

The Following student's outline is a sample outline that you may use as a guide as you prepare your **preparation outline**. You will want to include all the labels that you see in this outline. All elements are in bold here—you could bold them in your outline, but you don't need to. The Visual Framework here is exactly what I will be looking for in your outlines. The Visual Framework is the use of Roman numerals, Letters (both upper and lower case) and Arabic numerals along with clean indentation and the use of all labels for all elements. This outline has only two Main Points (to save space). I would suggest you use three Main Points as a benchmark. Three main points is the best. Two is okay but four and five main points become too cumbersome for the speaker and less memorable for the audience. As a speaker and an audience member we remember three main points best.

**Abbreviations: (MP 1)= Main Point 1 (SP 1)= Subpoint 1**

The following is the exact format and Visual Framework you will want to use for your Preparation Outline of a speech to inform.

**GENERAL PURPOSE:** To Inform

**SPECIFIC PURPOSE:** To inform my audience about the two major forms of hula.

**THESIS / Central Idea:** The two major forms of hula, Kahiko and 'Auana, have played an important role in Hawaiian history, and each have distinguishable characteristics that make them easily identifiable when performed.

**Introduction**

- I. **(Attention Getter)** A Hawaiian Chant E Ila no Kawika o ka heke ao vapua. Ea ea. Ea ea.
- II. **(Relevancy Statement)** Living In Hawaii you are bound to see hula performances. The performers could be strangers, your classmates, or even your friends. If you have already seen a hula performance you will be able to recognize if you saw ancient, modern or both hulas after this speech. If you haven't yet seen a performance, you will learn how to distinguish between the two forms.
- III. **(Credibility Statement)** I first started dancing hula at the age of seven. I have participated In recitals, the Keiki Hula competition, and school functions until the age of eleven. At the age of 14, I started dancing professionally in a Luau show.
- IV. **(Reveal Topic)** Today I will tell you about the history of the two major forms of hula and help you identify distinguishable characteristics of each.
- V. **(Preview)** The two major forms of hula are:
  - A. the ancient hula or Kahiko.
  - B. the modern hula or 'Auana

**(Transition:** Let's start with the ancient hula.)

**Body**

I. **(MP 1) The ancient hula or Kahiko is a unique form of hula and plays an important role in the history of Hawaii.**

**(Internal Preview:** Ancient hula is part of Hawaiian history, is used for telling legends, and is recognizable.)

- A. **(SP 1)** In an interview with Kuulei Punua, at her hula studio of forty years, she said that "For the Hawaiians, hula was their means of history before having a written language."
  - 1. Generation after generation the history of the Hawaiian people were passed on by hulas and the chants accompanying them.
  - 2. Still today kahiko can be translated into some Hawaiian history.
- B. **(SP 2)** Using the hands, the ancient hula usually told the stories of Hawaiian legends which were of the Hawaiian Gods and Goddesses. When it wasn't about legends, It was in honor of the Kings and Queens of Hawaii.
  - 1. Noted Hawaiian Historians, Kelly and Pukui In their Anthropological Record "Hula: Historical Perspectives" recorded that Such legends as those portrayed in the ancient hula were long adventurous journeys.
    - a. consisting of the beauties and forces of nature such as changes in weather and landscape
    - b. the mow of the characters
    - c. themes of life and death
    - d. simple acts
  - 2. A single dance would capture one aspect of the legend.
    - a. For example, one dance would be about a storm that one character had gone through while on this Journey.
    - b. Or a dance could be about the anger the characters faced at one point of this Journey.
- C. **(SP 3)** Akako Kaepler author of "Hula Pahu: Hawaiian Drum Dances" contends that Kahiko can be easily recognized by its distinct characteristics:
  - 1. First. performers wear serious, unsmiling faces.
    - a. It Is disrespectful to smile.
    - b. Dancers refrain from displaying emotions

2. They dance to chants and the rhythm is emphasized with a drum.
  - a. Their motions are stern
  - b. Precise but not jerky.
3. The color of their costume usually represents the God, Goddess or Royalty **they** are dancing about.
  - a. For example. red usually represents the famous Goddess of Fire, Pele.
  - b. Purple is sometimes used to represent royalty.

**(Internal Summary: Kahiko** was used as a system of passing on history and knowledge about the Gods, Goddess. Kings and Queens. Ancient hula can be easily identified by unsmiling faces.)

**(Transition:** Since we know a little about ancient hula, let us now turn to modern hula.)

**II. (MP 2) The modern hula or 'Auana has been around since the missionaries arrived and has developed into a unique form of dance.**

**(Internal Preview:** 'Auana is used for entertainment, it narrates love stories, and is distinguishable from *kahiko*.)

- A. **(SP 1)** Keko Makaha, a local Hula authority, states in his book "*The Hawaiian Hula*" that Since the 1820's, 'Auana was aimed more toward entertainment.
  1. The sailors and merchants recruited native dancers when they ported in Hawaii.
  2. They failed to understand the simple interpretive movements of the dancers and understood it to be purposely attractive and stimulating.
  3. The visitors focused on mime rather than the spoken words.
- B. **(SP 2)** The modern hula is another way of telling a story using the hands. Most 'Auana songs were stories of lovers or about the love and beauty of nature.
  1. Performers danced to songs sung in Hawaiian or in English.
  2. These songs were accompanied by music played by the *ukulele* A Portuguese adopted instrument. It can be described as a miniature guitar.
- C. **(SP 3)** 'Auana can be distinguished from Kahiko by its distinct characteristics.

1. The facial expressions are of joyous, devoted character.
  - a. Smiling is one of the most recognizable features.
  - b. Conveyance of emotions through facial expressions
2. The hand motions are smooth and elegant balanced with gracefully swaying hips.
3. The highlight of a dance was the visual quality of all the movements flowing together.

**(Internal Summary:** I hope I have made it clear that now 'Auana is mainly used for entertainment, telling stories of lovers and of fondness to nature. 'Auana can be easily noticed by gracefulness and smiling faces.)

**(Transition:** Now **we know how to identify the two Major Forms** of hula.)

**Conclusion**

- I. **(Summary Statement)** Hula is a term used for referring to Hawai'i's folk dances. The two major forms are the ancient hula or Kahiko and the modern hula or 'Auana. Kahiko is now danced mainly as an art form or as evidence of ethnic identity while 'Auana is a folk tradition danced for entertainment. They have both played an important role in the history of Hawai'i.
- II. **(Memorable Closing Statement)** The next time you are watching a hula performance see if you can identify which form it is -- Kahiko or 'Auana. (Chant) - E Ila no Kawika o ka heke ao vapua. Ea ea. Ea ea.

**REFERENCES**

Barrere, D. B., Pukui. M. K., Kelly, M. (1990). Hula: Historical Perspectives (Bishop Museum: Pacific Anthropological Records #30). Honolulu, HI: Bishop Museum Press.

Kaepler, A. L. (1993) Hula Pahu: Hawaiian Drum Dances (V. 1). Honolulu, HI: Bishop Museum Press.

Makaha, K. (1976). The Hawaiian Hula Honolulu, HI: W.W. Distributors Ltd..

Punua, M. A. Kuulei (Kumu Hula) Hula instructor for fourty years. Personal Interview at her studio on September 28, 1996.

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Use complete citations in APA or MLA format. Include in your reference section the sources that you will cite during your speech. **You must** cite all sources in your speech that you cite in your reference section. When you cite a source in your speech it should be done seamlessly so as to not draw attention to the citation but to strengthen and support your information.

**After completing the preparation outline you will convert your preparation outline into a speaking outline that you will use during your presentation as you deliver your speech. You will use the same exact visual frame work as the preparation outline. You will decrease the information and enlarge the font to make the speaking outline easy to use while you are presenting your speech.**