

DANCE/THEATER 617: Seminar in Performance Studies

Instructor: Dr. Miller **Email:** jhalak.miller@hawaii.edu

Seminar: Mondays

3:30pm – 6:30pm Sakamaki Hall D101

Office Hours: By Appointment

He 'Āina, He Kanaka, He Hawai'i Maoli: Land Acknowledgement

As we embark on this course, let us take the time to acknowledge Hawai'i as an indigenous space where the descendants of the original people are today identified as Kānaka Maoli (Native Hawaiian). We recognize that it was through coercion, force, and the breaking of formal treaties that this land was illegally seized. Her majesty Queen Lili'uokalani temporarily yielded the Hawaiian Kingdom and these territories under duress and protest to the United States to avoid the bloodshed of her people. Let us further recognize and express gratitude for the generations of Aboriginal Hawaiians and their knowledge systems that have shaped and continue to shape Hawai'i in a sustainable way that allows us to learn here today.

The 'āina (land) on which the University of Hawai'i at Mānoa sits is located in the ahupua'a (land division from mountain to sea) of Waikīkī, in the moku (district) of Kona, on the moku (island) of O'ahu, in the Pae 'Āina o Hawai'i (Hawaiian archipelago). The particular 'ili 'āina (land division) that Kennedy Theatre is situated on is at the triangulation of Kauala'a, Wailele and Wa'ahila. Ma kai (seaward) of the theatre is Kapa'akea and to the west is Puahia and Pilipili. Ma uka (inland) of our campus are the uplands of Kaho'iwai, the water that is the source for our major stream of Kānewai. Acknowledging these traditional wahi pana (place names) honors the 'āina and the historic relationship that Kānaka Maoli have with this place.

Course Overview

This seminar explores critical questions raised by Dance, Theatre, and Performance Studies about performance and performativity. The course work emphasis will focus on theories and methods that provide tools for the enactment and analysis of an artistic study, performance, film, or project. You will develop practical skills related to oral history approaches including interviewing, practice/performance investigation, practice/performance as research (PaR), and analysis of digital documents of various kinds, including visual material. Your work will include an intensive period of reading, discussion, creative practice, and workshops.

Texts

Weekly Texts will be found in the required course books section available at the bookstore and as online pdf articles through the Lulima website.

UHM Bookstore: Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances. Robin Nelson.

Dance Books and Articles Available Online (See attached bibliography)

Learning Outcomes:

- 1) Gain experience in various interdisciplinary theories, digital and online documentation, and methods of inquiry in dance and performance studies
- 2) Deepen observational and analytical skills in movement and sensory modalities
- 3) Develop tools for understanding the performativity of social, political, and cultural events and issues in which dance, theater, and physical practices are situated
- 4) Learn and apply the concept of "performance" as a lens to study social and political events
- 5) Explore the usefulness of "practice based" research methods

Course Requirements

Class time will focus on discussion of readings and students' own projects. Keep up with the course readings and assignments. Each week you will turn in a conversation log (to be explained in the first session) based on the readings. Weekly assignments will create the groundwork for your final performance, PaR website, and essay project. During the semester you will make one presentation of a reading.

Some weeks are "light" reading weeks and some are "heavy" reading weeks. This is to say that the weeks are somewhat erratic in terms of the theoretical density and the number of pages is not an indication of whether the week is light or heavy. Peruse the material early in the semester so that you have an idea which weeks you'll need to spend more time with the written material. Students are expected to contribute actively and critically to class discussion of assigned readings. Participation is required in every class. Come prepared to discuss key points in each reading. Our goal is to pinpoint the arguments and issues raised by the readings and to suggest their methodological implications for Dance, Theater, Performance Studies and for your project in particular. The reading conversation log should raise points that will provoke lively and productive class discussion.

Assessment

All assignments throughout the semester build toward the creation of a performance project, PaR documentation, and final essay paper to be presented in our course conference on November 29 and December 6 from 3:30pm – 7:30pm.

Article Presentations

Each participant will work in teams of three and make one (brief) 20 minute presentation together of the readings throughout the semester. If a book is assigned, focus on the full book. Otherwise you may select 2-3 of the short articles. Make a bullet point list that you both can discuss and share with the class. This list should include answers to these questions and may be expanded:

1. What is the thesis? Is there more than one, if so how would you describe them?
2. Who is the audience?
3. What is the impact of this piece(s) on the field? If you don't know speculate. If the field is unclear, again, speculate.
4. What are the key points?
5. How is this piece(s) an advance of, or contribution to, knowledge?
6. What are the main rhetorical and/or argumentative strategies of the piece?
Discuss at least one or more fallacies in the reasoning and shape your response.
7. Evaluate the reliability of the article.
8. What is your personal response to this article? What are your remaining questions?

Weekly Conversation Logs

Each week fill out the Conversation Log workshops. Work with a partner to discuss the readings for 15 minutes. Fill out the conversation log. Bring to class.

Exam

A mid-term exam in essay format addressing all course readings will be given in class.

Interview

Conduct a project interview for your PaR project and transcribe the notes using google voice. Upload the interview transcription to your PaR site. Reference the interview in your final paper.

If you are planning to publish your final course paper using the interview notes in a journal, IRB certification is required.

PaR Online Site

Develop an online site for your semester PaR Portfolio archive of your final project that will include papers, movement/performance observation exercises, journal notes, photo/video documentation, and your final essay. Post the link on Laulima. This assignment will be gradual and due weekly starting mid-September. The site may be public or private, but the class must have access to login.

Final PaR Project Performance and Paper Proposal

In this class you will create a final performance project with two or more people, conduct an interview with your collaborator/s, develop an online PaR documentation and portfolio site of the creative process, and write a 3000-5000 word essay about the critical issue you are engaging in your project. All of the assignments throughout the semester are designed to build towards this final project. The final performance and paper will be presented in our course conference.

For the oral proposal shared in class choose a creative project study that you would like to investigate. You may utilize your creative project development writing for a future article, thesis, or dissertation chapter. Propose a five - ten minute performance, or investigation of a performative act, and identify the critical issue in your project study. This could be a focus on a dance choreography, devised play, a short film screening, photography installation, book of poetry, storytelling performance, performance art, costume design, or other artistic endeavor and will be presented live or recorded at our online course conference at the end of the semester. The work should be uniquely created for this course.

Write an abstract for a PaR essay based on the final performance project and engaging at least two authors we have read in class, films we have screened, or performances seen. Situate your project in relation to two or three other dance, theatre, or performance studies artist/scholar's work that we have discussed in class that is similar to yours. Identify the artists/scholars work in your proposal. This may of course change or evolve over the course of the semester. The final 3000-5000 word essay will be due during finals week on Monday December 13.

Performance and Conference

Present your creative project and performance and excerpt from your paper during our Performance Studies course conference. Each presenter will have 15 minutes to perform and present the paper, and 5 minutes for group discussion.

Grading Policy

A=90-100%
B=80-89%
C=70-79%
D=60-69%
F=0-59%

Late assignment will be lowered one letter grade per day. Unexcused absences will lower the final grade one letter grade per absence.

*Projects will not be accepted late.

Assignment Evaluation

Active Discussion Participation in Every Class, Attendance	15
Weekly Readings and Conversation Logs	15
Final Paper	30
PaR Project and Website	20
Course Conference Presentation	15
Performance Program Survey	5

Assignment Schedule

date	Assignment	topics
8/23	Welcome	introduction – dance, theater, and performance studies overview of texts and performances syllabus review brainstorming on projects, sites, and topics
8/31	READ: Taylor, Diana. Performance. 1 – 208 Chatterjee, Sandra and Cynthia Ling Lee. Our Love Was Not Enough. Queering Gender, Cultural Belonging and Desire in Contemporary Abhinaya. In Queer Dance. Pgs. 45 – 61 Pigram, Dalisa, and Rachael Swain. “Cut the Sky: Traces of Experimentation in Dance and Dramaturgy in the Age of the Anthropocene.” Article Sim, Hakyung. Beyond the ‘Beyond The Scene’ of Performance in K-pop: BTS’ Network of Performances on and Off Stage. Article. DUE: Conversation Log Worksheet	what is performance? (diverse approaches) performativity
9/6	Holiday	
9/13	READ Nelson, Robin. Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances. Pgs. 1 – 187 (hard copy available in the UHM Bookstore) Gray, Jack. Ko Mitimiti ahau, I Am (of) the Place, Mitimiti. Pgs. 33 – 36. Tangen, Rulan. Dancing Earth: Seeds Roots Plants and Foods, from Origi Nation to Re-Generation. Dance Research Journal. Pgs. 18 – 23. Wakpa, Tria Blue. Culture Creators and Interconnected Individualism: Rulan Tangen and Anne Pesata’s Basket Weaving Dance. Pgs. 107-125. DUE: Conversation Log Worksheet Final Project Proposal – One Page Outline	par methodologies: par/practice as research/performance as research archiving the ephemeral: embodied perception and ways of knowing subjectivity and position gesture, movement, and the body performing the body
9/20	Guest: Dr. Lorenzo Perillo 3:30pm – 4:15pm READ: Riley and Hunter. Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies. Pgs. 1 – 259	oral history gathering writing journal notes movement observation

	<p>Perillo, Lorenzo. "If I was not in prison, I would not be famous": Discipline, Choreography, and Mimicry in the Philippines. Pgs. 607-621.</p> <p>Gonzales, Joseph. Makyung in Contemporary Malaysia: Strategies for Preservation and Proliferation, 2021. Pgs. 82-91.</p> <p>Lavender, Andy. Theatricalizing Costumed Political Protest. Pgs. 4 – 11.</p> <p>Wong, Yutian. Situating Asian American Dance Studies. (in book Choreographing Asian America) Pgs. 27 – 56.</p> <p>DUE: Conversation Log Worksheet Start rehearsals or making of your final project performance and documentation. Keep a weekly journal entry immediately following each rehearsal that you will include for your final PaR documentation. Create free wix website account for your PaR project. Post the link to Laulima.</p>	<p>performing the archive</p> <p>performing memory</p> <p>time, space, process</p> <p>reception and the public sphere</p>
9/27	<p>Guest: Dr. Markus Wessendorf, 3:30pm – 4:15pm</p> <p>READ: Butler. Notes Toward a Performance Theory of Assembly. Chapter 2: Bodies in Alliance and the Politics of the Street. Pgs. 66-98 (PDF)</p> <p>Butler. Notes Toward a Performance Theory of Assembly. Chapter 4: Bodily Vulnerability, Coalitional Politics. Pgs. 123 – 153. (PDF)</p> <p>Leeker. Performativity, performance studies and digital cultures. Performing the Digital. Pgs. 9 – 20.</p> <p>Miller, Kara Jhalak. Creating Performance Networks Online - Dance Improvisation and Location Sharing pgs 8-21 (2019)</p> <p>Zami, Layla. Tuning In. Of Story-Hunters and Dance Lions. Contemporary Performememory. Pgs. 11 – 52.</p> <p>DUE: Conversation Log Worksheet Discussion – Be prepared to present an example from the following: Analyze every day performance. Consider a non-theatrical performance that you have witnessed in the past week. In what sense does this event constitute a performance?</p>	<p>performing social action and memory</p> <p>revolutionary acts and social action</p> <p>stages of resistance</p> <p>nation and the transnational terror, tragedy, and performance</p> <p>change and transformation</p> <p>digital performance</p>
10/4	<p>Guest: Dr. Sai Bhatawadekar 5:45 – 6:30pm</p> <p>READ: Bhatawadekar, Sai. From pedagogy to positive peace: emotivated learning with a project-, process-, and performance-based approach. https://www.tandfonline.com/doi/full/10.1080/15427587.2018.1563848</p> <p>Munzi, Urmimala Sarkar. Practice- Informed Pedagogies of Cultural Unlearning. 2017. Pgs. 139 – 147.</p>	<p>performance as method</p> <p>imperialism, history, writing, and theory</p> <p>language and translation</p> <p>local and global projects</p> <p>creative practice</p>

	<p>Denzin, Lincoln, and Tuhiwai Smith. <i>Critical and Indigenous Methodologies</i>. Part 1. <i>Performing Theories of Decolonizing Inquiry</i> Swadener and Mutua. <i>Decolonizing Performances: Deconstructing the Global Postcolonial</i> Pgs. 1 - 14</p> <p>Part 2. <i>Critical and Indigenous Pedagogies</i>. Ahuli Meyer. <i>Indigenous and Authentic: Hawaiian Epistemology and the Triangulation of Meaning</i>. (Online article in the <i>Global Intercultural Communication Reader</i>) Pgs. 134 - 150</p> <p>Part 3. <i>Critical and Indigenous Methodologies</i>. Madison. <i>Narrative Poetics and Performative Interventions</i>. Pgs. 1-16</p> <p>DUE: Conversation Log Worksheet</p>	<p>decolonizing methodologies</p> <p>indigenous performance studies</p>
<p>10/11</p>	<p>Guests: Sami Akuna (aka Cocoa Chandelier) and Sequoia Carr-Brown NEA and MAP Grant Funded PDA Workshop 3:30pm – 6:30pm</p> <p>READ: Defrantz, Thomas. <i>Afrofuturist Remains: A Speculative Rendering of Social Dance Futures</i> v.20. (in the book <i>Choreography and Corporeality: Relay in Motion</i>). 209-220.</p> <p><i>Critical Ethnic Studies, A Reader</i>. "Cocoa Chandelier's Confessional: Kanaka Maoli Performance and Aloha in Drag".</p> <p>Teves. "We are All Hawaiians Now: Kanaka Maoli and the Politics of Aloha": Chapter 4, page 180-206.</p> <p>DUE: First Draft of PaR Website Documentation/Post link on Laulima: Create basic site architecture and include links to - 3 rehearsal videos, 10 photos of documentation, 3 journal/blog notes entries for your final project</p>	<p>research as performance</p> <p>queer dance and theater</p> <p>invisibilization/revisibilization</p> <p>vanishing and becoming</p> <p>site</p> <p>feminist approaches to dance: situated knowledge</p>
<p>10/18</p>	<p>Guest: Dr. Kristin Bacon, IRB, on zoom 3:30pm – 4:45pm</p> <p>READ: Review the UHM IRB website https://research.hawaii.edu/orc/programs/human-studies/institutional-review-board-irb/</p> <p><i>The Routledge Companion to African American Theatre and Performance</i>. Routledge. 2019</p> <p>Interview with Paul Tazewell: costume designer by Niimmar Felder, Pgs. 73 – 76</p> <p>Interview with Eva Yaa Asantewaa: dance writer by Thomas F. DeFrantz Pgs. 102 -105</p> <p>Interview with Edward Everett Haynes, Jr.: designer by Kathy A. Perkins Pgs. 269 - 271</p> <p>Interview with Dr. Kariamu Welsh: professor and choreographer by Amoaba Gooden, Pgs. 283 - 286</p>	<p>research as performance</p> <p>performing artist interviews</p>

	<p>Artistic Research in Performance Through Collaboration. 2020. Blain. Introductions: Defining the Territory: Collaborative Processes, Issues, and Concepts. Pgs. 3 – 10 Pavis. Creative Industries and Copyright: Research into Collaborative Artistic Practices in Dance. Pgs. 165 – 184.</p> <p>DUE: Conversation Log</p> <p>Write an initial abstract for a PaR essay based on the final performance project and engaging at least two authors we have read in class, films we have screened, or performances seen. Situate your project in relation to one or two other dance or performance studies artist/scholar's work that we have read in class. Identify the artists/scholars work in your proposal. Select 1 or 2 artists from your PaR project that you will interview. Identify them in your abstract. This may of course change over the course of the semester. The 3000-5000 word essay will be due during finals week on Monday December 13.</p>	
10/25	<p>Guest: Dr. Lurana O'malley 3:30pm – 4:15pm</p> <p>READ: O'malley, Lurana. https://www2.hawaii.edu/~omalley/welcome.html</p> <p>Amin, Takiyah Nur. Dance pedagogy for a diverse world_ culturally relevant teaching in theory, research and practice. "Rituals" Pgs. 212 – 219.</p> <p>Hennessy, Keith. "Deliquent: Practice as Research Portfolio" <i>Zero Performance Blog</i>. Online. 2010</p> <p>Malva, Filipa. Using Costume To Bring The Clinical Body Forward. Pgs. 1 – 16.</p> <p>Meehan, Speak. Authentic Movement, 'Embodied Text' and Performance as Research. Pgs. 314 – 319.</p> <p>Due: Gallery/Museum performance: For this assignment, you should visit the gallery or museum of your choosing and select one artwork or exhibit of your own choosing. Analyze how the exhibit, object, or installation performs and is performative. Make notes onsite. Bring to class for discussion.</p> <p>Post to PaR site: Project – Interview/Conversation Questions List for PaR interviews.</p>	<p>performative things</p> <p>performance ritual</p> <p>intersectionality</p> <p>performative images</p> <p>sensory and somatic inquiry and writing</p>
11/1	Exam – Essay Format	exam
11/8	Mainstage Tech Rehearsal	<p>research day</p> <p>asynchronous</p> <p>paper, website, and PaR project development</p>

SYLLABUS – Dance 617
 Department of Theatre and Dance, University of Hawai'i at Manoa
 Fall Semester 2021

11/15	<p>Mainstage Performance and Rehearsal Week</p> <p>Paper and Project Development</p> <p>Due: Fill out and submit the Department Program Survey Form for Sphere by 11/21. On the survey add a short 300 – 500 discussion post based on the following question: "Theatrical" performance analysis of Sphere: Using the theories we've studied this semester, analyze the performance -- not just a summary of the "plot" or an appraisal of the performers' skill, but an analysis of the performance event. Possible questions you might consider: how is this performance performative? What role(s) does/do the space, architecture, objects, etc. play in this process? How might socially-encoded embodiment contribute to the performance's effect(s)?</p>	<p>research day asynchronous</p> <p>paper, website, and PaR project development</p>
11/22	<p>First Draft of Papers and Performances to show in class</p> <p>PaR Documentation Project Websites: Include a minimum of 7 weekly rehearsal videos, 25 photos of documentation, 7 journal/blog notes entries for your final project, full text interview transcription</p>	<p>in class peer review</p>
11/29	<p>Conference Performance 3:30pm – 7:30pm</p>	<p>presentations</p>
12/6	<p>Conference Performance 3:30pm – 7:30pm</p>	<p>presentations</p>
12/13	<p>Final Draft Papers and PaR Documentation Due Online</p>	<p>finals week</p>

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UHM RESOURCES AND INFORMATION

Vaccine Requirement for Fall Semester 2021

All participants in theatre and dance courses that involve movement work or vocal training/projection must be fully vaccinated. All participants must show proof of their vaccination to the instructor, director, choreographer or stage manager of the respective class or production on the first day of instruction or rehearsals. (Vaccination records can be uploaded to the LumiSight app. Once you have signed in and consented to the terms of service, you click on the "Vaccine" button on the vertical menu to the top left of the screen and then find instructions on how to upload your vaccination card.)

For more information, review the [full email here](#).

If you have any questions, contact Dr. Miller, Acting Associate Chair of Dance. jhalak.miller@hawaii.edu

Orientations and Open Auditions

Dance Welcome Gathering and Orientation for all Dance Faculty, Lecturers, and Undergraduate/Graduate Majors, Minors, and Students

Tuesday August 24, 6pm - 7pm Hybrid - May attend in person in the Dance Building Studio or Online

(<https://hawaii.zoom.us/j/93350953969>; Meeting ID: 933 5095 3969; Passcode: dance)

Department of Theatre & Dance Convocation

Wednesday, August 25, at 5:30pm Zoom Only

(<https://hawaii.zoom.us/j/92631045968>, Meeting ID: 926 3104 5968, Passcode: 605901)

Dance Auditions for Kennedy Theatre Concert "Sphere"

Directors Peiling Kao and Kara Jhalak Miller

Choreography by Sai Bhatwadekar, Peter Rockford Espiritu, Peiling Kao, Kara Jhalak Miller, Lorenzo Perillo, Amy Schiffner, Yukie Shiroma, Kumu Vicky Holt Takamine

Tuesday, August 31, 2021, 6:30pm Dance Building Studio

UHM Dance Fall Semester Performances

"Sphere" Annual Dance Concert

November 19, 20, 21, 2021

FRI/SAT 7:30pm

SUN 2:00pm

Streaming Live Online from the Stage

Ticket Prices are:

<https://www.showtix4u.com/events/kennedytheatre>

\$15 Adult

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\$10 Discount Groups (UH Faculty/Staff, Seniors, Military, Youth, Non-UHM Students)

\$5 UHM Student with valid Fall 2021 UHM ID

Program Survey Link for "Sphere" Annual Dance Concert at Kennedy Theatre

<https://forms.gle/oxBnf2ZhGhZrjJac7>

Required for all UHM dance majors, minors, and students enrolled in dance courses: Fill out the Program Survey questionnaire, attach a screenshot of your ticket for the Online Streaming performance of Sphere, and submit online no later than one week after the show. Your instructor will explain how you will receive credit for attendance and these documents will be compiled each semester by the undergraduate advisor.

Additional UHM Theatre Performances

STREAMING LIVE FROM THE MAINSTAGE:

Ticket Prices are:

Streaming Tickets | Special Streaming Discount

<https://www.showtix4u.com/events/kennedytheatre>

\$15 Adult

\$10 Discount Groups (UH Faculty/Staff, Seniors, Military, Youth, Non-UHM Students)

\$5 UHM Student with valid Fall 2021 UHM ID

He Leo Aloha

October 8, 9, 10, 2021

FRI/SAT 7:30pm

SUN 2:00pm

Interstellar Cinderella

October 22, 23, 24, 2021

FRI 7:30pm

SAT/SUN 2:00pm

STREAMING LIVE FROM THE LAB THEATRE

Ticket Prices are:

Streaming Tickets | Special Streaming Discount

\$10 Regular

\$8 Senior, Military, UH Faculty/Staff

\$5 UH Mānoa Students (with Valid UHM ID)

We Emerge: A devised performance experience Late Night Series October 2021

<https://manoa.hawaii.edu/liveonstage/emerge/>

The Human Pavilion Late Night Series November 2021

<https://manoa.hawaii.edu/liveonstage/pavilion/>

Community Dance Workshop – Arts at Marks Garage

Walking Through Walls – Saturday October 10, 10:30am – 12:30pm

UHM DANCE STUDENT RESOURCES

UHM COVID-19 2021 Fall Semester Guidelines: <https://www.hawaii.edu/covid19-guidelines/>

UHM COVID-19 Moving Forward in 2021 - 2022 FAQs: <https://manoa.hawaii.edu/moving-forward/>

UHM Basic Needs Resource: <https://www.hawaii.edu/student-basic-needs/resources/manoa/>

This site includes links to the Food Assistance, Financial Help, Health Services, and Housing and Shelter Resources

UHM COVID19 Non-Discrimination/Harassment, Domestic Violence Prevention, Mental Health Resources

<https://manoa.hawaii.edu/covid19/guidelines/non-discrimination/>

Health Statement: Please notify the instructor if there are any particular physical concerns that affect your ability to dance. Acknowledgment of Risk/Medical Consent Form must be completed and submitted to the instructor on the first day of class. Any student who feels they may need an accommodation is invited to contact the instructor privately.

Statement on Disability: KOKUA Program

As each Student has unique backgrounds, we intend to support all students in dance courses. If you have a disability and related access needs, please start by contacting either the Instructor or the KOKUA program (UH Disabled Student Services Office) at 956-7511, KOKUA@hawaii.edu, or go to Room 013 in the Queen Lili'uokalani Center for Student Services.

Statement on Title IX: The University of Hawai'i is committed to providing a learning, working and living environment that promotes personal integrity, civility, and mutual respect and is free of all forms of sex discrimination and gender-based violence, including sexual assault, sexual harassment, gender-based harassment, domestic violence, dating violence, and stalking. If you or someone you know is experiencing any of these, the University has staff and resources on your campus to support and assist you. Staff can also direct you to resources that are in the community. Here are some of your options:

If you wish to remain ANONYMOUS, speak with someone CONFIDENTIALLY, or would like to receive information and support in a CONFIDENTIAL setting, contact the confidential resources available here:

<http://www.manoa.hawaii.edu/titleix/resources.html#confidential>

Lesbian, Gay, Bisexual, Transgender, Queer+ (LGBTQ+) Student Services: Lesbian, Gay, Bisexual, Transgender and Intersex (LGBTI) Student Services strives to maintain a safe and inclusive campus environment that is free from harassment and discrimination. The office provides direct services to students of the University of Hawai'i at Mānoa to confidentially discuss or seek advocacy and support for mistreatment due to their actual or perceived sex, gender identity, gender expression, or sexual orientation.

Camaron Miyamoto

Queen Lili'uokalani Center for Student Services 211 2600 Campus Road
(808) 956-9250

email: lgbtq@hawaii.edu <http://manoa.hawaii.edu/igbtq/>

Office of Gender Equity: The Office of Gender Equity offers direct services to victims and survivors of sexual harassment and sexual assaults. Brief descriptions of services offered are available here:

Jenna Friedman
Queen Lili'uokalani Center for Student Services 210 2600 Campus Road
(808) 956-9499
email: geneq@hawaii.edu www.manoa.hawaii.edu/genderequity

Prevention, Awareness, and Understanding (PAU) Violence Program: Prevention, Awareness, and Understanding (PAU) Violence Program exists to inspire, educate, and empower students and campus communities to build safe living-learning environments, end interpersonal violence, and encourage holistic well-being in ways that are supportive, collaborative, student-centered, and strengths-based. PAU Violence Program staff provides direct services to all University of Hawai'i at Mānoa students including crisis response, safety planning, academic support, and referrals to campus and community resources.

Jennifer Barnett and Leslie Cabingabang
Queen Lili'uokalani Center for Student Services 211 2600 Campus Road
(808) 956-8059
uhmpau@hawaii.edu

Student Parents At Mānoa (SPAM): Student Parents At Mānoa (SPAM) seeks to increase the visibility of and resources for student parents at UH Mānoa as they pursue education while parenting. SPAM staff provide advocacy, support, and referrals for pregnant and parenting students to help them succeed in their educational goals.

Teresa Bill 2600 Campus Road Queen Lili'uokalani Center for Student Services 211 (808) 956-8059
gotkids@hawaii.edu <http://manoa.hawaii.edu/studentparents/>

Counseling and Student Development Center (CSDC): The Counseling and Student Development Center (CSDC) offers support to UHM students, staff, and faculty to assist with personal, academic, and career concerns. All services are confidential and most are free of charge for Mānoa students. They also offer free consultation to faculty and staff on personal and student-related issues as well. CSDC office hours are from 8:00 a.m. to 4:30 p.m., Monday through Friday. They also offer immediate walk in appointments for urgent or emergency/crisis services during their regular daily hours.

Queen Lili'uokalani Center for Student Services 312 2600 Campus Road
(808) 956-7927
uhmcsdc@hawaii.edu www.manoa.hawaii.edu/counseling

University Health Services Mānoa (UHSM): The University Health Services Mānoa (UHSM) is staffed by physicians, nurse clinicians, nurses, and other support staff, and offers a wide range of medical services and programs to UH Mānoa students, with many of the services also available to UH Mānoa faculty and staff and students from other UH campuses. Services include general medical care on a walk-in basis; women's health, sports medicine, psychiatry, and dermatology clinics by appointment; pharmacy and clinical laboratory; and student training, employment and volunteer opportunities.

1710 East West Road
(808) 956- 8965
www.hawaii.edu/shs/

Academic Integrity and Misconduct: Please become familiar with the University's policies regarding academic misconduct. Plagiarism and cheating represent violations of University policies and can have serious consequences. In short, plagiarism means using words, ideas, materials or work, often from other sources, without properly acknowledging and documenting the sources. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately. Although we encourage collaboration with peers, all work that candidates ultimately submit must be their own in their own words. If you are in doubt about whether your work is paraphrased or plagiarized, see the UH General and Graduate Information Catalog under "Student Regulations" and the UH Student Conduct Code for specific guidelines related to ethical behavior. Violations of academic integrity include, but are not limited to, cheating, fabrication, tampering, plagiarism, or facilitating such activities. Failure to meet these expectations can result in failure of the course and possible dismissal from the program.