

Contemporary Native Hawaiian Politics (POLS 302)
Spring 2016 – MWF 10:30 – 11:20am

Course Description

This course provides a critical study of issues in contemporary Native Hawaiian politics, with an emphasis on application and active engagement. We will first focus on key Hawaiian ethical concepts and then later in the semester students will apply these ethical frameworks to relevant current issues related to Hawaiian lands and communities. Energy (including food), housing and development are broad topic areas in which students will be able to select issues that are particularly meaningful to them and to their communities for more in-depth study.

Hawaiian political scholars have long been concerned that their work has utility for Hawaiian communities beyond the academy and that academic work be grounded in the experiences of Kanaka Maoli past and present. In this course, students consider respectful and effective ways to build relationships with communities beyond the campus boundaries. We will consider various Hawaiian movement-building approaches and ethics of responsible community engagement. This course also takes the politics of solidarities seriously. While our focus is on Native Hawaiian politics, students will also be asked to think about how to build coalitions across differences.

This course has Contemporary Ethical Issues (E), Hawaiian-Asian-Pacific (H) and (W) Focus designations. Contemporary ethical issues are fully integrated into the main course material and will constitute at least 30% of the content. At least 8 hours of class time will be spent discussing ethical issues. Through the use of lectures, discussions and assignments, students will develop basic competency in recognizing and analyzing ethical issues; responsibly deliberating on ethical issues; and making ethically determined judgments. Writing assignments will be used to do this work. There will be six main writing assignments totaling 24 pages, in which students will develop various styles of writing, including personal narrative, persuasive political testimony, and analytical description. Some of these assignments will go through the at least one round of peer and teacher feedback and revision.

Innovation zone statement:

This course is part of a new collaborative partnership between the College of Social Sciences (CSS) and the Native Hawaiian Student Services office (NHSS). It will bring a cohort of 15-20 students together for spring and summer session courses. The idea is to develop a sense of community to aid in the retention of Native Hawaiian students. In that sense, it is an innovation within the CSS curriculum and in a partnership between academic and student service units to meet a goal of both the college and the university—to be a Hawaiian place of learning and an Indigenous-serving institution.

The spring course on Native Hawaiian politics will first focus on key Hawaiian ethical concepts and then students will apply these ethical frameworks to relevant current issues

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Comment [1]: Overview of how course meets W requirements

related to Hawaiian lands and communities, such as energy, housing and governance. I also use music to open each class, as a way to set the tone for the class meeting and to show that various cultural expressions are political texts. The innovation zone would help enrich this experience.

During the introductory weeks of the course, I will be using an innovative form of engaging history called “Reacting to the Past” (which I learned about through a CTE workshop). I have utilized this game-based way of teaching about the Hawaiian Kingdom government a few times now, and it is much better when the room furniture can be reconfigured easily.

As we delve into current issues, students will be asked to engage web content as we discuss the ethical dimensions and implications of such controversial topics as the TMT, criminalization of homelessness, and the upcoming Native Hawaiian election and aha. The innovation zone classrooms lend themselves to a more comfortable space for hard dialogue, where the typical power dynamics of classroom authority (with teacher at the front) can be disrupted. The layout and ability to break into small groups that have their own writing space will allow us to recenter students’ ethical perspectives as we grapple with tough issues.

Writing assignments will also be used to do this work. There will be six main writing assignments, in which students will develop various styles of writing, including personal narrative, persuasive political testimony, and analytical description. As a writing-intensive course, these assignments will go through peer and teacher feedback and then revision. For the writing workshops throughout the semester, I would like to take advantage of the more flexible space in the innovation zone, which would allow us to configure the room for performance, for small group meetings, and also whole group discussion. I also hope to utilize the wireless capabilities for students to work simultaneously and collaboratively on drafts from their own devices.

Student Learning Outcomes

By the end of this course, you will:

1. Historicize contemporary issues, or “hot topics,” in Native Hawaiian politics.
2. Develop informed opinions and craft arguments about political issues such as land use, energy, homelessness and sovereignty in Hawai‘i.
3. Strengthen your writing skills in creative and analytical genres.
4. Practice critical reading, research and public comment on government documents.
5. Participate in group decision-making and visioning related to Hawai‘i’s future.
6. Heighten your ability to consider and apply Hawaiian ethical frameworks.
7. Connect the course content to your own life experiences and commitments.

Required Texts

Panek, Mark. *Big Happiness: The Life and Death of a Modern Hawaiian Warrior*.
Honolulu: University of Hawaii Press, 2011.

Yamashiro and Goodyear-Ka'ōpua, eds. *The Value of Hawai'i, 2: Ancestral Roots,
Oceanic Visions*. Honolulu: University of Hawaii Press, 2014.

In addition to the required books, a large number of the readings will be available through Laulima.

Assignments and Grading

10% Attendance & Participation

If you want to make the most of your learning experience, you must come to class prepared. This means doing the readings and assignments in advance, arriving on time, and sharing your thoughts. Your A&P grade will be based on the number of class sessions you attend and whether or not you participate fully in the written and oral in-class exercises designed to help you process the course content. These activities may include impromptu debates, guided discussion, role-plays, and other formats. **You need to be in class in order to earn A&P points.**

20% Your own "Percy's story" (5 pages)

The first book we will read is the story of Percy Kipapa, a young man from Waikāne who became a sumo wrestler and whose eventual murder was tied to a long history of colonial violence to Hawaiian lands and communities. This assignment asks you to think about a Kanaka (Hawaiian person) you know and to tell a slice of their life story, as it relates to larger social and historical forces. This narrative piece will go through one round of revision, with peer and instructor written and oral feedback.

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Comment [2]: Writing assignment #1 on attached chart

20% Hawai'i 1892 game

In this "Reacting to the Past" game, each student will be assigned the role of an important figure in Hawai'i of 1892, many of whom will represent three competing political parties. Responding to actual historical circumstances, the role play can take history in a completely different direction. The game play is built around two parts: audiences with Queen Lili'uokalani and deliberations of the 1892 legislative assembly.

- 1-2 page character description and analysis (7%). The week prior to game play we will read and discuss sources that can be drawn upon for this assignment.
- 1-2 page legislative proposal (7%). In-class conferences with small groups (the political parties) will help to develop your legislative proposals.
- Game play participation. Includes speech. (6%)

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Comment [3]: Writing assignment #2 on attached chart

20% Focus on the State (4 pages total)

1. **Meeting Analysis (10%)** A few state bodies make decisions that heavily impact the Hawaiian community. Choose one of the following: the Land Use Commission, the Water Commission, the Board of Land and Natural Resources, the island burial councils, the Office of Hawaiian Affairs, or the Native Hawaiian

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Comment [4]: Writing assignment #3 on attached chart

Roll Commission. For this assignment, you must attend one of their meetings or hearings. Prepare for the meeting by finding out what is on the agenda and doing some background research. At the meeting, take careful notes and/or video or audio record. After the meeting, write a reflection and analysis that focuses on what you noticed about power and kuleana in the meeting. Who was present? Who was absent? Who spoke? What voices or perspectives were silenced? What were the issues at hand?

2. **Testimony (10%)** Write a formal testimony that can be submitted to a specific government body or institutional entity concerning your stance on a current political issue in Hawai'i. Examples: submit public comment for an EIS currently under review, submit testimony on a particular bill going through the legislature, etc. A pre-writing workshop will be offered during class. This assignment will go through one round of revision, with peers giving oral feedback. I will provide written and oral feedback to each author individually. Students can actually

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Comment [5]: Writing assignment #4 on attached chart

20% Student-driven futures vision -- Group project (8 pages)

Create a collective vision for a particular place or aspect of Hawai'i's future. You and your group will produce "artifacts" for your preferred future for Hawai'i. Your future scenario should include three required elements:

- Choose one of three political statuses: integration, free association, independence
- It should also take into account some of the social and ecological trends we examine throughout the semester
- It should draw upon at least one of the essays in Value of Hawai'i, 2. For example, you could use Kaholokula's "ka pou kihi" framework, or Connelly's notion of urban ahupua'a design as a basis for your more detailed and grounded vision.

Your group will submit first and final drafts of your vision, and you will present your artifacts from the future all as part of your group grade.

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Comment [6]: Writing assignment #5 on attached chart

10% Final Exam (approx. 4 pages)

The final exams will be in essay format, focusing on key concepts from readings, in-class discussions and other assignments. It will build on all of the skills we have worked on throughout the semester. You will also be asked to reflect upon your own kuleana in Hawai'i in your life after this course.

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Comment [7]: Writing assignment #6 on attached chart

Grading scale for the course:

97-100% = A+	74-76% = C
94-96% = A	70-73% = C-
90-93% = A-	67-69% = D+
87-89% = B+	64-66% = D
84-86% = B	60-63% = D-
80-83% = B-	<60% = F
77-79% = C+	

Policies

Attendance and Tardies: I expect students to be in class, on-time. Points for in-class assignments on reading can only be earned if you are present. Whether tardy or absent, you may only make-up in-class assignments or exams if you notify me ahead of time and get approval for alternate arrangements. Students with excessive tardies will receive a warning and subsequently may receive a deduction in points from the final grade.

Late Work: If students have special circumstances that prevent them from turning an assignment in on time **PRIOR** arrangements must be made. Otherwise, late work will be marked down by 10% for every day past the deadline. Assignments over a week late will not be accepted, unless we have made special arrangements ahead of time.

Submission of work: All assignments must be submitted in hard copy in class. You may not submit work by email unless I have given you specific instructions or approval to do so.

Academic Integrity: The work you do in this course must be your own. Yet, you will build on, react to, criticize, and analyze the ideas of others. This means you must be aware when you are working with someone else's ideas or research and explicitly acknowledge them in your writing, presentations, and other assignments. If you ever have questions about drawing the line between others' work and your own, ask me and I will give you clear guidance. It is the student's responsibility to be aware of and in compliance with the university's policies regarding academic dishonesty. (see the UH catalog, link: <http://www.catalog.hawaii.edu/about-uh/campus-policies1.htm>). Any academic dishonesty—such as plagiarism—will result in failure of the course.

***Plagiarism** is taking another person's words or ideas without crediting them. Anything cut and pasted from a website without quotation marks and proper citation is plagiarism. Copying anything from a book or journal without proper citation is plagiarism. Plagiarism is academic theft, and there is no excuse for it. A student who submits assignments with plagiarized parts will receive an 'F' for the course. The case may also be referred to the Dean or department chair. Plagiarism usually occurs when students feel overwhelmed—by school, by finances, by illness, relationship problems, etc. If you are dealing with a situation like this, please let me know and we can work something out that will be much more positive than cheating.*

Reasonable Accommodation Policy: If you feel you need reasonable accommodations because of the impact of a disability, please 1) contact the KOKUA Program (V/T) at 956-7511 or 956-7612 in room 013 of QLCSS; 2) speak with me privately to discuss your specific needs. I will be happy to work with you and the KOKUA Program to meet your access needs.

Schedule

	Topics	Readings (to be done <i>before</i> coming to class)
Unit I: Stakes and Contexts Week 1	Kuleana: Situating ourselves in relation to place, culture, history and ethics	<i>Big Happiness: The Life and Death of a Modern Hawaiian Warrior</i> by Mark Panek
Week 2	How the personal is political: What is at stake in Hawaiian politics? <i>Writing workshop: Reading, writing and revising personal narratives</i>	<i>Big Happiness</i> Poetry by Melvin Wonpat-Borja
Week 3	The high stakes of climate change	1. "Climate change" by Chip Fletcher 2. "Divest KS" white paper by 21 KS alums 3. Climate Change Impacts in Hawai'i 4. Majuro declaration for climate leadership Poetry by Kathy Jetnil-Kijiner
Unit II: Histories and Sovereignty Week 4	Hawaiian independence, structure and agency <i>Writing Workshop: Building an argument in persuasive writing</i>	1. "From a Native Daughter" by Haunani-Kay Trask 2. Ch. 2 -4 of <i>Nā Mākou ka Mana</i> by Kamana Beamer
Week 5	<i>Hawai'i, 1892</i> game play	1. <i>Hawai'i, 1892</i> reacting to the past game book 2. ch. XXIX – XXXIX from <i>Hawai'i's Story by Hawai'i's Queen</i> , Lili'uokalani 3. "The New Queen" and "The Longest Legislature" in <i>The Betrayal of Liliuokalani</i> by Helena Allen

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Comment [8]: Designated writing workshop

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		4. Independent reading on your character
Week 6	Post-1893 Land and Power	<ol style="list-style-type: none"> 1. “The Antiannexation struggle” by Noenoe Silva 2. “Colliding Histories: Hawai‘i Statehood at the Intersection of Asians Ineligible to Citizenship’ and Hawaiians ‘Unfit for Self-Government’” by Dean Saranillio 3. “The Hawaiian Renaissance and Hawaiian Surfers” by Walker <p>Poetry by Jamaica Osorio</p>
Unit III: Aloha ‘Āina Week 7	<p>Understanding aloha ‘āina</p> <p><i>Writing Workshop: Crafting and presenting political testimony</i></p>	<ol style="list-style-type: none"> 1. “Hawaiian Souls: The Movement to Stop the US Military Bombing of Kaho‘olawe” by Jonathan Osorio 2. “Awaiaulu ke Aloha: The Ties that Bind Gender, Sexuality and Marriage” by Leilani Basham 3. Selected testimonies <p>Poetry by ‘Īmaikalani Kalahahele and Dana Naone Hall</p>
Week 8	Contemporary po‘e aloha ‘āina	<ol style="list-style-type: none"> 1. “Fishponds, Food, and the Future in Our Past” by Hi‘ilei Kawelo in VoH2 2. “TransFARMation” by Kauai Sana in VoH2 3. “Kū‘ē Mana Māhele: The Hawaiian Movement to Resist Biocolonialism” by Le'a Malia Kanehe 4. “Portrait: Puanani Rogers” by Micky Huihui <p>Poetry by Lyz Soto</p>
Unit IV: Kuleana Week 9	Defining kuleana: Historical perspectives	<ol style="list-style-type: none"> 1. Excerpt from <i>Ka Po‘e Kahiko: The People of Old</i> by Samuel Kamakau 2. “Kuleana: Toward a Historiography of Hawaiian National Consciousness, 1780-2001” by Kanalu Young 3. “Kuleana: The Right, Responsibility, and Authority of Indigenous Peoples to Speak and Make Decisions for Themselves in Language and Cultural Revitalization” by No‘eau Warner

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Comment [10]: Designated writing workshop

Week 10	<p>Whose kuleana?: Personal stories, political kuleana and solidarities</p> <p><i>Writing Workshop: Reflecting on kuleana and positionality</i></p>	<ol style="list-style-type: none"> 1. “Molokai Stories, Identity and Kuleana” by Matt Yamashita in VoH2 2. “Sailing the Ancestral Bridges of Oceanic Knowledge” by Bonnie Kahape‘a in VoH2 3. “Te Lumanaki o Tokelau i Hawai‘i” by Betty Ickes in VoH2 <p>Poetry by Emelihter Kihleng, Innocenta Sound-Kikku, and Youth Speaks (“Honolulu, Hawai‘i”)</p>
<p>Unit V: Ea Week 11</p>	<p>Understanding Ea</p>	<ol style="list-style-type: none"> 1. “Introduction” to A Nation Rising by Noelani Goodyear-Ka'ōpua 2. Ka Lāhui Hawai‘i, <i>Ho‘okupu a ka lāhui.</i> 3. “Mauna a Wākea: Hānau ka Mauna, the Piko of our Ea” by No‘eau Peralto <p>Poetry by Bryan Kamaoli Kuwada</p>
Week 12	<p>Governance: The ethics of working within and/or against settler state structures</p> <p><i>Writing Workshop: Things from the Futures</i></p>	<ol style="list-style-type: none"> 1. Procedures for Reestablishing a Formal Government-to-Government Relationship With the Native Hawaiian Community 2. “Resisting the Akaka Bill” by J. Kēhaulani Kauanui 3. “Bring on the Ea-rator” by Noelani Goodyear-Ka'ōpua
<p>Unit VI: Ethical dilemmas in practice Week 13</p>	<p>Land use and science: Mountains, telescopes and future visions</p>	<ol style="list-style-type: none"> 1. “We live in the future. Come join us.” by Bryan Kuwada 2. “We are not warriors. We are a grove of trees” by Bryan Kuwada 3. “We, the Star Keepers” and “Eyes of the Night Lights” by Ryan Oishi and Mailani Neal in VoH2 4. “Urbanism as Island Living” by Sean Connelly <p>Poetry by No‘u Revilla</p>
Week 14	<p>Energy futures</p>	<ol style="list-style-type: none"> 1. “A Perspective on Energy Polices in Hawai‘i” by Makena Coffman 2. “Wao Kele o Puna and the Pele Defense

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Comment [11]: Designated writing workshop

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	<i>Writing Workshop: Revising Futures Visions and Artifacts</i>	Fund” by Davianna McGregor and Noa Emmett Aluli
Week 15	Housing and houselessness: Removal and resistance	<ol style="list-style-type: none"> 1. “Marie Beltran and Annie Pau: Resistance to Empire, Erasure, and Selling Out” by Keala Kelly 2. “Puhipau: The Ice Man Looks Back at the Sand Island Eviction” by Puhipau 3. “Achieving Social and Health Equity in Hawai‘i” by Keawe Kaholokula 4. “Pu‘uhonua: Sanctuary and Struggle at Mākua” by Kalama Niheu <p>Poetry by Noelani Goodyear-Ka'ōpua</p>
Week 16	Project presentations	

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Comment [13]: Designated writing workshop