Hawaiian language along with three electives in Hawaiian culture and Hawaiian Ensemble music, while middle schoolers can take Hawaiian language in seventh and eighth grades (a second seventh-grade section was added this year). An after-school Hawaiian Language immersion program also is open to students in grades K – 3. Overall, more than xxx students in the Junior School and Academy participate in Hawaiian Language and/or Hawaiian-focused studies.

During her first year teaching, Reppun decided to pilot a six-week course in Hawaiian language for faculty and staff. She was shocked by the response. “We had 50 people from all over campus coming together to learn Hawaiian,” she marvels. “And that’s when I realized that there’s a thirst and a hunger here for ʻike Hawaiʻi – things Hawaiian, things of place, things of old and things of new. And that’s also when I decided to give this community what I had to offer.”

Reppun and Malia Ane ’72 currently serve as co-directors of Kuaihelani Learning Center, the hub of Hawaiian Studies at Punahou, which is housed in an airy, light-filled building at the center of Case Middle School. Together, Reppun and Ane are guiding a vital transformation in Punahou’s educational culture by supporting teachers who want to bring a Hawaiian perspective to their teaching. It’s not about adding new programs, Reppun emphasizes, but about creating a school-wide culture that reconnects people to the ʻaina, the land.

“It’s a mindset that allows us to think about ʻaina, and along with that mindset comes language, history and moʻolelo, all of which connect us more strongly to the natural world,” she explains. Teachers and students are embracing this approach as a powerful fulcrum for learning. Whether its kids preparing to travel abroad or to a neighbor island, or learning to cultivate native plants on campus, ʻike Hawaiʻi is coming into full bloom at Punahou.

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— ʻIke Hawaiʻi —

Know Your Home

A gaggle of rising seniors gathers outside Kuaihelani, chatting among themselves and jostling against one another. It's the first day of orientation for the 50 students that will be traveling to either Iceland or China in the summer. "Aloha e na haumana," says Malia Ane, waving to the kids as she stands in front of the entryway. When they hesitate in responding, Ane chides them gently. "This is the first thing we should recognize when someone greets you," she says, noting that it took a while for the students to focus their attention. "When you're on your trip, you want to show respect because you don't know the customs of that place. You have to be observant of everything." She repeats her greeting and, this time, the students reply in unison: "Aloha e kumu Ane."

They enter Kuaihelani, where Ane shares the story of the building's namesake, Abigail Kuaihelani Campbell, and how she helped gather thousands of women's signatures to protest the 1898 annexation of Hawaiʻi. Kuaihelani is also the name of a gathering place for the akua, or gods, she explains. Ane points to the timeline of Hawaiian history above them on the walls, and describes how Governor Boki and Liliha, with counsel from Queen Kaʻahumanu, gave the original gift of spring-laden lands to the school. "This is the place we come from; there's so much history here," Ane says. "And it's our kuleana to learn as much as we can, because we were given this gift and we need to be grateful."

She then turns to teaching the students an oli komo, written by Pal Eldredge '64, celebrating the lands of Punahou. The students tentatively repeat the first couple lines. "You're chanting for all of us who are home. Again! Stronger!" she urges. Their voices gain in volume and confidence. "Now, people are going to expect that you can dance, too. And this is not Merrie Monarch, so everyone's going to do it," she calls out. Breaking up into lines, the students dive into learning the hula "Aia i Punahou." They're engaged, laughing at their own mistakes amid Ane's cheery exhortations.

Gordon Asato '19, who entered Punahou in ninth grade, says the lessons he learned at Kuaihelani gave him "a sense of belonging to Punahou and to Hawaiian culture." His group traveled to Iceland to study sustainability, and Asato feels that knowing the oli "allowed me to take pride in being from Hawaiʻi and created a deeper connection to the land here and in Iceland." Mei Lee '19, who journeyed to China, reflects that "wherever we went, people shared with us their trade or specialty, and it was really great to have something to share with them in return." In Li Jiang province, the group visited a noted artisan, who crafts traditional Chinese instruments. He taught the students how to make their own bamboo flute and to play a few simple tunes. After the workshop, the students performed the mele they had learned to express their appreciation. As they finished each piece, the artist would cry out, 'More! More!'"

"Any student who's traveling and interacting with another culture represents the lands they come from," says Chai Reddy, director of Wo International Center. "And they have to be able to share that knowledge with others. It's critical to being a global citizen." Hawaiian Studies is content-based, he points out, "so it's important that we practice it in all the work we do as teachers" to encourage students' cultural fluency. Reddy, who's seen a rising awareness of Hawaiian Studies across campus, credits Scott with clearing the path: "Starting with Jim and permeating outward, Hawaiian Studies has come to the foreground."

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Chai Reddy, director of Wo International Center

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"The Aims of a Punahou Education explicitly give us permission to ground our students in the history of the lands and connect them to a shared Hawaiian past."

Jim Scott '70, President

— ʻIke Hawaiʻi —

The Gift of the Land

Jim Scott returned to Punahou as its president in 1994, after serving nearly a decade as headmaster at Catlin-Gabel School in Portland, Oregon. Early in his tenure, John DeFries '69 paid him a visit and tossed out a provocative idea. "He sat here in this office," Scott recalls, gesturing around his spacious, well-ordered suite in Sullivan Administration Building. "And he said, 'We always knew about the missionary side, but I always wondered why we didn't know about the Hawaiian side.'" DeFries went on to describe the two gifts that define Punahou – the vision of a school from Protestant missionaries and the gift of land from Hawaiian aliʻi. "His exact words were the duality of the two gifts," says Scott, noting that duality implies tension. "But that also means that Punahou is called to two different lineages, through history, culture, tradition and values. And when we embrace that tension and that complexity, we honor both sides."

Scott soon crafted his own compelling narrative around the two gifts, which gradually transformed how the School views its own history and aims. He also gathered the resources, financial and human, to explore how this new narrative might enrich teaching and learning. By establishing Kuaihelani Learning Center, headed by the late Hattie Eldredg '66 Phillips from 2005 to 2010, he opened the way to curricular integration and innovation. Through the Aims of a Punahou Education, which articulate the School's strategic vision, he affirmed Hawaiian values and culture as integral to student learning. Punahou already had been moving in that direction, through the third-grade experience, Chapel program, May Day and Holoku, but the Aims of a Punahou Education, Scott says, "explicitly give us the authority and permission to build upon that, to ground our students in the history of the lands and connect them to a shared Hawaiian past."

Kapunahou

In "Kapunahou" – a commemorative book published in celebration of the School's 175th anniversary – Jim Scott '70 narrates the historic origins of the Hawaiian gift of land that laid the foundation for an educational vision of Protestant missionaries at the site.

Early in my tenure, I came to appreciate the the School's singular mission and vision stem from two historic gifts that set the foundation for today: the gift of land from Hawaiian ali'i and the gift of an educational vision from Protestant missionaries. Our New England heritage of scholarly achievement, coupled with our Hawaiian reverence for place, inspires a philosophy of educational renewal that thrives within a campus of timeless beauty.

Ancient Hawaiians prized the land of Kapunahou, nestled in the fertile ahupua'a of Manoa, for the life-giving freshwater spring at its core. In 1795, King Kamehameha I awarded Kapunahou to his loyal chief Kame'eiamoku after the triumphant Battle of Nu'uanu. Kame'eiamoku later entrusted the lands to his son, Hoapili, who for 20 years resided in the vicinity of the spring. Kamehameha I was a frequent guest at Hoapili's home and ofte walked the surrounding grounds.

From the time of Kamehameha I, control of all land in Hawai'i remained in the hands of the ruling chief; however, land inheritance for high-ranking chiefs like Hoapili was allowed. Hoapili in time gave Kapunahou to his daughter, Liliha, and her husband, Boki. In 1829, at the urging of ruling chief Queen Ka'ahumanu, an avid supporter of Christianity, the couple granted custody of Kapunahou to the Reverend Hiram Bingham, leader of the missionary community in Hawai'i. Liliha initially resisted the conveyance of land, but Boki proceeded with entrusting its custody to Bingham before departing on an expedition to the South Pacific. Ka'ahumanu served as konohiki, or landlord, for Kapunahou. She had a thatched house erected for herself near the spring and an adobe-and-thatch cottage for the Binghams near the present Old School Hall. Boki was lost in a disaster at sea and never returned, and Kapunahou remained under Bingham's, and thus the Sandwich Island Mission's, stewardship.

After the Mahele of 1848 instituted private land ownership, the American Board of Commissioners for Foreign Missions (ABCFM) sought written title to Kapunahou. John Papa I'i, a respected advisor to Kauikeaouli (Kamehameha III) and a member of the Land Commission, was among those who testitifed in favor of the mission, and in 1849 the Land Commission granted the title for Kapunahou to the ABCFM.

... Today Punahou educates 3,750 students from a broad cross-section of Hawai'i, all of whom experience the school's dual legacy. Malama 'aina, caring for the Earth, affirms our appreciation for the original git of land. As modern stewards of a wahi pana, land that is steeped in history, we have a responsibility to cultivate the natural and cultural resources of Kapunahou. The School's focus on a revitalized campus centered on Kapunahou, combined with a renewed emphasis on Hawaiian culture and language, sustains our connection to Punahou's Hawaiian origins.

Last school year, fifth-graders journeyed to Hawai'i Island for a three-day visit that culminated in a night hike through Volcano National Park. Standing at the rim of Halema'uma'u crater, under the starlit skies, they performed oli and hula dedicated to Pelehonuamea, goddess of the volcano. Outdoor Education faculty had worked hand-in-hand with Kuaihelani to design the student experiece (which currently is being reformulated due to the eruption). Before the trip, Ane taught the children a selection of oli and hula along with mo'olelo of the place. At Volcano, students prepared to walk the route during the day to familiarize themselves with its contours. But first, Reppun advised them on protocol. "I talked about the different wao, or land divisions," she says. "You have wao kanaka, where kanaka live; wao nahele, where the forests are; and wao akua, where the akua live." Moving through the different wao requires that one's behavior changes accordingly. In the wao nahele, she told the students, "you have to watch – you have to watch your trail, you have to pay attention to the wind and the rain and the birds. When you move to the wao akua, it becomes a spiritual space and your behavior should reflect that reverence and respect."

The night of the performance, the students hiked silently along the trail, which was lit only by the evening sky. "We were under the stars, we could see the Milky Way and, in the distance, we could see the glowing lava," recalls Andy Nelson, Outdoor Education teacher. At the rim's edge, the group lined up and opened with Oli Komo. Then, with Ane accompanying on ipu, they began to dance "Aia la o Pele," sending their kahea into the vast expanse below. When they finished the performance, the clouds lifted, the lava's glow intensified and smoke began to pour from the crater. Pele had given her pane, or answer. The children observed the phenomenon in awed silence. It wasn't until they returned to camp that the students broke into excited gasps of astonishment. Reppun says: "They were saying, 'Oh my God – did you see that?' so they had obviously understood the lesson of the wao akua, and they knew what was happening."

Back on campus, students are understanding that the lands of Punahou are not only a powerful springboard for learning but a fascinating map to Hawai'i's history. In a clearing on the slopes of Rocky Hill, bordered by a dense thicket of haole koa, Academy geometry teacher John Chock '01 checks on a row of spindly 'ilima plants

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dotted with tiny, yellow flowers. "We planted these last year," he explains, plucking a fragrant blossom. "They're very delicate so it takes about 90 of these to make one lei." Chock, who also teaches a middle school elective and G-Term course called "E Lei Kau" that centers on the cultivation, harvesting and making of lei, is reviving a forgotten slice of history on this unlikely patch of earth.

Two years ago, Middle School librarian Dita Ramler-Reppun '70 sent him a mo'olelo written by Emma Ka'ilikapuolono Metcalf Beckley Nakuina, who had a distinguished career in the 19th century as a judge, water-rights commissioner and curator. (She also was among the first Hawaiian students to attend Punahou, in 1852.) The mo'olelo recounted how a pair of twins, Kauawa'ahila and Kauakiowao, were exiled from Ka'ala and forced to take refuge at the base of Rocky Hill. Nakuina listed the plants the twins relied upon for sustenance: 'ilima, 'aheahea, popolo and manienie 'aki'aki, the latter being "the medicinal grass of olden times used for exorcising spirits."

Guided by the mo'olelo and by support from Kuaihelani, Chock wanted to find out if these plants could thrive on Rocky Hill today. The Hill's surrounding base, which is one of the campus' last untouched spaces, retains its original, porous soil. His students pored over elevation maps and rainfall data to identify the plant species or subspecies that might be suited to the area. "And when we tried three of the four plants that Nakuina listed," Chock says, "we found that they immediately flourished." The 'aheahea the class planted last year now reaches 8 feet tall. Without the use of fertilizer, pesticides or irrigation, some plantings haven't survived, and his classes continue to experiment with cultivars raised at the plant nursery atop Rocky Hill.

Someday, Chock envisions that the hillside can return to its original state as dry, low-elevation shrubland, a native ecosystem that is virtually extinct on O'ahu. Meanwhile, the plants have already found a prized, new role in his lei-making classes. The tradition of lei, Chock explains, is more than an exchange between people but represents a cherished gift from the land. He gives the example that "when Aaron Mahi came to campus, we were able to welcome him with an 'ilima lei the students made from flowers grown at Punahou rather than a lei we bought at the store." A new lei garden has recently been planted adjacent to the Sidney and Minnie Kosasa Community for Grades 2 – 5, putting culturally appropriate plants within easy reach of students in the third-grade Hawaiian Studies curriculum and others.

Moanike'ala Wong '19, one of the student leaders for last year's "E Lei Kau" G-Term is a hula dancer who comes from a family of lei-makers. Over the three-day session, she helped other students gather ferns and greens from around campus and guided them in making three different styles of lei: wili, haku and kui. "Punahou is not really known as a Hawaiian school," she notes, "but the idea that we were able to practice values like malama 'aina, laulima and aloha through lei-making was really important. I personally feel a connection to 'aina-based learning, which is about cultivating the land and our relationships to one another, so this class helped students understand that in a meaningful way."

ʻIke Hawaiʻi

A Priviledge and a Responsibility

Alongside bringing Hawaiian culture into classes, Kuaihelani is also reshaping the School's role in the community. The Center reaches out to parents, alumni and the broader public through sponsoring a range of programs and exhibits. Recent events have featured the achievements of the Worldwide Voyage; the historical context that led Henry Opukahaʻia to inspire the missionary migration to Hawaiʻi; the Aliʻi Letters from Mission Houses Museum; and a re-examination of Kalaupapa, the former Molokaʻi colony where leprosy victims were forced to live in desperate isolation. In 2015, at Gates Family Workshop, artist-in-residence Meleanna Aluli Meyer '74 displayed the thought-provoking, 24-foot mural, "ʻAina Aloha," which she had painted with five other Hawaiian artists. More than 1,300 students K – 12 viewed the double-sided mural, which sprang from the desire to "paint away" the historical pain borne by Native Hawaiians. On one side, the mural depicts a panorama of abundance: blissful human faces, kalo, ʻumeke and fresh water. The opposite side exposes the underlying trauma in an dramatic unfolding of seething, fractured images. Fifty alumni and parents came to the public viewing, engaging in a candid exchange that raised complex, often conflicting, emotions. "I was happy that the parents and alumni expressed themselves so honestly," Meyer says. "We can't go back in history but we can go forward, armed with the truth. And Punahou, I feel, is moving slowly and purposefully toward that truth."

Seated in her office at Kuaihelani, Keʻalohi Reppun talks about kuleana, a term that implies both privilege and responsibility. "The fact that Punahou students have so much privilege tells me we have an even greater responsibility to ʻauamo, to carry, ʻike Hawaiʻi in perpetuating culture, history and storytelling. We have a kuleana to this place and to our people to do good," she says, citing the intractable environmental and social issues that beset the Islands today. "We also have to develop cultural fluency within our haumana so that, no matter where they go in the world, they have eyes that see culture, that enable them to be authentically and

respectfully responsible." She leans forward in her chair to make a final, impassioned point. "Punahou has the power to influence the way that other institutions approach education. If we make ʻike Hawaiʻi a priority, and if we are successful, then it will give institutions permission to go down the path of ʻike Hawaiʻi, making it a learning priority for all our children in Hawaiʻi." She adds, with a smile. "That's grand, big-picture stuff. But I honestly believe that that is the potential and the kuleana that Punahou has in our greater society of Hawaiʻi."

At the end of Nakuina's moʻolelo, she notes that the shrubs and bushes that once nourished the heavenly twins have disappeared. "Old natives say there is now no inducement for the gentle rain of Uakiowao and Uawaʻahila to visit those bare hills and plains, as they would find no food there." The new plantings of ʻaheahea and ʻilima on Rocky Hill represent a small step toward the larger purpose of teaching students their kuleana. In the same way, ʻike Hawaiʻi is slowly taking root across Punahou. As teachers weave Hawaiian culture into their classes, they begin to transform the culture of the school, bringing to life the enduring moʻolelo of the two gifts.

A Queen's Homecoming

By Catherine Black '94

The late Fred Roster was a master sculptor and professor of art at the University of Hawai'i who passed away in December 2017. While his art was celebrated across the state, few knew of his interest the fearless and iconoclastic figure of Ka'ahumanu, whose support of the Sandwich Island Mission made possible the eventual founding of Punahou School.

Spanning a period of nearly 20 years, Fred created a series of studies of Ka'ahumanu, beginning with a sculpted portrait commissioned by the State Foundation on Culture and the Arts that was installed at Ka'ahumanu Hale First Circuit Court. In the late 1990s, he created a two-foot-high sculpture of her in clay and cast it in a durable gypsum cement with a patina finish similar to bronze, but his dream had always been for the figure to one day be cast in true bronze, an expensive and complex process. Fred brought her home in 1998 and she sat on his drafting table near the front door for 18 years, waiting for the appropriate moment to move on.

During Punahou's 175th anniversary year, the stories and spirits of the past were called back to campus in many ways, including a pictorial timeline of Hawaiian ali'i in Kuaihelani Center. Fred's wife, Lynette, was a librarian in Bishop Learning Center at the time and, while looking at these portraits one day, she had an epiphany: "The idea to gift this sculpture to Punahou came as a simple and striking realization. It was the right time for Ka'ahumanu to return home to Ka Punahou!"

This clarity came at a time of great turmoil at home, as Fred was rushed to the emergency room with stroke-like symptoms that spring. Lynette gave notice to Punahou so that she could focus on caring for him and, that summer, he was diagnosed with malignant brain cancer. "Our focus was on his treatment, and yet the thought of gifting Ka'ahumanu brought lightness and hope to our days," she remembers. There was a feeling of excitement as the family came together to plan the many steps to realize this vision, beginning with a letter to the School.

In the letter, Fred wrote, "My wife and I would like to gift this sculpture of Ka'ahumanu to Punahou School. We cannot think of a more appropriate home for her. From a spiritual and historical perspective, Ka'ahumanu should be remembered as Kuhina Nui and wife of Kamehameha I. She embraced Christianity and literacy for her people. Her influence is shown in Liliha and Boki's gift of the land to the missionaries who founded Punahou School. Ka'ahumanu built her hale near the original Ka Punahou spring. My wife Lynette culminated her career as a school librarian at Punahou at the time of the 175th celebrations, when it became apparent that Punahou's history and thread began with Ka'ahumanu."

Conversations were initiated with Malia Ane '72 and Ke'alohi Reppun '99 about curricular uses for the statue in Kuaihelani. Fred's daughter-in-law, Waileia Davis '86 Roster met with the Office of Institutional Advancement to handle logistics of the gift. Longtime arts patron Sharon Twigg-Smith raised the funds for the bronze casting, visiting Fred just days before he died to give him the news of its confirmation. Artists John Koga '82 and Lawrence Seward handled her crating to a foundry in Los Angeles where she was molded, cast and finished with a beautiful patina. Ka'ahumanu returned to Hawai'i in her specially built crate and was delivered by Koga to Kuaihelani this past summer.

Ane and Reppun plan to use Ka'ahumanu as a teaching tool in the Hawaiian Studies curriculum this year – a powerful physical presence to accompany the stories of Hawai'i that are interwoven with the story of Punahou.

"His dream finally did come true," reflected Lynette with emotion. As Fred noted at the end of his letter, "That Ka'ahumanu has come home to Ka Punahou is quite remarkable. Mahalo nui."