

Student Discussion Questions

Chicago's Legacy Hula Virtual Tour

Identity – Individual and Community Stories

Exhibit Location: Making your own regalia is an important part of hula

What is *identity*? What identities do you hold (race, ethnicity, religion, class, gender, etc.)?

In what way does the lei po'o (worn on the head) created by Hannah I'i-Epstein reflect the various overlapping (intersectional) identities of her and her wife? Why is this significant?

Explore the rest of the exhibit. Where else in the exhibit do you notice someone holding multiple overlapping identities? Why is this significant?

What does *marginalized* mean? In what way can one's various overlapping (intersectional) identities be marginalized by society? Why is this significant?

In what way has the Kānaka Maoli (Native Hawaiian) community in Chicago utilized cultural, familial, and ancestral knowledge to affirm their identity and enable them to be resilient even in the face of marginalization?

Systems of Power and Oppression – Imperialism, War, and Migration

Exhibit Location: Chicago's Legacy Hula Timeline

What is *imperialism*? How have U.S. imperialism and military intervention impacted Hawai'i and Kānaka Maoli (Native Hawaiians)?

In what ways can you trace the history of U.S. imperialism and colonization through Native Hawaiian presence in Chicago?

Extension:

What is *colonialism* (colonization)?

What are the "7 Pillars of Colonization"? How are these pillars present in the experiences of Native Hawaiians (both in the past and now)?

See: [The Seven Pillars of Colonialism](#) (Replace the word “Europe” with “the US.”)

See: [What U.S. Occupation Did to Hawai‘i](#)

Identity – Representation, Stereotypes, and Discrimination

Exhibit Location: *Chicago’s Legacy Hula Timeline*

How have Kānaka Maoli (Native Hawaiians) been represented/misrepresented in the past and in our current world?

How are these stereotypes about Native Hawaiians reinforced in society (especially in the media and entertainment)?

How have museums created harm/contributed to and reinforced stereotypes about the Native Hawaiian community? What can museums do to counter a harmful past?

Resistance, Solidarity, and Complexities – Activism and Solidarity

Exhibit Location: *Chicago’s Legacy Hula Timeline*

What is *solidarity*? How have Native Hawaiians built cross-ethnic and cross-racial *solidarity* to fight against racism and discrimination?

Explore the rest of the exhibit. What are other examples of everyday resistance and acts of solidarity that Native Hawaiians – including those in Chicago – have engaged in to preserve their cultural identities in spite of stereotypes and oppressive structures? Consider examples both past and present.

Land and Sea – Impact and Interdependence, Exploitation and Justice

Exhibit Location: *Making your own regalia is an important part of hula*

What places are important to you and why?

To what extent is knowledge and learning “place-based”? In what ways do hula and the art of kapa making connect Kānaka Maoli (Native Hawaiians) to the natural environment (land and sea) as well as their kūpuna (ancestors)?

In what ways have Native Hawaiians continued to pass down cultural practices like hula and kapa making in Chicago? How do Native Hawaiians in Chicago make use of local natural resources and adapt to the local environment to continue these practices?

Extensions:

In what ways have Native Hawaiian communities and natural resources been exploited due to colonization?

See: [The Seven Pillars of Colonialism](#) (Replace the word “Europe” with “the US.”)

See: [What U.S. Occupation Did to Hawai‘i](#)

Why is it important to preserve Native Hawaiian sacred sites?

See: [Hawaiian Culture](#) (with video)

See: [Native Americans’ Decades-Long Struggle For Control Over Sacred Lands Is Making Progress](#)

See: [On A Stunning Hawaiian Mountain, The Fight Over Telescopes is Nearing A Peaceful End](#)

Reclamation and Joy – Reclaiming Community Stories, Creative Expression

Exhibit Location: There are Kia’i (guardians/protectors) of Hula in Chicago; *Chicago’s Legacy Hula* Timeline; Kapa moe (sleeping blanket) created by Master Kapa Maker Verna Apio Takashima

In what ways has the Kānaka Maoli (Native Hawaiian) community reclaimed their histories and spaces that have been forgotten, omitted, or misrepresented?

How is this work of reclamation happening in places like the Field Museum?

How is representation impacted by both the producer and the audience? How has Native Hawaiian representation in the past been limited by producing, for example, for a white audience?

In what ways have Native Hawaiian artists, storytellers, musicians, etc. challenged systems of oppression and brought attention to Native Hawaiian stories and issues?

How can artistic expression such as hula and kapa making allow Native Hawaiians to express struggles, resilience, and hope for the future?

See: [Slack Key and the Second Hawaiian Renaissance](#)

See: [Hawaiian Cultural Rejuvenation](#)

Themes adapted from:

Asian American Research Initiative. (2022, June 2). [Asian American Studies Curriculum Framework](#). AARI Website; SF State Asian American Studies Department.
<https://asianamericanresearchinitiative.org/asian-american-studies-curriculum-framework/>