

**NATIVE DECOLONIZATION IN THE PACIFIC RIM:
FROM THE NORTHWEST TO NEW ZEALAND
WINTER 2018 & PROJECT PERIOD SYLLABUS**

(All Office Hours will be by appointment)

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PROGRAM DESCRIPTION

In the second quarter of this year-long program we will identify and contextualize spaces and politics of indigeneity and settler colonialism. We use the Pacific Rim broadly as a geographic frame, with a focus on the Pacific Northwest Native nations and Maori in Aotearoa New Zealand. By concentrating on a larger region, students will have an opportunity to broaden indigenous studies beyond the Lower 48 states and explore common processes of Native decolonization in different settler societies.

A comparative study of the role of treaties in Washington state and New Zealand—in natural resources, governance, the arts, education, etc.—will provide a key framework for the program. In order to examine the central role of Indigenous peoples in the Pacific Rim region's cultural and environmental survival, we will use the lenses of geography, history, and literature.

In the winter quarter students will develop proposals to carry out significant research in the last half of winter quarter and the first part of spring quarter. Projects will be student-centered and supported well by the learning community. Students will gain skills in ethical research, and have the opportunity to complete upper-division work in the humanities and social sciences. During the research period students will have the option to work on in-program internships.

GUIDING QUESTIONS FOR THE PROGRAM

1. How is settler colonialism a structure and not an event?
2. In what ways have Indigenous peoples tried to decolonize their lands and cultures?

WEEKLY TIMES & ROOMS

Monday & Friday	Reading / Class Prep on own; Weekly Posting due Friday by 5:00 pm		
Tuesday	9:30am-12:30pm	Longhouse 1007A	Lecture
Tuesday	1:30pm-3:30pm	Longhouse 1007A and 1002	All-Program Seminar
Wednesday	9:30am-12:30pm	Sem II B1105	Workshop/Film/Lecture
Thursday	9:30am-12:30pm	SEM II B1105	Workshop/Film/Lecture/Reading
Thursday	1:30pm-3:00pm	SEM II B2105 SEM II B2107	Ackley Seminar Grossman Seminar

BOOKMARK CANVAS MODULES: <https://canvas.evergreen.edu/courses/1598/modules>

*You can also access our Canvas page via <http://my.evergreen.edu> Please have a close-up photo of your face on your Canvas account (so we can all recognize each other). All communication will be sent only to your evergreen.edu address, so if you use another address you must forward your Evergreen emails to it. **You must check Canvas and their email accounts regularly, at least once every weekday! It is the only way to contact you.** Please use only your Evergreen address to communicate with faculty.*

REQUIRED TEXTS*

Smith, Linda Tuhiwai. *Decolonizing Methodologies: Research & Indigenous Peoples*.

*There will also be several discussion readings that will be available on the Canvas website.

ASSIGNMENTS: FIRST HALF OF WINTER QUARTER (WEEKS 1-5)

1.) SEMINAR PARTICIPATION: All students must be prepared and ready to contribute to seminar, starting by *bringing the reading to every seminar, both on Tuesday and Thursday afternoons*. You must bring your reading to seminar, or a print out of any pdf that is available on Canvas. A digital version does not have the page numbers necessary for discussion. This is important because you build on your initial reading through discussion, and will need to refer to passages in the text. Expect to hear faculty and students read aloud passages (and if you feel comfortable, be prepared to read aloud as well). Reading out loud underscores significant ideas of the text and increases student comprehension. Students will work with the text in small and large groups. Students are evaluated on their skills in seminar, and will receive a rubric the first day that outlines how faculty will assess seminar skills.

Skills emphasized: Participate collaboratively and responsibly; respond creatively and effectively; Learning across significant differences

2.) WEEKLY POSTING on Canvas during Class Periods (early winter & late spring)

At the end of Weeks 1-4, you will make a three-part post about your week's work, copying and filling out the form that is in the Discussion instructions for your Peer Response Group. ***The Canvas posting must be done by Friday at 5 pm of each week, and hard copy handed in to your faculty seminar leader the following Tuesday.*** This assignment is a critical part of your preparation for the Project Period, when the Weekly Posting will be the way you report on your research. Be sure to put the post in the folder for your Peer Response Group. Put a title in the "Subject" line that gets at something significant or a highlight about the week's experience. Fill out each part of the form that is at the top of the Discussion forum:

1. Daily Calendar & Project Status In **section 1a**, you will list a day-by-day calendar of the highlights—what we learned in class (reflecting the syllabus), but also your own reading, writing, and research schedule. The calendar includes the weekend, since some of your work may be on the weekend. In **section 1b**, **give a fuller report** (*at least 100 words*) on your week's activities, expanding on the daily calendar, particularly to give your readers a sense of how you see the state and process of your research project proposal and your project plans as they develop. Think about trials, triumphs, frustrations, and accomplishments. *Include your plans for the coming week; look ahead on the syllabus and think about the unfolding of your Project Proposal.*

2. Related to Classroom (*at least 300 words*). Post a report on your classroom and study **experiences**, much like in the fall's synthesis papers. It could relate to a lecture, film, profound experience, event, discussion, or other highlight of the week. Choose an example that you see as "thick" and revealing, not simply a recitation of what we did.

3. Related to Readings (*at least 500 words*). Post a report about **content and analysis** from both our Tuesday and Thursday readings. Please include a subject heading (e.g., "Indigenous Research Methodologies"). If you can, make connections to part 2 of the Weekly Posting, just as you would in the fall synthesis papers, but keep your primary focus on the readings.

3.) RESPONSES TO CLASSMATES: Each week, you must respond to your fellow students' posts. You will be part of one of four Peer Response Groups. *Read and respond to posts by your Peer Response Group that have posted by the Friday due time.* These should be substantive and thoughtful (not variants of "liked it/great job.") Read around widely in other groups. You might respond to at least one other student in another group. **You should post your responses before the following Thursday**, so that students are able to see it. In previous classes, some students have tried to "make-up" their responses – we've noted that these responses are rarely seen and remarked on because students have already

moved to the following week in their responses. In order for students to get feedback and to be an active part of the learning community, you must post and respond in a timely fashion. Faculty will respond to weekly postings, whether to the research group as a whole, but individually.

4.) JOURNAL SKILLS ASSIGNMENTS. In addition to your Weekly Posting, you will have two Journal Skills assignments to help deepen your understanding and skills in Journaling, which will be indispensable in your memory and communication during the Project Period.

Journal Skills Assignment 1 Due Tuesday, January 23: Bring 4 copies of a journal entry that you have written over the week. You can either bring one that is directly related to your major project, or, you can write a journal entry about your observations of a public place. If you choose to write about your observations of a public place, pick a place where you can observe social activities and interactions. It can be as formal as a courtroom or informal as a coffee shop. For this activity you should pick a public place (not your living room observing your roommates watch TV, for example). Can you describe the setting of the place? What sights, sounds, smells, etc. do you encounter? Who is in this place? What do they look like? How do people interact with one another – if at all? Can you identify a sense of place in this area? Strike up a conversation with someone (if you wish). How does that influence the way you see the place? Explore your own mood and how that affects how you perceive the environment. Remember, with the journal you need to be prepared to share it with the class (the distinction between a “private” diary and a “public” journal).

Journal Skills Assignment 2 Due Wednesday, February 7: You will receive a separate handout on this assignment. The following is adapted from Matt Smith, “The Field Journal” 9/2008 for the American Places program:

Academic journals are a basic tool in one form or another in many TESC programs. During the winter-spring major project period, the journal will be your central means to document and reflect on your experiences—field research, community service, readings, and personal growth—and to share them with the class.

Think of your journal as the indispensable first step in writing. Think of what you record there as your initial accounts of your ongoing explorations. These accounts are crucial evidence for you to draw upon to create compelling written work.

What is a journal? A journal is fundamentally different from a diary. A diary is a document whose audience is you. A journal is a document whose audience is an interested outside observer who wants to be able to understand and visualize what it is you are seeing and experiencing. A diary can be offhand, highly personal, and unsystematically formatted. A journal is formal, potentially public, and systematically formatted to facilitate memory and understanding.

The preliminary tool to use in journal-writing is the field notebook. Pocket notebooks are available in the bookstore. You can write in them in pen or pencil. They are of a size convenient for use in the field—on field trips, when going for a walk, investigating a new place, conducting an interview, attending a meeting, etc. In them you jot the brief notes necessary to prompt your recall of a day’s events so that your journal writing about them is accurate and detailed. You can, for example, make a brief description of a scene or sight, a room or person, which you wish to recall; note questions you wish to explore and information you wish to remember; record phrases or sentences or exchanges you hear; depict birds and plants that you see. We expect you to bring your notebook with you for all fieldwork. When writing your journal entry, you should consult the jottings in this notebook.

There are a series of regular observations that should be a part of any journal entry on field experiences. These include the purpose of the entry, the location of the experience,

and some basic observations to frame the scene. For example, outdoors you might want to record the time of day, the temperature, the condition of the sky, the wind, the season, precipitation, kind of plants, buildings, other people, and the like. Indoors you might want to describe the building, rooms, decoration, functions of space, distinctive furniture, its arrangement and the like. In other words, making clear the purpose and setting are basic elements in good entries. This stress on the details of the scene in which the action you are observing takes place gives the reader the capacity to visualize, and you the opportunity to connect, context and actions.

You need to provide a regular format for your journal. It should have information about date and location for every entry, and it should use materials that will guarantee its relative permanence and legibility. By establishing a regular format and look for each page of your journal, you give yourself a way to start and sustain your writing and give your readers a way to see what you are up to.

5.) SHORT QUIZZES: There will be two Short Quizzes to familiarize yourself with the names and locations of Pacific nations and sites in New Zealand (Tues., Jan. 30), as well as Maori language terms (Wed., Feb. 7). The study guides will be on Canvas.

6.) PROJECT PROPOSALS

Even though you may not be sure of the specific research project you will carry out in the field, you need to have a clear plan for how to develop the project in a relatively short period of time once you start your work. The Project Proposal helps shape your inquiry. You can see examples from our 2011 and 2015 classes on Canvas to help guide your proposal process. It doesn't have to be a lengthy response, but you should give some thought to these six parts:

a.) The **topic statement** briefly identifies the particular interest of your inquiry. You should also include a **backup topic** if you are as yet uncertain about whether you'll be in a position to pursue your primary topic. This must be well-developed as much as you can – you've no doubt already thought about it and will just need to commit some time to writing it down.

b.) The **guiding questions** that define the substance of your inquiry. What is it you want to investigate about your topic that you don't know already? Your guiding questions will focus you in a way that will bring depth and significance to the work you do. There is a big difference between a theme and topic and a sustainable and manageable research inquiry. For example, contemporary Maori art is a theme (even if you narrow it to urban Maori contemporary art), not a research inquiry and therefore not a project. You must define a theme or topic and narrow your focus in order to give a well-considered presentation at the end of the quarter. If you were starting with the theme above, you might focus on the way a particular artist or small group of artists represent ideas of home in visual art. You might have seen a newspaper article on the what the newspaper called "tensions" between urban Maori and rural Maori, particularly in regards to what one might consider home. You might first ask if the article shows any bias (remembering Raibmon's *Authentic Indians*). You would look at examples of different artwork, carefully read artist statements, and think about what home might mean to different groups of people, particularly in the context of settler-colonialism. Is there a larger discourse around ideas of "community" "home" "identity", etc. that you need to identify and think about before you can even ask your guiding questions? This is what we want you to think seriously about – preparation is key! Work with your peers and faculty to refine these guiding questions.

c.) The **methods** you plan to use to answer these guiding questions. We have been discussing methodologies and will continue to do so. Do you intend to use ethnography, oral history, survey research, photography or video, cultural analysis, etc.? How? What kinds of evidence will your methods produce? Can you actually answer (or make some insightful conclusions about) the questions you pose given the position available to you? With the above example, you clearly could not answer the questions completely without experiencing urban New Zealand, at least for a little while. When thinking about methods, you should note your biggest obstacle – time – and

scale your project accordingly. For example, could you expect people to speak openly enough about this topic for you to learn something through your inquiry? Given sensitivities many Indigenous communities have about outsiders doing “fly-in research,” how might you talk about your project? Could the topic focus on non-Native people or organizations? Who might you talk to (remember, those whose jobs it is to interact with the public is a great place to start!)?

d.) The **ethical concerns and research stance** you have about your project. Be specific about issues you foresee that might arise in your conduct of the inquiry or the uses that might be made of it, such as matters of power relations, representation, and equity examined in *Decolonizing Methodologies*, and the AAG Indigenous research ethics declaration. How will you address them? You will have a stance that informs this dimension of your work and you will explain what that is.

e.) The **Plan of Action** you hope to follow. This should take the form of a **Week-by-Week Schedule**, showing how you foresee your project may develop, from Winter Week 5 to Spring Week 2 (see Canvas for weeks). Be specific and realistic, mentioning places, groups, events, etc.

f.) The **annotated bibliography** should list *at least* four readings on your research topic that you’ve done and intend to do and provides a brief synopsis for each text. These readings should serve as a foundation for your inquiry by providing cultural and historical background, a theoretical frame, and orientation to the topic of your research.

8.) Final Approval of Project Proposals

The faculty must approve your proposal before you begin your project. ***You must have an approved Project Proposal to receive full credit.*** For the different steps in this assignment, you will always bring **two** stapled copies for each faculty, and post them on Canvas.

- A **250-word abstract (briefing) is due on Wednesday, January 17**, with a bibliography of at least four fully cited sources (*not* just websites with no titles or explanation).
- The **First Draft of the Project Proposals are due as two hard copies on Wednesday, January 24**. You will receive comments and feedback from both faculty. Based on this feedback, you might need to revise your
- **Final Project Proposal, due by Thursday, February 8**. On that same day you will be giving a **short presentation to the class** on your Project Proposal, as part of your Peer Response Group.

ASSIGNMENTS: PROJECT PERIOD

1.) JOURNAL: You will write journal entries throughout the Project Period, thick with rich description and factual detail. The journal will be indispensable to you as you embark on your major project, as well as prepare you in the art of recording your observations and thoughts for research. Any good article, chapter, or book-length manuscript is the result of well thought out and informed notes in prose form—not just lists. *It is encouraged that you practice your journaling in early winter quarter, by writing your daily class notes in Journal form.*

You will keep a very detailed journal, which will be submitted with your class notes in your Portfolio at the end of Spring quarter. Write in it at least every other day—daily, when you are in class or actively engaging in fieldwork. Keep the journal in two parts: the accounts of your field research and **experiences and process** (the “Journal” proper), and the **content and analysis** of your readings and other research. (These are often best organized by topics that are of continuing interest to you – for example, “Community,” “Urban Issues,” “Family Relationships”). For guidance, check the Field Journal handout on the website and Pete Sinclair’s Journal of Exploration (found in week one of the winter Canvas site).

Remember the first stage: jottings in the field notebook! A journal rich in description and interpretation is the key to writing a strong final paper. Students will post a minimum of one journal entry online as part of the Weekly Posting (see below). Think of it as a tool that is essential for you in

developing your analysis. You'll give and receive peer responses on your journal entries, just as you did on the Weekly Postings in early winter quarter.

2.) WEEKLY POSTING on Canvas during Project Period

At the end of each week, you will make a three-part post about your week's work, copying and filling out the form that is in the discussion instructions. **The posting must be done by Friday at 5 pm (your time zone) of each week.** Be sure to put the post in the folder for *your* research group. Put a title in the "Subject" line that gets at something significant or a highlight about the week's research experience. Fill out each part of the form:

1. Daily Calendar & Project Status In **section 1a**, you will compile a day-by-day calendar of the highlights—where you were each day, who you visited, what events you attended each day, etc. The calendar includes the weekend, since many public events are on the weekend. In any study abroad program, you're gathering information and insights even when you are engaged in informal conversations, recreation, or entertainment. (If you make your weekly post before Friday, then adjust the dates of your Daily Calendar so each day is ultimately covered.) In **section 1b**, you will offer a fuller report (*at least 300 words*) on your week's activities, expanding on the daily calendar to give your readers a sense of how you see the state of your research and your project plans as they develop. Think about trials, triumphs, frustrations, and accomplishments. Feel free to include personal matters (e.g., your housing, health, socializing, state of mind) that you'd like to share. *Include your plans for the coming week; where you are traveling next and why; include your lodging plans when you have them.*

2. Journal entry (*at least 300-500 words*). Post a full journal account of a day's fieldwork from the week, from the first half of your daily journal, focusing and reflecting on on your **experiences**. It could relate to a profound event, discussion, or other highlight of the week. Choose an account that you see as "thick" and revealing (see handout about Journaling on Canvas), not simply a recitation of what you did. Your journal should include your Travel Period, considering that the act of travelling itself introduces you to new places and experiences.

3. Related to your research (*at least 500-700 words*). Post an entry or two written during the week from the second part of the journal, in which you write about **content and analysis** going into your research paper—topics, ideas, interviews, books, magazine or newspaper articles, TV programs, and the like that are significant for your research. Please include a subject heading (e.g., "Dilemmas of Development"). This section of your report enables you to gradually write sections or "chunks" of your research paper that you can later revise and rearrange. We encourage you to add 1-3 photos you've taken, as attachments to your post, when appropriate, which can later be used in your class presentation. This section of the paper will enlarge as you progress in the Project Period, as you visit libraries, museums, etc., but start this section even in the Travel Period; we encourage you to do some research reading during your travels (for example, on a long plane ride), to orient and prepare you for the work ahead.

3.) RESPONSES TO CLASSMATES: Each week, you must respond to your fellow students' posts. You will be part of one of four Peer Response Groups. *Read and respond to posts by your Peer Response Group that have posted by the Friday due time.* These should be substantive and thoughtful (not variants of "liked it/great job.") Read around widely in other groups. You might respond to at least one other student in another group. You should post your responses before the following Thursday, so that students are able to see it. In previous classes, some students have tried to "make-up" their responses – we've noted that these responses are rarely seen and remarked on because students have already moved to the following week in their responses. In order for students to get feedback and to be an active part of the learning community, you must post and respond in a timely fashion. Faculty will respond to weekly postings, usually to the research group as a whole. Be sure, as well, to send personal messages to your faculty when you need to! We stand ready to help you work through ideas and problems.

3.) WINTER QUARTER EVALUATION. You will be emailed a short Winter Quarter mid-project evaluation from your winter seminar faculty in the week of March 19-23, to report on your progress during the quarter. **REMEMBER: Posting is the only evidence of your work during the independent Project**

Period. It is the groundwork for writing about the experiences (part 2) and analysis (part 3) that will go into your Project Paper. If you do not post your work and respond to fellow students *at least* once a week, **you will not receive full credit**, and will lose credit if you do not post each week. **Your project paper alone will not suffice.** (The first draft of the paper is due on April 24, the first day we return to class; see below). During the Study Tour, we are working in far more downtime than in other study abroad classes, so you can collect your thoughts, write, and access internet. During your independent Project Period, you will have seven days a week to get internet access and post on Canvas, so it is especially important to get in the habit of posting by Friday. We know what everyone was doing during the Study Tour, but in the Project Period we don't, so it is doubly or triply important to post your activities and thoughts. This responsibility is also for your own benefit, so you can track your own evolution over the space of your stay, and after you return home to help in processing and describing your experiences to others. *The very act of writing is the best way to process your experiences and thoughts, make some order out of the jumble of voices and images, and draw lessons from them.*

ASSIGNMENTS: LOOKING AHEAD TO SPRING QUARTER

1.) RESEARCH PAPERS AND PEER REVIEW: Students will devote a significant amount of time to a particular topic, inquiry, or investigative problem in your projects. In this manner, you have acquired a level of knowledge of the topic that you will share through written work – the 15-20 pg. research paper, a best draft which will be due when you return in spring quarter. Broadly speaking, your paper will demonstrate your knowledge, develop your voice, shape learning communities, and influence your readers. When you are writing your journal entries, think of some of them as building blocks for your research paper, but your paper is *not* just an assemblage of your journal entries, but a coherent, publishable research paper. The paper should be about your discovery, experiences, and learning as well as a means of communication. We will focus on writing as a process that involves strategies for generating ideas, revising, and editing. Significant time is devoted to revision and reflection through peer and faculty review. Students are required to become readers of each other's papers. In spring quarter students will break into small groups and will provide clear and concise feedback on student papers. Take this seriously – your classmate's ability to revise their paper depends in large part on careful and thorough feedback. Challenge yourself to give your classmate clear comments on their paper (including copyediting for grammar, spelling, and punctuation). What is the author trying to say? Is there an identifiable argument? Is the argument well-supported? What was done well? You must go beyond "This was good. I liked it."! What were the weak points of the paper (every paper has them)? Importantly, what are possible solutions to problems that you see? How can the paper be improved? What would you have liked to know more about? Remember, this is about making the paper better (and having the time to do it). Students must provide written comments on the papers in peer review groups, in addition to verbal feedback. You will receive time in class to do some of this, but might need to spend time outside of class. **First draft due Tues. April 24 (first day back in class). You must hand in a paper to receive full credit.**

2.) ACADEMIC PANEL in the Final Research Symposium:

We are excited about the final week of spring quarter, which will largely be devoted to final presentations. You will work throughout spring quarter individually and collaboratively with your research groups to form an academic panel. An academic panel consists of a small group of scholars who present their research concerning a topic in common. Students will develop these panels through shared interests that are more focused and in-depth – say, "The Student-Teacher Relationship in Ethnic Studies Curriculum" rather than simply "Education." You will work with other members of your panel to put together a presentation in which each member of the panel presents a different dimension of a common topic, based on a selected portion of your paper. These will be formal presentations with a student panel chair who will introduce the topic and the papers, and will facilitate questions and discussion. You should have at least five images that you engage with (use and discuss) that more fully develop your ideas for your presentation, to be submitted on Canvas by 6:00 pm on the day before your presentation. Also in contrast to last quarter, students will prepare *written* presentations for the class. You will present for a maximum of 15 minutes, so that means you should prepare about 5-7 double-spaced pages (depending on your practiced reading pace) to read to the class. The information would be drawn from your research paper, but that does *not* mean you are just copying chunks of your paper; you may have to paraphrase (summarize) parts of your

paper. You will turn in your prepared remarks in your portfolio. This should keep you to time as well as hopefully allow your presentation to be more cohesive and reflective of your larger ideas.

3.) ABSTRACT FOR CLASS REPORT

You will need to submit 1000-word abstract of your project once it is completed, using your original 250-word abstract as a starting point. This abstract should cover the main argument, research question(s), findings, experiences, and/or thesis of your project. It will be submitted in a template, so keep to the 1000-word count, and include exactly four photos and captions that directly illustrate your project (not just photos of beautiful places or friends). We will make copies of these abstracts and hand them out to students and any interested guests at the presentations, and use them as the basis of our 2018 class report. This report is an important part of gaining the support and funding for future class trips.

There will be a spring quarter syllabus, including a list of readings that will be provided ahead of time, but we wanted to give you this preview.

CHECKLIST FOR WRITTEN ASSIGNMENTS

- Your name at top.
- Date of assignment.
- Assignment (or short title of reading).
- Title of your paper.
- Text in 12-point, double-spaced text (quotations over 40 words single-spaced and indented).
- Paper stapled (to avoid getting pages misplaced; buy a small stapler).
- Quotations or concepts from the reading cited with page number(s).
- Page numbers inserted (necessary for discussion and evaluation).
- Write and save papers outside of Canvas (which can freeze or lose text).
- Paper posted on Canvas (copy and paste text; do NOT attach papers unless requested).
- Reading brought to Tuesday and Thursday seminars.
- Hard copy handed in to your faculty when required.

SIX EXPECTATIONS OF AN EVERGREEN GRADUATE

- * Articulate and assume responsibility for your own work.
- * Participate collaboratively and responsibly in our diverse society.
- * Communicate creatively and effectively.
- * Demonstrate integrative, independent, critical thinking.
- * Apply qualitative, quantitative and creative modes of inquiry appropriately to practical and theoretical problems across disciplines.
- * As a culmination of your education, demonstrate depth, breadth and synthesis of learning and the ability to reflect on the personal and social significance of that learning.

CREDIT

Full credit can be earned by doing all of the following:

Reading assigned texts in advance of class

- Participating in class activities (participation is defined as active listening, speaking, and thinking)
- Attending class (as attendance is a precondition of participation, absences will diminish your ability to earn full credit; more than three absences will mean reduced credit; three occasions of tardiness will equal one absence). Additionally, more than one absences in Thursday seminar may mean reduced credit.
- Completing all assignments by the date due
- Writing a narrative self-evaluation and submitting it online
- Attending an evaluation conference at the end of the program
- If you do all the above at a passing level, you will earn sixteen credits for the quarter. The quality of the work you accomplish will be described in a narrative evaluation.

WEEKLY SCHEDULE *-Optional event

WEEK ONE: JAN. 9, 10, 11 (Indigenous Place and Research)

Readings: Smith, Linda Tuhiwai, *Decolonizing Methodologies*; Association of American Geographers (AAG) Indigenous Peoples Specialty Group (IPSG), *Declaration of Key Questions About Research Ethics with Indigenous Communities* (2010; Handout and PDF on Canvas)

- Monday, 9:00-12:00* Printmaking Workshop led by Joe Seymour, in Printmaking Studio, Lab2 2225.
OK to start later, but once you start you must complete the weekly sessions.
- Tuesday 9:30-12:30 Welcome back; Update on Syllabus, Projects and Peer Response Groups
Workshop: Project Proposals
Human Subjects Review (HSR) / Institutional Review Board (IRB) process
<http://evergreen.edu/humansubjectsreview/application.htm>
Update on Study Abroad
- Tuesday 1:30-3:30 Read AAG-IPSG handout over lunch break
Film excerpt: *The Demarest Factor* (on mapping controversy in Oaxaca, Mexico)
Workshop: AAG-IPSG Indigenous research ethics protocols
- Wednesday 9:30-12:30 Peer Response Groups meet with faculty in hallway:
Group A 9:30-10:15, B 10:15-11:00, C 11:00-11:45, D 11:45-12:30
Film: *In the Light of Reverence* (on sacred sites), during the half of class when you're *not* meeting with faculty.
- Thursday 9:30-12:30 Lectures: Pacific Rim Voyaging, Film: *Sacred Vessels*, by Vince Diaz;
Discuss Journal Writing (in syllabus)
- Thursday 1:30-3:00 Seminar: Smith, *Decolonizing Methodologies* (Ch. 5, 6, 7, 9, 10, Conclusion)
- Friday 5:00 **DUE:** Weekly Posting in your Peer Response Group on Canvas; hard copy Tues.

WEEK TWO: JAN. 16, 17, 18 (Restitution)

Reading: Network Waitangi, *Treaty of Waitangi Questions & Answers*

- Tuesday 9:30-12:30 Lecture: Indigenous Australia
Project Workshop: Journal Writing and Annotated Bibliography
- Tuesday 1:30-3:30 Seminar: Network Waitangi, *Treaty of Waitangi Q&A*, pp. 1-31
- Wednesday 9:30-12:30 **DUE:** Two copies of Abstract / Briefing on Project Proposal, with bibliography.
"Apology to the Stolen Generations" by Australian PM Kevin Rudd (2008)
Distribute sections of Waitangi Tribunal land claim for Thursday workshop;
Clips from Maori TV on Te Roroa claim, and *Wahi Tapu*;
Guest: Michael Clifthorne, Office of International Education (**required for study abroad students only**)
- Thursday 9:30-12:30 Workshop: Te Roroa Claim in Waitangi Tribunal (**read sections before class**)
- Thursday 1:30-3:00 Seminar: Network Waitangi, *Treaty of Waitangi Q&A*, pp. 32-65
- Friday 5:00 **DUE:** Weekly Posting in your Peer Response Group on Canvas; hard copy Tues.

WEEK THREE: JAN. 23, 24, 25 (Narrative and Collaboration)

Readings: Walker, Ranginui, *Ka Whawhai Tonu Matou / Struggle Without End* (PDF on Canvas); Durie, Mason, *Te Mana Te Kawantanga* (PDF on Canvas).

- Monday, 9:00-12:00* Printmaking Workshop led by Joe Seymour, in Printmaking Studio, Lab2 2225.
- Monday, 12:00* Alan Levine on Campus Protests and the Fight Against White Supremacy, LH 3
- Tuesday 9:30-12:30 Tuhoe clips: activist Tame Iti (Waka Huia); police raids & apology; *Ever the Land*
DUE: Journal Entry assignment 1 (*bring four stapled copies*)
Workshop: Journal Writing I
- Tuesday 1:30-3:30 Seminar: Walker I, pp. 238-255, 277-285
- Wednesday 9:30-12:30 Film: *The Dark Horse* (on chess club in Gisborne)
DUE: Two copies of First Draft of Project Proposal (one for each faculty)
- Thursday 9:30-11:45 and 1:30-3:30 Meeting of Peer Response Groups with faculty:
A 9:30-10:30, B 10:45-11:45, C 1:30-2:30 B2105, D 2:30-3:30 B2105
READ: Durie, Mason, *Te Mana Te Kawanatanga* (include in your Weekly Posting part 3; will not be verbally discussed in seminar.)
- Thursday 3:30-5:30 Discussion of Supplemental Covenant in Sem II B2105**
(required for Study Abroad; many specific details of trip will be shared)
- Friday 5:00 **DUE:** Weekly Posting in your Peer Response Group on Canvas; hard copy Tues.

WEEK FOUR: JAN. 30, 31, FEB. 1 (Urban Indigenous Communities)

Readings: Walker, Ranginui, *Struggle Without End*; Harris, Aroha, *Hiko: Forty Years of Maori Protest* (PDFs on Canvas)

- Monday, 9:00-12:00* Printmaking Workshop led by Joe Seymour, in Printmaking Studio, Lab2 2225.
- Tuesday 9:30-12:30 Lecture: Urban Indian Communities in the U.S. and Canada
New Zealand Geography; Maori TV programming; Previous trips; Quake safety
- Tuesday 1:30-3:30 Seminar: Harris, *Hiko*, pp. 10-30, 78-86; images of protests
MAP QUIZ: Map of New Zealand and Pacific Islands
- Wednesday 9:30-12:30 Lecture: Urban Maori & Pasifika (Pacific Islander) communities;
Film & Workshop: *South Auckland Poets Collective*
- Thursday 9:30-12:30 Film: *Matariki* (on Maori / Pasifika community in South Auckland)
- Thursday 1:30-3:00 Seminar: Walker II, *Struggle Without End* (pp. 322-337, 392-401)
- Friday 5:00 **DUE:** Weekly Posting in your Peer Response Group on Canvas;
hard copy Tues.; responses by next Thurs.

WEEK FIVE: FEB. 6, 7, 8 (Self-Representation and Performance)

Reading: Marae Protocol readings

- Monday, 9:00-12:00* Printmaking Workshop led by Joe Seymour, in Printmaking Studio, Lab2 2225.
- Tuesday 9:30-12:30 Lecture: Marae Protocol
Clips: Waitangi Day 2018

- Tuesday 1:30-3:30 NZ Trip Itinerary (NZ students only)
- Wednesday 9:30-12:30 **DUE:** Journal Entry Assignment 2 (*bring four stapled copies*)
 Workshop: Journal Writing II
 Workshop: Tourism and Indigenous Cultures
LANGUAGE QUIZ (of Maori terms marked in Walker glossary on Canvas)
- Thursday 9:30-12:30 **DUE:** Two copies of Final Project Proposal (one for each faculty)
 Peer Response Groups presentations on winter/spring projects
- Thursday 1:30-3:00 Workshop: Grammar and Postings; Sum-up / Send-off

WINTER / SPRING SCHEDULE (SUBJECT TO CHANGE)

Winter weeks 1-5	Classes	Jan. 9-Feb. 8
Week 6	Travel Window to NZ (<i>other students begin projects</i>)	Feb. 12-16
Week 7	Study Tour of Auckland & North Island	Feb. 19-Mar. 6
NZ Project Period	Students at own NZ sites (5 weeks)	March 6-April 10
Spring Week 2	Return Travel Window (<i>other students wrap up projects</i>)	April 10-15
Week 3	Class break	April 16-20
Weeks 4-10	Spring Classes	April 24-June 7
Week 11	Evaluations	June 11-14

Total period in NZ (7 weeks--not including two travel windows) Feb. 19-April 10
Total project period for other students (9 weeks) Feb. 12-April 15

TENTATIVE NEW ZEALAND ITINERARY 2018

TRAVEL WINDOW, Feb. 12-16 (*Winter Week 6*)

It is encouraged to leave at least a day for rest; you will be responsible for lodging on Sunday night; we'll stay at Base Backpacker Auckland hostel, 229 Queen Street). If you are traveling this week you will report on your travel experiences and research readings. We'll give you information on how to get easily from the airport to the hostel. Dates below indicate nights staying at particular locations; you will receive a complete itinerary before we leave.

AUCKLAND, Feb. 19-23

Class stays at Base Auckland and meets there on Monday, Feb. 19 (9:00 am), has five days of activity to Friday, February 23. Among our plans in Auckland (specific days will come later):

* **Media day:** Visiting Pip Hartley and others at Karangahape Road, on Karangahape Road (K-Road) <http://www.karangaink.co.nz/>; Tour of Maori Television studio (first Indigenous TV network in world) <http://www.maoritelevision.com/>

* **Museum day:** Maori exhibits in Auckland War Memorial Museum. Meeting with Maori environmental scientist and former Museum employee Brett Ata Stephenson.

* **Urban Marae Day:** Visiting Orakei Marae at Bastion Point (site of 1978 confrontation, community garden); possibly speaking with historian Aroha Harris <http://www.ngatiwhatuaorakei.com/> (with Tamaki Hikoi urban tour) <https://www.tamakahikoi.co.nz/>

* **Pasifika Day:** Visiting Pacific Islander community in South Auckland (Including South Auckland Poets Collective, Action Education, or Youthline).

Possibly meeting with carver Lyonel Grant, possibly at his Te Noho Kotahitanga Marae on Unitec campus <http://www.unitec.ac.nz/maori/who-we-are/te-noho-kotahitanga-marae>

* **Maritime Day:** New Zealand Maritime Museum on waterfront (with trip aboard Waka on Waimatea).

GISBORNE, Feb. 24-26

Visiting Hobbiton (near Matamata) on the way from Auckland to Gisborne on Saturday, Feb. 24. Staying three nights at Te Ahurumōwai Marae, of the family of artists Tawera and Henare Tahuri in Whataatutu, north of Gisborne. Visiting uku (clay) artwork and other exhibits at Tairawhiti Museum in Gisborne on Sunday. The 250th anniversary of Captain Cook's arrival here is in 2019.

ROTORUA, Feb. 27-28

Stopping at Te Kura Whare (The Living Building) headquarters of Tuhoe iwi, in Taneatua on Tuesday, Feb. 27. In afternoon visiting pounamu (greenstone) carver Lewis Gardiner at his Rakai Jade studio. Staying at Lake Rotorua Hotel for two nights. On Wednesday, Feb. 28 visiting Te Puia Maori Arts and Crafts Centre (weaving and carving collectives), and Whakarewarewa Thermal Village tour (Yellowstone-type hot springs and marae). <http://www.tepuia.com/> Meeting painter June Northcroft Grant and weaver Tina Wirihana and her mum Matekino Lawless, carvers Stacy Gordine, weaver Karl Leonard.

WAIPOUA FOREST (NORTHLAND), March 1-3

We will stop in Auckland on the way to the Northland peninsula. Staying at Matatina Marae for three nights, home of Nathan artist family, north of Dargaville in Te Roroa iwi territory. Walking tours of grounds and beach, subjects of successful Waitangi Tribunal case. Visiting native kauri forest and giant Tane Mahuta kauri tree. Meeting Alex and Eamon Nathan, Will Ngakuru, others.

WAITANGI / PAIHIA (NORTHLAND), March 4-6

Visiting Waitangi Treaty Grounds rounds on Sunday, March 4, where 1840 Treaty of Waitangi was signed. Possibly meeting with Ngapuhi activist and Greenpeace organizer Mike Smith. Staying at Bay of Islands Holiday Park in Paihia. On Monday, March 5, taking ferry to Russell (Kororareka) across Bay of Islands, earliest British settlement and Land Wars confrontation. Sailing on the R. Tucker Thompson schooner tall ship; swimming to an island. Return to Auckland on Tuesday, March 6, stopping at Whangarei Falls; back in downtown Auckland by early afternoon.

INDEPENDENT PROJECT PERIOD, March 6 to April 10 (five weeks)

Students at own research sites in Aotearoa New Zealand; some may return home earlier than others. Zoltan will be traveling to visit with many of you.

These cultural events are also taking place during the Project period (see websites for schedules, tickets):

* Auckland Fringe Festival (Feb. 20-Mar. 4 evening events) <http://www.aucklandfringe.co.nz/>

* Pasifika Festival (March 24-25, Western Springs Park, South Auckland) www.aucklandnz.com/pasifika/

* Auckland Arts Festival (March 1-25, Auckland) <http://www.aucklandfestival.co.nz/>
(including March 24 show of *A Tribe Called Red* and *Tiki Taane in Silo Park*)

*Maoriland Film Festival (March 21-25, Otaki, near Wellington on the North Island):
<http://www.maorilandfilm.co.nz/> Volunteer opportunities.

RETURN TRAVEL WINDOW, April 10-13 (Spring Week 2)

SPRING BREAK, April 16-20 (Spring Week 3)

SPRING CLASSES, April 24-June 7 (Spring Weeks 4-10)

There will be a spring syllabus and readings.

* Nisqually Tribe's Leschi-Quiemuth Honor Walk inside Joint Base Lewis-McChord (Sunday, May 6),

* Week 7 Final Project Paper writing period (May 14-18),

* Weeks 10 Student Presentations (June 5-7),

* Week 11 Evaluations (June 11-14).

* *Later:* Paddle to Puyallup arrival on July 28, followed by a week of tribal song and dance Protocol.

SEMINAR INTRODUCTION FORM

* Name (*please print*): _____

* Preferred nickname: _____ *Pronouns: _____ Age: _____

* Standing (circle): Frosh Soph Junior Senior (Transfer from: _____)

Evergreen email: _____@evergreen.edu (**must check every weekday!**)

Other preferred e-mail: _____

Cell/Text phone: (_____) _____ Land line: (_____) _____

* Hometown/State: _____

* In our late winter/early spring-quarter project period, you're going to (*please circle one*):

A. New Zealand,

B. Another Pacific Rim country (*specify*: _____),

C. U.S. West Coast, Alaska, Hawai'i, or American Samoa (*specify*: _____),

* Describe your late winter / early spring project ideas at this point:

* A "quirky fact" about yourself (*for others to remember you by*):

Travel experience outside U.S. or Canada: _____

Food Restrictions (food that you *cannot* eat for medical, dietary, or religious reasons, *not* preferences):

Describe what you'd like to work on improving this quarter (*e.g.* posting, reading, timeliness, participation):

Do you agree to have your name in publications / articles on our class projects? YES NO

Do you have a valid (current) passport? YES NO

If flying for your project, have you reserved your flight? YES NO

Any special needs that you want your seminar leader to know about. (Let your faculty know if there are any accommodations that you will need that will be coordinated through Evergreen's Access Services).

I hereby recognize that the Covenant expresses the ground rules governing the *Native Decolonization in the Pacific Rim* program and agree to abide by it by the act of continuing in the program and by signing / dating this page and returning it to my faculty seminar leader.

Student name (printed)

Signature

Date