

New Program Code Replace Program Code Date: _____

REQUESTOR CONTACT INFORMATION

Name _____ Campus _____
 Title _____ Email _____
 Office/Dept _____ Phone _____

NEW PROGRAM CODE TO CREATE

Institution _____ Campus _____
 Level _____ Effective Term _____

	Code (Max. Characters)	Description	Check if requesting new code:
College	(2) _____	_____	<input type="checkbox"/> See Banner form STVCOLL
Department	(4) _____	_____	<input type="checkbox"/> See Banner form STVDEPT
Degree/Certificate	(6) _____	_____	<input type="checkbox"/> See Banner form STVDEGC
Major	(4) _____	_____	<input type="checkbox"/> See Banner form STVMAJR
Concentration	(4) _____	_____	<input type="checkbox"/> See Banner form STVMAJR
Minor	(4) _____	_____	<input type="checkbox"/> See Banner form STVMAJR

If a similar major/concentration code exists in Banner, please list the code: _____

Justification to warrant a new major/concentration code similar to an existing major/concentration code:

Is this major/concentration code being used the same way at the other UH campuses? Yes No

Should this program be available for applicants to select as their planned course of study on the online application? *If yes, student may select the code as their only program of study.* Yes No

RULES PERTAINING TO FINANCIAL AID AND 150% DIRECT SUBSIDIZED LOAN LIMIT LEGISLATION

Is 50% or greater of the classes in this program offered at a location other than the Home Campus? Yes No

Is this program/major/certificate financial aid eligible? Yes No

Does this certificate qualify as a Gainful Employment Program (Title IV-eligible certificate program)?
 See <http://www.ifap.ed.gov/GainfulEmploymentInfo/index.html> Yes No

Program Length

In academic years; decimals are acceptable. The length of the program should match what is published by the campus in any online and/or written publication.

Special Program Designations A B N P T U

See Special Program Designations Code Definitions on IRAO Program Code Request webpage

Required Terms of Enrollment: Fall Spring Summer Extended

EXISTING PROGRAM CODE TO REPLACE, IF APPLICABLE

Program Code _____	Program Description _____
Institution _____	Campus _____
College _____	Department _____
Level _____	

Are current students "grandfathered" under the program code? Yes No

Should the old program code be available for use in Banner? Yes No

Effective **, old program code will no longer be available to admit or recruit students.**
Term (ie. Fall 2020)

This will turn off the online application, recruitment (effects Banner forms SRASUMI and SRAQUIK) and admissions (effects Banner forms SAADCRV, SAAADMS, SAASUMI, SAAQUIK, and SAAQUAN) Banner modules.

Effective **, old program code will no longer be available to award degree to students.**
Term (ie. Fall 2020)

This will turn off the general student (effects Banner form SGASTDN) and academic history (effects Banner form SHADEGR) Banner modules.

ATTACHMENTS

BOR Approved: Sole-credential Certificate, Associate, Bachelor and Graduate Degrees, and sole credential certificates

- BOR Meeting Minutes & Supporting Documents Curriculum

Chancellor Approved: Concentrations, Certificates and Associate in Technical Studies (ATS) Degree

- Memo from Chancellor to notify Vice President for Academic Planning and Policy regarding program action.
 Curriculum

<p>CERTIFICATES ONLY: Please check one (1) statement. This certificate is a...</p> <p><input type="checkbox"/> BOR approved certificate. BOR Meeting/Approval Date: _____</p> <p><input type="checkbox"/> Chancellor approved within an authorized BOR program. BOR Program: _____</p> <p><input type="checkbox"/> Chancellor approved CO in accordance with UHCCP 5.203, Section IV.B.10.</p>

VERIFICATIONS

By signing below, I verify that I have reviewed and confirm the above information that is pertinent to my position.

<p>Registrar (Print Name)</p> <p>_____</p>	<p>Financial Aid Officer (Print Name)</p> <p>_____</p>	<p>For Community Colleges, verification of consultation with OVPCC Academic Affairs: Tammi Oyadomari-Chun</p> <p>_____</p>
Signature	Date	Signature
Signature	Date	Signature
Signature	Date	Signature

ADDITIONAL COMMENTS




UNIVERSITY
of HAWAII®
MĀNOA

Department of Theatre and Dance

December 16, 2021

MEMORANDUM

TO: Laura E. Lyons
Interim Vice Provost for Academic Excellence

VIA: Julienne Maeda 
Acting Dean, Graduate Division

VIA: Peter Arnade 
Dean, College of Arts, Languages, and Letters

FROM: Markus Wessendorf 
Chair, Department of Theatre and Dance

SUBJECT: REQUEST TO ADD HAWAIIAN AND INDIGENOUS PERFORMANCE
TRACK TO THEATRE PHD DEGREE IN THE DEPARTMENT OF THEATRE
AND DANCE AND TO ELIMINATE TRACK IN COMPARATIVE
ASIAN-WESTERN THEATRE

SPECIFIC ACTION REQUESTED:

It is requested that the Interim Vice Provost for Academic Excellence approve the addition of a new track in Hawaiian and Indigenous Performance to the PhD degree in Theatre in the Department of Theatre and Dance, and the elimination of the track in Comparative Asian-Western Theatre.

RECOMMENDED EFFECTIVE TERM:

Spring Semester 2023

ADDITIONAL COST:

None.

PURPOSE:

This proposal will modify the PhD degree in Theatre to add a track in Hawaiian and Indigenous Performance, and to delete a track in Comparative Asian-Western Theatre.

BACKGROUND:

The Strategic Plan 2015–2025 of the University of Hawai‘i at Mānoa, p. 19: “[T]here are currently four Native Hawaiian place of learning strategic focus areas [at UHM], including: Native Hawaiian student success; Native and Hawaiian staff and faculty development, and support for all staff and faculty to engender a campus environment that embraces aloha ‘āina; Cultivating a Native Hawaiian Environment; Native Hawaiian Community Engagement.” It may seem to go against the intention of the Mānoa Budget Team’s revised recommendations that we are proposing the addition of a new track in Hawaiian and Indigenous Performance Studies to our PhD degree (while eliminating two other tracks and renaming a third one), but we are committed to strengthen and expand the existing Hawaiian Theatre program in our department and to restructure and recenter our curriculum to realize the vision of becoming a Native Hawaiian place of learning. Therefore we are proposing the addition of a new track in Hawaiian and Indigenous Performance Studies to our PhD Theatre degree. We also propose to eliminate the PhD track in Comparative Asian-Western Theatre, a track that historically has not had much enrollment. Additional revisions to the PhD in Theatre and to other departmental degrees will be forthcoming in a later proposal, in order to answer the Mānoa Budget Team’s recommendation to reduce graduate degrees and tracks in both Theatre and Dance.

The requested changes are also supported by the *Action Plan* for our department that the Theatre and Dance faculty developed in June 2020 (<http://manoa.hawaii.edu/liveonstage/tdap/>) to decolonize our curriculum and programming and center our department on Hawaiian culture: “We will develop and propose a new PhD track in Hawaiian and Indigenous Performance.”

Justification: Our department is committed to centering our curriculum and future production efforts on Hawai‘i and Oceania. The new PhD Theatre track exemplifies these efforts to focus curriculum and areas of study on Hawaiian and indigenous performing arts. Indigenous Studies is a rapidly emerging field as indigenous worldviews and knowledge systems have become increasingly important to society. Similarly, the Hawaiian Theatre program has increased enrollment steadily making an impact locally, nationally, and internationally. The Fall 2019 *Au‘a ‘Ia: Holding On*, was invited to perform in New York City and has been featured in international scholarly publications; new productions in 2021-22 are expanding the reach of hana keaka to include works about contemporary life, using contemporary ‘ōlelo Hawai‘i. Hawaiian Theatre has proved to be a field of interest and a seedbed for original scholarship.

Foundational in the development of any academic field are critical inquiry, rigorous research, and cogent scholarship. The soil of the field of Hawaiian and Indigenous Performance is fertile

ground for the nurturing of cutting-edge research that will set the foundation for this field of study. It is imperative that the University of Hawai‘i at Mānoa, as the sole Research-I institution in Oceania and an indigenous-serving institution, champions this program, which promises to offer scholarship grounded in traditional indigeneous knowledge systems and methodologies geared towards a sustainable and liberated Oceania.

This proposal aligns with the vision of our university, “Ka lamakū o ke aloha ‘āina: A leading light of aloha ‘āina for Hawai‘i and the world,” that states:

We will be locally and globally recognized as a premier student-centered, Carnegie Research 1, community-serving university grounded in a Hawaiian place of learning that summons our rich knowledge systems to help mālama Hawai‘i and the world for future generations. (<https://manoa.hawaii.edu/strategicplan/>)

The proposed PhD track, in addition, exemplifies the vision of UH Mānoa as an “Aloha ‘Āina University” as it would generate scholarship that would not only explore why indigenous people aloha ‘āina but also how they practice this value that transcends across indigenous communities.

Doctoral study in Hawaiian and Indigenous Performance would center performance practices of Hawai‘i in a global context through the study of indigenous performance traditions, indigenous methodologies and concepts, as well as indigenous language, culture, politics, history, environment, and sustainability. The Hawaiian and Indigenous Performance track would serve our Hawai‘i community by providing an academic program born out of a commitment to turn our department into a Hawaiian place of learning and the desire to elevate Hawai‘i and our unique knowledge systems here for generations to come. We believe that this PhD track would increase enrollment especially within but not limited to Ko Hawai‘i Pae ‘Āina (the Hawaiian archipelago). Although Indigenous Studies degree programs have begun to materialize across the globe, this track in our doctoral program would be the only one of its kind focusing primarily on performance. Potential areas of research for future students could include:

Hawaiian and Indigenous Performing Arts

- Theatre
- Oratory/Verbal Arts
- Music
- Dance
- Film, television and digital/new media
- Comparative study of traditional and contemporary performance

Hawaiian and Indigenous Media

- Critical discourse analysis and media treatment of indigenous issues
- Hawaiian media: history and development
- Writing for the media
- Language, spirituality, culture and the media
- Hawaiian and Indigenous performance in film, television and new/digital media

Hawaiian and Indigenous Culture and Society

- Customs: traditional and contemporary
- Religion and spirituality
- Arts in holistic health and well-being
- Hawaiian and Indigenous pedagogy
- Hawaiian and Indigenous methodologies

Please note that no new faculty lines will be required to run the track. (However, after several years, once the track has been successfully established and attracts significant numbers of students, we would probably need an additional faculty member as well as a graduate assistant.) One new course, THEA 768 Seminar in Hawaiian and Indigenous Performance, will be a foundational course of study for the track; the course was proposed in Fall 2021 for inclusion in the curriculum starting in Fall 2022. Once the course is approved, it will be proposed as a requirement in a revised program sheet for the degree.

In the attachments to this proposal, there are letters of support from representatives from three key schools/departments (Hawaiʻinuiākea School of Hawaiian Knowledge, American Studies, and Political Science) that speak to their commitment for interdisciplinary collaboration. In addition, after Theatre faculty consult with the respective department chairs, students can enroll in courses across the Mānoa campus that provide Hawaiian and Indigenous Performance-related content schools and departments including but not limited to:

Kawaihuelani Center for Hawaiian Language
Kamakakūokalani Center for Hawaiian Studies
College of Education
Academy for Creative Media
Art
American Studies
English

Ethnic Studies
History
Linguistics
Music
Pacific Island Studies
Philosophy
Political Science
Religion
Women, Gender, and Sexuality Studies

Potential faculty from the UHM campus who would serve on PhD student committees and teach courses in their respective schools/departments for the new track have been identified and approached. Once this track is finalized, we will nominate several of these key faculty members as Cooperating Graduate Faculty appointments in Theatre, including but not limited to the following:

R. Keawe Lopes, Jr. - Kawaihuelani Center for Hawaiian Language
C.M. Kaliko Baker - Kawaihuelani Center for Hawaiian Language
Stephanie Nohelani Teves - Women, Gender, and Sexuality Studies
Ty Kāwika Tengan - Ethnic Studies and Anthropology
Jace Kaholokula Saplan - Music
Eōmailani Kūkahiko - Curriculum Studies, College of Education
Jamaica Heolimaikalani Osorio - Indigenous Politics
Noenoe Silva - Indigenous Politics
Jennifer Noelani Goodyear Ka'ōpua - Indigenous Politics
Brandy Nālani McDougall - American Studies

We plan to formalize a committee of Hawaiian and Indigenous Performance faculty in Spring 2022 semester.

The new Hawaiian and Indigenous Performance track would require 12 credits of advanced coursework from Theatre and Dance and other departments, to be determined by the student's doctoral committee as well as 3 credits of THEA 692: Practicum in Teaching. The required advanced coursework will be revised later to include THEA 768 Seminar in Hawaiian and Indigenous Performance, (proposed via UHM-1 to begin in Fall 2022). Similar to the other PhD Theatre tracks, there will be a written and oral comprehensive examination that will cover a broad spectrum of Hawaiian and Indigenous Performance-related topics that will be determined by the student's doctoral committee.

The inclusion of a new track in Hawaiian and Indigenous Performance would improve the overall PhD Theatre degree by expanding the areas of study, increasing enrollment of Kānaka

Maoli and indigenous students in our department and serving the mission and vision of our university. Speaking to the expected enrollment for the new track, three students currently enrolled in our Hawaiian Theatre MFA track, who will graduate within the next two years, would like to pursue this new PhD track in Hawaiian and Indigenous Performance. Additionally, there are a number of Kanaka Maoli performing artists in Ko Hawai‘i Pae ‘Āina who have expressed interest in the new track as well as two Māori students from Aotearoa/New Zealand and a Sāmoan performing artist who now resides in Fiji. Within the first two years of opening this new track there would be at least four new PhD students accepted to the program. The estimated time-to-degree in the new track is three and a half to four years.

This new PhD track in Hawaiian and Indigenous Performance will be a lamakū, stimulating scholarship in the Hawai‘i and global indigenous community that highlights the artistic practices of aboriginal peoples. A program of study in Hawaiian and Indigenous Performance illustrates our university’s mission to ho‘omālamalama, to be “a globally recognized center of learning and research with a kuleana to serve the people of Hawai‘i, and our neighbors in the Pacific and Asia” (<https://manoa.hawaii.edu/strategicplan/>). The creation of this program also amplifies the efforts of UH Mānoa’s commitment to nurture a Hawaiian place of learning as an indigenous-serving institution (<https://manoa.hawaii.edu/strategicplan/>). Upon graduating with a doctoral degree in Hawaiian and Indigenous Performance, a myriad of career opportunities are possible, such as:

- Hawaiian and Indigenous Creative and Performing Arts
- Film, Television and Media
- Broadcasting and Journalism
- Indigenous Arts/Government Policy Advocacy
- International Development Practitioner
- Lāhui Development
- Research Consultant
- Academic/Scholar/Educator
- Exhibition/Museum Curator

The proposed PhD track in Hawaiian and Indigenous Performance would be a major contribution to the University of Hawai‘i at Mānoa’s stated effort to become a place of Hawaiian learning. This track would introduce indigenous, Pacific, and Hawaiian methodologies to the academic discourse of performance practices creating the opportunity for critical analysis from an indigenous lens. A growing number of our students at the university are of Kanaka Maoli descent and other Oceanic heritages. These constituents of our university are hungry for a culturally diverse approach in academic study that is grounded in indigenous pedagogies embracing indigenous epistemologies and ontologies. To this date, our university offers no such program at

Laura Lyons
December 16, 2021
P. 7

the PhD level. The institutionalization of this program would open the door to many established performance practitioners from across Hawai‘i and Oceania to affirm their academic credentials. The PhD track in Hawaiian and Indigenous Performance would be fertile soil for Kumu Hula, Hawaiian musicians, Hana Keaka practitioners, and many other indigenous performing artists from Oceania and beyond who are interested in doctoral study and the production of critical scholarship in Hawaiian and indigenous performance and expression. This degree would not only establish the discipline of Hawaiian and Indigenous Performance but would also have the potential to lead and influence Hawaiian and indigenous knowledge production in the arts and anchor that practice here at the University of Hawai‘i at Mānoa.

ACTION RECOMMENDED:

It is recommended that the Interim Vice Provost for Academic Excellence approve the addition of a new track in Hawaiian and Indigenous Performance to the PhD degree in Theatre in the Department of Theatre and Dance, and the elimination of the track in Comparative Asian-Western Theatre.

Attached documents:

1. Letters of support for proposed PhD Theatre track in Hawaiian and Indigenous Performance
2. Program sheet for PhD Theatre tracks, Proposed and Current
3. Proposed revised catalog copy

APPROVED/ DISAPPROVED:



Laura E. Lyons, Interim Vice Provost for Academic Excellence

September 19, 2022
Date

cc: Pheng Xiong, University Registrar
Diane Nakashima, Catalog Coordinator
Graduate Student Services



UNIVERSITY
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MĀNOA

Hawai'inuiākea School of Hawaiian Knowledge
Office of the Dean

December 7, 2020

TO: Peter Arnade, Dean, College of Arts, Languages & Letters,
Tom Brislin, Associate Dean, College of Arts, Languages & Letters
Kimi Kondo-Brown, Associate Dean, College of Arts, Languages & Letters

FROM: Jonathan K Osorio, Dean HSHK

VIA: Markus Wessendorf, Department Chair, Theatre and Dance
Julie Iezzi, Associate Chair, Theatre, Theatre and Dance

RE: Proposal to add a track in Hawaiian and Indigenous Performance to the PhD Program in
Theatre and Dance

Aloha mai Kākou

I am writing in strong support of the creation of the Hawaiian and Indigenous Performance track to the PhD in Theater the University of Hawai'i Mānoa. As dean of the Hawai'inuiākea School of Hawaiian Knowledge and as someone who has viewed and performed in multiple UH Theater presentations, I can list a number of reasons why this track is imperative to the continual development of Hawaiian arts and sciences on this campus and to the continual strengthening of the presence and relevance of the Hawaiian language in our country.

As has been pointed out time and time again, 'ōlelo Hawai'i very nearly disappeared after a century of legal persecution beginning shortly before the United States territorialized hawai'i in 1900. Elder native speakers and younger enthusiasts were able to hold off the extinction of our language in the 1980s by commencing a vigorous advocacy and the creation of Hawaiian language pre-schools and later institutionalizing Hawaiian language immersion in the public schools as well.

While familiarity with our language and fluency has risen over the past 40 years, what was absent until the last decade was the ability for audiences to hear the language spoken in the artistic expressions of theater as well as the ability of theater to create an arena for the language to be used, as Shakespeare so clearly demonstrated to Elizabethan audiences, to glorify the national language in dramatic, humorous and historical settings.

I state this as fact. Without the ability to enliven our audiences' actors' and authors' intimacy with our native language through the creation of dramatic pieces written and performed in our own language, 'ōlelo Hawai'i will not achieve our goal to thoroughly resurrect our language to normal and formal use in Hawai'i.

But I can also point to the tremendous impact of the staging of two full length plays in our language involving scores of our Hawai'inuiākea students and faculty, Lā'iekawai in 2015 and Aua 'Ia in fall 2019, as major pieces of archival research, interdepartmental cooperation, and a fulsome

demonstration that Mānoa is indeed, a Native Hawaiian Place of Learning. The impact to our Hawaiian community alone rivals almost anything this campus has achieved.

Hawai‘inuiākea School of Hawaiian Knowledge stands firmly in support of the creation of this track. Without our own PhD, we must necessarily advocate for programs to which our talented and dedicated undergraduate and Master students may aspire. But this track will also demonstrate commitment of the Department of Theater and Dance to the Native Hawaiian and indigenous cultures that make Hawai‘i the unique and significant place that it is.

Mahalo

A handwritten signature in black ink that reads "Jonathan K Osorio". The signature is written in a cursive style with a large, stylized 'J' and 'O'.

Jonathan K Osorio, PhD
Dean, Hawai‘inuiākea School of Hawaiian Knowledge
University of Hawai‘i Mānoa

October 12, 2020

To Whom It May Concern:

Aloha dear colleagues,

We are the faculty of the Indigenous Politics graduate specialization in the Department of Political Science at UHM. We write to enthusiastically support the proposal to add a track in Hawaiian and Indigenous Performance to the PhD program in Theatre.

In the past twenty years, Mānoa has been the world's innovator in increasing Indigenous scholarship, especially Kanaka 'Ōiwi (Native Hawaiian) at the graduate level. Due to the hard work and persistence of scholars and the support of the UHM administration, we have seen MA programs started in both Hawaiian Language and Hawaiian Studies, as well as the Indigenous Politics specialization. The MFA in Hawaiian Theatre is the newest and equally as important. Along with the MA in Hawaiian and Polynesian Religions, these are the only graduate programs so far where study based in our Native language is nurtured and new knowledge created. Theses written in 'ōlelo Hawai'i are only supported in Hawaiian Language, Political Science (two dissertations), and Hawaiian Theatre. (In the past, perhaps a total of three have been done in other departments.)

This proposal for a Hawaiian and Indigenous track in the PhD program in Theatre is an opportunity to expand not only academic research in Hawaiian Language and Indigenous Studies, but to foster the literary and performance arts, which is vital to the revitalization of Indigenous languages and cultures, and the resurgence of our Native ways of life. This track would also add to the rigor of Hawaiian language knowledge production at our University. The past three major Hana Keaka productions, Lā'ieikawai, Nā Kau a Hi'iaka, and 'Au'a 'Ia were not only masterful literary and performance creations, they also fed a Hawai'i audience that is starving for culturally and politically relevant representation. These productions and the many that will follow will become a significant part of the Hawaiian literature and performance canon. Thus, in addition to being incredibly entertaining and memorable experiences for our people to witness, these works will go on to be analyzed and studied by our students in Political Science, Hawaiian Language, Hawaiian Studies, English, and beyond. Therefore, a track in Hawaiian and Indigenous Performance to the PhD program in Theatre will contribute significantly to the knowledge production in Hawai'i for generations to come.

We are eager to collaborate with Dr. Haili'ōpua Baker on courses, events, and other activities in this PhD track, which will greatly enrich our offerings to our graduate students in Indigenous Politics.

On behalf of my colleagues and myself,
me ke aloha,

A handwritten signature in black ink, appearing to read 'Noenoe K. Silva', with a long, sweeping flourish extending to the right.

Noenoe K. Silva, Professor and Cooperating Faculty Kawaihuelani Center for Hawaiian Language

Noelani Goodyear-Ka'ōpua, Professor and Chair
Jamaica Heolimeleikalani Osorio, Assistant Professor



Dean Peter Arnade
College of Arts, Languages & Letters

October 7, 2020

Dear Peter Arnade:

As a UHM faculty member in the American Studies department who specializes in Indigenous studies, I write this letter in very strong support of the development of a new track in the UHM Theatre PhD program focused on Hawaiian and Indigenous Performance.

A PhD track in Hawaiian and Indigenous Performance would be an invaluable and unique addition to programmatic offerings at UH Mānoa. Hawaiian and Indigenous performing arts have been widely celebrated within Hawai'i and elsewhere in the Pacific as well as within Indigenous communities and nations worldwide as vital continuations of Indigenous cultural performance practice and oratory. In the past decade, Hawaiian theatre, in particular, has also gained a global audience, a feat accomplished, in no small part, through the work of Dr. Baker and her recent plays, *Lā'ieikawai* and *'Au'a 'Ia*. After devoting much of her life to creating, producing, and directing plays primarily in 'ōlelo Hawai'i, Dr. Baker is uniquely qualified to develop this new PhD track. In addition to her own experience as a playwright, Dr. Baker also has a strong record of teaching and mentoring students in the Hawaiian Theatre MA program. Alumni of that program have gone on to produce their own plays to full audiences. Collectively, Dr. Baker and these alumni have fostered nurturing cultural spaces for Hawaiian storytelling to be shared and grown within our communities, for which I am extremely grateful. This crucial work, which aligns with UH's goals of being an Indigenous-serving institution and a Hawaiian place of learning, should be allowed to be developed further through a PhD track.

I pledge my support of this new PhD program and also commit to serving as an affiliate faculty member to mentor students who enroll in the program, to serve on student committees, and/or to teach graduate level courses that could coincide with the goals of the PhD in Hawaiian and Indigenous Performance in the Theatre and Dance department. A graduate course I teach regularly, AMST 620: Indigenous Identity, centers Indigenous knowledge and moeds of relationality, while also exploring identity issues caused by settler colonial policies that seek to define and regulate Indigenous identity. This course would align well with the course of study for the proposed PhD track and could lend itself to deep and engaging productions and publications focused on and exemplifying Hawaiian and Indigenous Performance. As I specialize

in Hawaiian and other Indigenous literatures, I also welcome the opportunity to work with students who are interested in studying Indigenous plays and other performance arts, especially in terms of how these texts embody and encourage Indigenous activism and movements to protect land and work toward social justice.

For all of these reasons and more, I strongly support Dr. Baker's efforts to develop this exciting new track and pledge my commitment to serve as affiliate faculty for the program. Mahalo for your consideration.

me ka 'oiiai' o nō,

A handwritten signature in black ink, appearing to be 'Brandy Nālani McDougall', written in a cursive style.

Brandy Nālani McDougall
brandynm@hawaii.edu



1 October 2020

To Whom it May Concern,
University of Hawai'i

Re: Hawaiian and Indigenous Performance PhD Proposal

I am writing in support of the application by Dr Tammy Haili'ōpua Baker to add a track in Hawaiian and Indigenous theatre to the PhD Theatre program. I had the pleasure of visiting the Theatre and Dance Department at the University of Hawaii several times in 2015, and Dr Baker kindly allowed me to observe her classes in Hawaiian theatre, as well as a rehearsal for her Hawaiian language production of *Lā'ieikawai* at the Kennedy Theatre. One of the striking aspects of Dr Baker's directing was that it was fully framed as an Indigenous creative process, including rehearsals being entirely conducted in Hawaiian language.

Dr Baker's research and creative work with Hawaiian language theatre is unique in the world, and one of the most dynamic initiatives in the revitalization and development of Indigenous theatre in the Pacific region. Performance is traditionally a primary form of communication, community event, political process and knowledge transmission in most if not all Indigenous cultures in the Pacific. Writing from the perspective of Aotearoa/New Zealand, new research into customary Indigenous knowledge and systems is increasingly informing policy both in government and the private sector, particularly to do with the environment and managing of natural resources. The proposal to create a PhD pathway for students who have been through the Hawaiian Theater Program, and for Indigenous students more broadly, is timely and relevant far beyond the disciplinary boundaries of Theatre Studies.

The proposed PhD in Hawaiian and Indigenous Theatre will build a new generation of Indigenous scholars who can take research on Indigenous performance to the highest levels, making potentially ground-breaking connections with other disciplines. The proposed PhD will make a significant impact on performing arts scholarship both locally and globally, building upon the pre-eminent position the UH Department of Theatre and Dance occupies in the Asia-Pacific region. The PhD will be empowering for indigenous Hawaiian students and create new understanding of the function of Hawaiian and Indigenous performance internationally. The proposed program is both grounded in customary values and future-focused, especially in its inclusion of film, television and digital media alongside live performance. The PhD program would link the innovative work of the Hawaiian Theater Program with

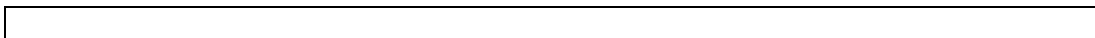
Indigenous theatre networks worldwide. The program is soundly structured with the new graduate seminar course in Hawaiian and Indigenous performance providing a solid base on which to build diverse, individualized research programs.

I support the contention in the proposal that this PhD program would be attractive to Indigenous students and theatre practitioners throughout the Pacific, and has the potential for growing student enrolment in the future. As outlined in the proposal, the program would advance and extend upon the vision and values of the University of Hawai'i. This PhD program would be a significant investment in the future of the performing arts and scholarship in Hawai'i and the wider Pacific region, and I support it without reservation.

Yours sincerely,

A handwritten signature in black ink, appearing to read "D. O'Donnell", written in a cursive style.

David O'Donnell
Professor of Theatre,
Te Herenga Waka – Victoria University of Wellington





6 October 2020

RE: THE PROPOSED PHD TRACK IN HAWAIIAN AND INDIGENOUS PERFORMANCE

Dear Professors Arnade, Brislin, and Kondo-Brown,

I write in strong support of Professor Tammy Haili'ōpua Baker's proposal to develop a track in Hawaiian and Indigenous Performance within the existing PhD program in Theatre and Dance at the University of Hawai'i at Mānoa (UHM). UHM is already an acknowledged world leader in Pacific and Indigenous Studies, and its Theatre program enjoys a highly respected reputation in our field of Theatre and Performance Studies, both within the US academy and internationally. This new track at the doctoral level (augmenting the successful Hawaiian Theatre program that Professor Baker introduced recently) is an exciting and timely prospect that responds to the growing interest in Pacific and Indigenous Studies around the globe while drawing strategically on the institution's enviable resources and expertise.

The proposed PhD track is an extension of Professor Baker's own work as a leading artist, teacher, and academic; since the 1990s, she has been a pioneering contributor to, and innovator in, Indigenous theatre practice and scholarship. The grounding methodologies and rationale for the new track are carefully considered and highly convincing. Professor Baker is correct that the program's focus on performance is unique: UHM has an opportunity to make a major interdisciplinary advance by bringing perspectives of theatre and performance to bear on discourses of Hawaiian, Pacific, and Indigenous Studies; likewise, it will be able to embed these domains of knowledge more solidly within Theatre and Performance Studies. It is an intervention urgently needed and absolutely essential to these fields.

In these challenging and austere times for US universities, when even well-resourced institutions are facing budget cuts, wage freezes, and hiring embargoes, what is particularly compelling about this proposal is that it does not require any new faculty lines or other external resources. Instead, it seems to me to represent an admirably economic and advantageous marshalling of extant knowledge and expertise that encourages broad networking across the university. Consequently, this PhD track promises excellent opportunities for interdisciplinary training around the broad concept of performance and a combined learning experience that will be more than the sum of its parts. It is likely to encourage enrollment from a variety of sites across Oceania and beyond and to enhance the University of Hawai'i's role as a leading center for this work. The track will clearly enrich the cultural diversity of the Theatre program, not just in terms of its student demographics but also its methodologies, epistemologies, and pedagogies. Graduates of the program are likely to become leading researchers and practitioners of Indigenous performance, and are exactly the people we need to grow the field.

This is an inspiring proposal and I hope you will share my enthusiasm for it. If you have any questions, please do not hesitate to contact me at the email address below.

Sincerely,

A handwritten signature in black ink, appearing to read "Diana Looser".

Dr. Diana Looser
Assistant Professor and Director of Graduate Studies
dlooser@stanford.edu

10 October 2020

TO: Peter Arnade, Dean, College of Arts, Languages & Letters,
Tom Brislin, Associate Dean, College of Arts, Languages & Letters
Kimi Kondo-Brown, Associate Dean, College of Arts, Languages & Letters

FROM: Ākea Kahikina, MFA Student in UHM Hawaiian Theatre Program

VIA: Tammy Haili'ōpua Baker, Associate Professor in Theatre

I, Ākea Kahikina, write this letter to express my whole-hearted support and interest as a prospective student in creating a PhD program in Hawaiian and Indigenous Performance to be housed at UHM in the Department of Theatre and Dance.

In order to properly explain and demonstrate the crucial value and current need of the proposed PhD program, I will discuss my journey in finding the Hawaiian Theatre Program, how it has changed my life, and how developing this program at the highest level of scholarship can elicit huge positive change for our local, national, and global communities.

In my experience within the world of Western theatre as a Kanaka Maoli theatre-practitioner, I am quite familiar with the notion that I am different from the people I see in the professional theatre industry. I am Kanaka Maoli. I am not Black. I am not White. I am not Hispanic. I am not Asian. I am not Middle Eastern. I am not Indian. I am Kanaka Maoli. However, because there is little to no representation of people like me in the body of American mainstream theatre, the eyes of said theatre are unfamiliar to my identity; they cannot distinguish who I am from other minorities and see me as “ethnically ambiguous,” a casting opportunity for people of power to put me in any given role that requires a person of color to portray it.

Sounds ideal, right? The more job opportunities, the merrier! Quite the opposite, actually. Being ethnically ambiguous, i.e. not being seen as a Kanaka Maoli, means going up actors that belong to the identity and culture of the role. It means competing with Hispanic actors for a Hispanic role. Middle Eastern actors for a Middle Eastern role. Asian actors for Asian roles. It means that in order for me to receive a stable paycheck, I must do everything I can to take away an opportunity from actors that *should* be playing these roles. It means playing a game where, in order for people like me to win, we must cast off how we see ourselves and let others determine how we're seen so we can survive in a competitive industry. Above all, it means Kānaka Maoli are merely seen as an amorphous, neutral color, posed to fill the role of another color when needed.

This excruciating feeling of homelessness is felt at both the professional and academic theatre realms. Kanaka Maoli artists currently do not have designated space, let alone a home, to be ourselves and to be seen as ourselves in the Western realm. We do not have a prominent academic nor professional institution that shares the same identity, perspective, epistemology, and methodology as its artists and scholars. At least, that was what I had thought until I heard about *Lā 'ieikawai*, the inaugural production to celebrate the new Hawaiian Theatre Program at UHM. I was astounded as I looked more into it. It was the first time in my life where I saw people like me on stage, speaking the language of my ancestors and creating positive, healing change for my communities. But it wasn't just those on stage that grabbed my attention; it was the multitude of people in the seats! Kennedy Theatre had sold out on multiple nights with people lining up around the corner to get tickets! I realized that my people needed to see

themselves and their ancestors on stage. They needed this program! Then, I thought, “Heck, I need this program too!” The next day, with strong faith that my path had just revealed itself to me, I applied for enrollment and packed my things from NYC to pursue the place I had been looking for this whole time, a home for people like me to be seen, heard, and able to help our people thrive again in our language and culture. That home is UHM.

From that moment on, I have never looked back. I have loved every moment of being in this program and look forward to my classes every day. I have become a better person on all levels because of this program. Words cannot express how exhilarating, challenging, and gratifying it feels to be in a program that is built for people like me to transcend storytelling spaces and create historic change and healing for our island, Oceanic, and global communities, and it can only get better and more influential by developing this program at the PhD level.

As students of the program, we are tasked with studying stories of Hawai‘i’s past, present, and future, and then weaving them together on stage to show how far we’ve come and how far we have yet to go as recipients of Hawai‘i’s legacy. In fostering this program, UHM is actively fostering a new generation of artists, scholars, and philosophers that observe, articulate, and challenge current status quo to elicit much-needed change for the betterment of lāhui for many communities. That is what makes me proud to call UHM my home. My University sees me as Kanaka Maoli, not ethnically ambiguous, and supports my ambition to heal those around me through storytelling and analysis of the world around us. In return for its support, I give everything into my classes, my department, and my campus so that more people can enjoy this program and elevate UHM to its fullest potential as a beacon of light, knowledge, and hope for Hawai‘i and its communities, the same light that called me back home to do good for others.

Therefore, by elevating and developing the current program to the highest level of scholarship, UHM will be at the forefront of creating positive change and monumental history for Hawai‘i’s communities and beyond, inspiring more institutions across the globe to follow in its stead to observe, to question, to analyze, to tell stories, to empathize, to heal, and to grow. We need to do this as a global community to build a better tomorrow, and I believe that UHM should be the one to lead by example in creating and sustaining a program like this. All we need is your support to open the door, and the lāhui who need this program will support it wholeheartedly.

You have the power to decide our communities’ fate. You have the power to decide if you’d like to use the potential power of theatre and lāhui to create the world we want to live in and give to our children. I implore you with my entire being to help be a part of history and support the creation and implementation of the PhD program in Hawaiian & Indigenous Performance. And once this program starts, I personally promise you that I be a part of the first graduating class and create major changes in our theatre spaces, our classrooms, and our communities, and bring honor, pride, and the utmost aloha to UHM and what it stands for as an Aloha ‘Āina University.

Mahalo for taking the time to read this letter.

Na‘u nō me ka ha‘aha‘a,

Ākea Kahikina

Ākea Kahikina
MFA Haumāna

PhD Theatre: Proposed Program Sheet

Scroll down for current PhD Theatre Program Sheet

PhD in Theatre	Asian Theatre	Hawaiian and Indigenous Performance	Performance Studies	Western Theatre
Core Course (3 cr)	THEA 692: Practicum in Teaching			
Required Courses (0-9 cr):	THEA 464 Drama and Theatre of Southeast Asia and India, THEA 465 Drama and Theatre of China, THEA 466 Drama and Theatre of Japan <u>TOTAL: 9 cr</u>	none*	THEA 615: Performance Studies and DNCE/THEA 617: Seminar in Performance Studies <u>TOTAL: 6 cr</u>	THEA 600: Seminar in Theatre Research
Other:	THEA 660 Asian Theatre Field Research if the candidate's dissertation requires field research, and at least one seminar other than THEA 660 every semester until the comprehensive exams are passed.	12 credits* of advanced coursework to be determined by the student's doctoral committee.	6 credits of 600 to 700 level courses from a departmental list of approved courses	Three other 600 to 700 level courses from a departmental list of approved courses.
Dissertation	1 cr of THEA 800 enrollment in each semester until graduation			

*to be changed to require THEA 768 Seminar in Hawaiian and Indigenous Performance once that course is approved

*to be reduced to 9 credits once THEA 768 is a requirement

PhD Theatre

Current Program Sheet

PhD in Theatre	Asian Theatre	Comparative Asian-Western Theatre	Performance Studies	Western Theatre
Core Course (3 cr)	THEA 692: Practicum in Teaching			
Required Courses:	THEA 464 Drama and Theatre of Southeast Asia and India, THEA 465 Drama and Theatre of China, THEA 466 Drama and Theatre of Japan <u>TOTAL: 9 cr</u>	none	THEA 615: Performance Studies and DNCE/THEA 617: Seminar in Performance Studies <u>TOTAL: 6 cr</u>	THEA 600: Seminar in Theatre Research
Other:	THEA 660 Asian Theatre Field Research if the candidate's dissertation requires field research, and at least one seminar other than THEA 660 every semester until the comprehensive exams are passed.	The curriculum of the comparative Asian-Western theatre area is determined by the student's doctoral committee.	6 credits of 600 to 700 level courses from a departmental list of approved courses	Three other 600 to 700 level courses from a departmental list of approved courses.
Dissertation	1 cr of THEA 800 enrollment in each semester until graduation			

Proposed Changes to Graduate Catalog Copy for Theatre and Dance Doctoral Section

In this document, information is repeated twice.

1. First: a version with the proposed changes to current copy highlighted in **yellow and bolded**
2. Second: new version of the new copy with the changes already made

For reference, 2021-22 catalog copy:

<https://manoa.hawaii.edu/catalog/schools-colleges/college-of-arts-languages-letters/thea/>

DRAFT REVISION

Theatre and Dance catalog copy
showing changes

Doctoral Degree

[...]

Required courses in the Asian area are THEA 464, 465, 466, and 692, as well as THEA 660 if the candidate's dissertation requires field research, and at least one seminar other than THEA 660 every semester until the comprehensive exams are passed. **Required courses in the Hawaiian and Indigenous Performance area are THEA 692, plus 12 additional credits of advanced coursework to be determined by the student's doctoral committee.** Required courses in the Western area are THEA 600; THEA 692, plus three other 600 to 700 level courses from a departmental list of approved courses. Required courses in the performance studies area are THEA 615; DNCE/THEA 617; THEA 692; and 6 credits of 600 to 700 level courses from a departmental list of approved courses. **The curriculum of the comparative Asian-Western theatre area is determined by the student's doctoral committee and must include THEA 692.**

Proficiency in teaching, whether lecturing before large classes or teaching smaller classes and leading discussions, is considered part of the training of all PhD candidates, who should demonstrate this proficiency by giving several such lectures and by serving as teaching assistants. A high level of accomplishment in the foreign language or languages appropriate to the proposed area of research (as determined by the advisor) is also required, and language competency will be determined by examination.

Written comprehensive examinations and two and a half hours of oral comprehensive examinations are required of all candidates before embarking on the dissertation. These are given after a student has completed the language requirement. Written comprehensive exams shall consist of five questions, topics to be determined by the student's doctoral committee. Further guidelines are available from the graduate advisor. The doctoral committee consists of at least five graduate faculty, of whom a majority are from the Department of Theatre and Dance graduate **regular and cooperating graduate** faculty (~~exceptions are possible~~); one member must be from another graduate program ~~department~~ and serve as the university representative. There is a seven-year time limit for PhD students to complete all requirements. For unusual circumstances, one extension may be granted.

[...]

PROPOSED REVISED Theatre Catalog Copy

Doctoral Degree

[...]

Required courses in the Asian area are THEA 464, 465, 466, and 692, as well as THEA 660 if the candidate's dissertation requires field research, and at least one seminar other than THEA 660 every semester until the comprehensive exams are passed. Required courses in the Hawaiian and Indigenous Performance area are THEA 692, plus 12 additional credits of advanced coursework to be determined by

the student's doctoral committee. Required courses in the Western area are THEA 600; THEA 692, plus three other 600 to 700 level courses from a departmental list of approved courses. Required courses in the performance studies area are THEA 615; DNCE/THEA 617; THEA 692; and 6 credits of 600 to 700 level courses from a departmental list of approved courses.

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