

Two examples of how instructors have highlighted intersection and native voice:

Week	Material or activity	Indigenous voice (Hawaiian)	Indigenous voice (Asian or Pacific Islander)	How Intersection is highlighted and analyzed.
1	Text/ plays	Hawaiian playwright – Victoria Kneuhubl	Samoan/Hawaiian characters	Role of anthropologists, and other scientists featured in the play and how they operated in the Pacific and the effects of their work on indigenous people
2	Text/novel.	Trask's essays – From a Native Daughter.	Maori author	Shared experiences of colonized people in the Pacific. Loss of, & recovery of, language, rewriting history from indigenous people's perspective, ways of reversing negative effects of colonization, reclaiming stolen and alienated land.
3	Poetry anthology	Inclusion of Hawaiian poets: Trask, Balaz, Kalahela, McDougal, Ho'omanawanui, Losch	Collection of poetry written by Polynesians and edited by Polynesians	Students asked to look for commonalities and shared experiences. How languages have been shaped by colonization and how different countries are enriching and changing the language of the colonizers.
4	Anthology of writing in all genres	Inclusions of Hawaiian writers	All voices are those of indigenous people of Oceania	Work by Melanesians, Micronesians, and Polynesians analyzed and critiqued. Students looking for changes in cultures and societies since first contact.

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	Field recordings from the <i>Heiva i Tahiti</i> 2006.  Song text in written form		Himene tārava singing group from the district of Papara  Flora Dévatine	Lecture & discussion on similarities/ differences in the text (text as oral poetry, poetic devices, textual content [importance of place, names of gods/hero figures, history, and genealogy]), the music (musical

				form, melodic line, speech rhythm, melodic elaboration) and costuming (esp. the preparation and use of vegetal materials). Discussion of issues related to the social context of music (culture/district/group identity, cultural transmission & perpetuation in a modern age, gendered roles in performance).
	Reading on the indigenization of Samoan church music		K. Tuiasosopo	Class discussion of the reading, including the role of Christian music in a contemporary Pacific, comparative features and aesthetics of vocal music, and histories of evangelization.
	Recordings from the CD <i>Nā Leo Hawai'i Kahiko</i>	Master chanters recorded in the 1920s		Discussion of: 1) the text, musical components and vocal techniques of Hawaiian chant as performed by master chanters of the past; 2) connections between the elements of Hawaiian chant and regional Eastern Polynesian musical features as well as ways in which Hawaiian chant is a unique marker of Hawaiian cultural values; 3) musical retention in different parts of the Pacific.
	Guest lecturers	Hawaiian performer	Japanese performer	Panel discussion on <i>hula</i> in Japan. Will address the challenges created when transplanting cultural forms, contrasting notions of “embracing culture,” and potential benefits/detriments (to <i>kumu hula</i> , musicians, economy related to <i>hula</i> “consumption”, festivals, tourism, and the culture itself).