

CONCEPTUALIZING PLACE: PACIFIC NORTHWEST NATIVE ART AND GEOGRAPHIES WINTER 2020 SYLLABUS

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Zoom meetings by appointment

PROGRAM DESCRIPTION

In this program, we will explore historical and contemporary relationships of Pacific Northwest Native peoples to place, using art and geography in a cross-cultural comparative analysis, and as "common ground" for strengthening intercultural communication. The unique status of Indigenous nations can be better understood by highlighting the centrality of territory in Native identity, and the strong Indigenous connections to place. These connections can be seen in numerous fields: art and material culture, Native national sovereignty, attachment to aboriginal and treaty-ceded lands, the focus on traditional land use and protection of sacred sites, environmental protection, climate justice, sustainable planning, Indigenous migration and symbolic mobility (through community practices such as powwows and canoe journeys), particularly in coastal Washington and British Columbia.

All of these connections have been expressed artistically and geographically through traditional Indigenous cartographies, artistic "mapping" of ideas using contemporary art practices, digital graphic design, and modern mapmaking techniques. Examination of cross-cultural and cross-disciplinary ideas about land, place, environment, and relationship to human cultures offers the opportunity to develop new conceptualizations for the meaning of place, self, and community. We will examine how conceptions of land are disseminated through art and objects of material culture, informing our examination with geographic studies and investigation into the sociopolitical uses of mapping. Students will discover differences and potential meeting points between Native and Western cultural systems, identify differences within and among diverse Tribes and First Nations, and develop an understanding of Indigenous peoples' ability to define and set their own social, cultural, and spatial boundaries and interpretations. Students will develop greater awareness of Indigenous cultures, but also of aspects of culture that may be determined and protected by Native peoples themselves.

In fall quarter we introduced students to historical geographies and worldviews of Pacific Northwest Indigenous nations, basic visual literacy skills in art (particularly the northern formline style), and literacy in graphic representational systems for geographic data. Afternoon digital workshops trained students in the design and production of artwork or maps in Adobe Illustrator. In winter quarter, students will develop specialized team projects relevant to contemporary topics embedded in areas of interest, to assemble text, artwork, maps, photographs, and other graphics into an educational booklet developed in Adobe InDesign. The booklet will focus on barriers to salmon migration (such as dams, dikes, and culverts), and how tribal nations have led the effort to remove some of the barriers in order to restore salmon habitat in Pacific Northwest watersheds. Students will build on their visual literacy skills in Pacific Northwest Indigenous art, with a particular focus on the Coast Salish art style. In general, program activities will involve faculty lectures, guest lectures, images, videos, virtual museum tours, workshops, readings and class discussions, short writing assignments, and presentations. Students are expected to use critical thinking skills in interpreting the readings, images, videos, tours, and lectures.

Instruction will be online in Zoom and Canvas. The schedule breakdown of this online Zoom instruction will be flexible, specified in syllabus. Films and some lectures will have an asynchronous option, viewable by students on their own through Canvas links, but also shown in class. Most lectures and workshops will be in synchronous morning classes, to replicate (as much as possible) a classroom learning community. Discussions and digital workshops will be on Zoom in synchronous afternoon seminars, sometimes with small group breakouts. To successfully participate remotely in this program, students will need a laptop (Chromebooks cannot run Adobe programs). Students in both quarters have access to Adobe Creative Cloud (specifically Illustrator, Photoshop, and InDesign).

VIRTUAL SCHEDULE

Monday		Reading, Writing, Preparation, and film viewing on own.
Tuesday	10:00-12:50	Lecture/Film/Workshop
Tuesday	2:00-3:50	Digital Workshop / Project work
Wednesday	10:00-12:50	Workshop/Film/Lecture/Reading/Project planning
Thursday	10:00-12:50	Book Seminar / Workshop / Film / Lecture
Thursday	2:00-3:50	Digital Workshop / Project work
Friday		Reading, Writing, and Preparation

BOOKMARK CANVAS MODULES: <https://canvas.evergreen.edu/courses/3749/modules>

Please have a personal account on <http://canvas.evergreen.edu>, including a close-up photo of your face (so we can all recognize each other). You can also access our Canvas page via <http://my.evergreen.edu>. 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. **Students must check their email accounts regularly, at least once every weekday!** Please use only your Evergreen address to communicate with faculty.

REQUIRED TEXTS

We will be reading specific chapter excerpts from some of these books (see assigned chapters in the Schedule). The books in Weeks 3 & 4 are out-of-print, but still available to order online and are in the stacks. *Other PDF readings will be available on the Canvas website, in Weeks 1, 2, 3, 4, & 8.*

Week 2: **Mapes**, Lynda. *Elwha: A River Reborn* (Mountaineers Press, 2013). ISBN: 9781594857348

Week 3: **Blanchard**, Rebecca & Nancy **Davenport**, eds. *Contemporary Coast Salish Art* (University of Washington Press, 2005) ISBN: 9780295984865. You're encouraged to buy the text. Excerpts will be available as a PDF, along two other readings available as PDFs on Canvas.

Week 4: **McMaster**, Gerald, ed. *Reservation X: The Power of Place in Aboriginal Contemporary Art* (University of Washington Press, 1999). ISBN: 9780295977751. You're encouraged to buy the text. Excerpts will be available as a PDF, along two other readings available as PDFs on Canvas.

Weeks 5 & 8: **Raibmon**, Paige. *Authentic Indians: Episodes of Encounter from the Late-19th-Century Northwest Coast* (Duke University Press, 2005). ISBN: 9780822335474 available as ebook

STUDENT WORK

Student evaluations will be based on quality completion of all elements of the program: attendance and participation, and completion of a series of assignments of various scales. Students are expected to attend and participate in all class sessions (see Program Agreement). **Please note: attending means not only being present, but offering full attention to the work at hand.** All students must be prepared and ready to contribute to seminar, starting by *bringing the reading to every seminar*. You *must* bring your book to seminar, or a print out of any PDF that is available. 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.

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.

WEEKLY SCHEDULE

WINTER WEEK ONE: JAN. 5, 6, 7 (Native Environmental Restoration)

PDF readings on Canvas (for Thursday):

1. Environmental justice chapters in *Recovering the Sacred* (Winona LaDuke)
2. Nisqually chapter in *Trust in the Land* (Beth Rose Middleton)

- Tuesday 10:00-12:50 First program meeting: Shape of the program and year, themes; Introduction to Canvas Modules, Syllabus review, Booklet project review
New students read Program Agreement over lunch
DUE: Student Introduction Survey (for new students—email to both faculty)
- Tuesday 2:00-3:50 Faculty & student introductions, sharing Academic Statement with one other buddy student; Faculty can answer questions on Program Agreement after class
DUE: Draft of Academic Statement
- Wednesday 10:00-12:50 Guests: Ruth Whitener & Jeremiah George, Squaxin Island Museum
Workshop: Booklet planning and topic teams
DUE: New student synthesis essay (for new students)
- Thursday 10:00-12:50 Guests: David Troutt (Nisqually Tribe Natural Resources Director) & Willie Frank (Tribal Council member), on Nisqually Estuary and River Restoration.
Seminar: *Recovering the Sacred* (LaDuke), *Trust in the Land* (Middleton)
- Thursday 2:00-3:50 Film: *Treaty Talks: A Journey up the Columbia River for People and Salmon* (Adam Wicks-Arshack & Xander Demetrios, 2015; 38 min.; watch on own or in class, join discussion at 2:50).
Workshop: Booklet planning (Teams)
Syllabus check (for upcoming weeks)
- Friday 12:00 noon **DUE: Week 1 Synthesis Paper** (on LaDuke reading & guests and/or film)
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WINTER WEEK TWO: JAN. 12, 13, 14 (Dams and Watersheds)

PDF reading on Canvas (for Tuesday): *Deschutes River Watershed Guide* (Deschutes Estuary Restoration Team / DERT); Book reading (for Thursday): *Elwha: A River Reborn* (Lynda Mapes)

- Tuesday 10:00-12:50 Guests: DERT board secretary Ali Johnson & cultural resources specialist Maurice “Mo” Major on removing Olympia’s 5th Avenue Dam, & restoring Capitol Lake as the Deschutes Estuary.
Workshop: Booklet planning on case study abstracts & sources
- Tuesday 2:00-3:50 Digital workshop: Basics of InDesign I all-program (Vito Valera, Media Services)
- Wednesday 10:00-12:50 *Chehalis: A Watershed Moment* (Shane Anderson & Jesse Andrew Clark on Chehalis Dam proposal, 2020, 60 min. in class).
Guest: Paul McMillin (Library) on electronic databases
DUE from Teams: Case study abstract (with at least ten text sources)
- Thursday 10:00-12:50 Films: *Return of the River* (John Gussman & Jessica Plumb on Elwha Dams removal, 2016, 71 min. in class).
Seminar: Mapes, *Elwha: A River Reborn*, entire book
Syllabus check
- Thursday 2:00-3:50 Digital workshop: Basics of InDesign II all-program (Vito Valera, Media Services)
- Friday 12:00 noon **DUE: Week 2 Synthesis Paper** (on Mapes book & guests and/or films)
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WINTER WEEK THREE: JAN. 19, 20, 21 (Coast Salish Art)

PDF essays on Canvas (for Thursday):

1. "Rekindling Spirit" on Shaun Peterson, Maynard Johnny Jr., Luke & John Marston, in *Contemporary Coast Salish Art* (Rebecca Blanchard & Nancy Davenport, in book pp. 49-68).
2. Essays by Barbara Brotherton, Vi Hilbert & Jay Miller, Ellen White Kwulasulwut, Bruce Miller & Michael Pavel in *S'abadeb / The Gifts: Pacific Coast Salish Art & Artists* (Seattle Art Museum).
3. Essays by Susan Point, Gary Wyatt, & Dales Croes, in *Susan Point Works on Paper*.

- Tuesday 10:00-12:50 Lecture: Coast Salish Art (A), *S'abadeb* exhibit at Seattle Art Museum
Workshop: Team abstracts, research graphics permissions, and citations
- Tuesday 2:00-3:50 Digital workshop: Basics of InDesign III all-program (Vito Valera, Media Services)
- Wednesday 10:00-12:50 Lecture: Visual narratives (A)
Workshop: Teams work on chapter layout
- Thursday 10:00-12:50 **DUE from Teams:** Layout frame (in InDesign) posted as attachment in Canvas
Workshop: Grammar and writing clarity
Seminar: PDF essays on Coast Salish art (see above; choose one image to discuss from each reading).
Syllabus check
- Thursday 2:00-3:50 Workshop: Teams present layouts (mock-ups)
- Friday 12:00 noon **DUE: Week 3 Synthesis Paper** (on readings & art lecture / discussions)
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WINTER WEEK FOUR: JAN. 26, 27, 28 (Native Place and Art)

PDF essays on Canvas (for Thursday):

1. Essays by Bruce Bernstein, Gerald McMaster, Charlotte Townsend-Gault, Paul Chaat-Smith in *Reservation X: The Power of Place in Aboriginal Contemporary Art* (Gerald McMaster; pp. 13, 19-30, 41-51, 94-105, 122-131 in book)
2. Essays by Barbara Brotherton & Sheila Farr in *Robert Davidson: Abstract Impulse* (National Museum of the American Indian/NMAI).
3. Bios of Sonny Assu, Shawn Hunt, Susan Point, Don Yeomans, & Lawrence Paul Yuxweluptun, in *Challenging Traditions: Contemporary First Nations Art of the Northwest Coast* (Ian M. Thom).

- Tuesday 10:00-12:50 Lecture: Maps as Art & Activism (Z)
Guest: Lillian Pitt / Wak'amu (renowned artist from Warm Springs, Oregon, with ancestry on Nch'i-Wana / Columbia River)
- Tuesday 2:00-3:50 Basics of Photoshop all-program (Vito Valera, Media Services)
- Wednesday 10:00-12:50 Lecture: Indigenous Hubs (A)
Workshop: Booklet planning, photography tips
DUE from Teams: Graphic choices (dropped into Word with sources and preliminary captions), save as PDF and post as attachment in Discussion.
This can also involve sketched proposals for new artwork or map production (including any bases or sources).
- Thursday 10:00-12:50 Film: *United by Water* (51 min., on Colville Tribes and Kettle Falls)
Watch on own (password columbia) or in class; join discussion at 11:00
Seminar: Native Place and Art readings above
Syllabus check
- Thursday 2:00-3:50 Digital workshop: Booklet work
- Friday 12:00 noon **DUE: Week 4 Synthesis Paper** (on readings & guest and/or lecture, film)

WINTER WEEK FIVE: FEB. 2, 3, 4 (Authenticity Doctrine)

Book reading for Thursday: *Authentic Indians* (Paige Raibmon, see chapters below)

- Tuesday 10:00-12:50 Lecture: Modernism (A)
Guest: Joe Feddersen (Colville artist; Evergreen emeritus faculty)
- Tuesday 2:00-3:50 Digital workshop: Booklet work
- Wednesday 10:00-12:50 Film: *The Washing of Tears* (Hugh Brody, 1994, on Mowachaht return home); 54 min., watch on own or in class, join discussion at 11:05.
Workshop: Booklet work
DUE: Mid-Quarter Checklist & Reflections (before check-in)
- Thursday 10:00-12:50 Lecture: Native political sovereignty (Z)
Seminar: Raibmon, *Authentic Indians*, Introduction & chapters 1-4
Syllabus check
DUE from Teams: First draft main body text & caption / sources text (in InDesign layout, & copied and pasted into Word as copy attached on Canvas)
- Thursday 2:00-3:50 Individual check-ins with faculty (**SIGN UP** in Collaborations for 10-minute slot).
- Friday 12:00 noon **DUE: Week 5 Synthesis Paper** (on Raibmon chapters & lecture and/or guest)

WINTER WEEKS SIX & SEVEN: FEB. 9-18 (Project-focused meetings)

- Tuesday Feb. 9 Team check-ins with faculty (**SIGN UP** in Canvas Collaborations).
- Thursday Feb. 18 Team check-ins with faculty (same schedule as on Feb. 9)
DUE from Teams before check-in: Second draft main body text and caption text (in InDesign layout and pasted into Word as double-spaced copy)

WINTER WEEK EIGHT: FEB. 23, 24, 25 (Indigenous Research Ethics)

PDF readings on Canvas for Tuesday:

1. "Twenty-Five Indigenous Projects," from *Decolonizing Methodologies: Research and Indigenous Peoples* (Linda Tuhiwai Smith);
2. "Declaration of Key Questions About Research Ethics with Native Communities" (American Association of Geographers' Indigenous Peoples Specialty Group);

Book reading for Thursday: *Authentic Indians* (Paige Raibmon; see chapters below)

- Tuesday 10:00-12:50 **SEE NEW ZOOM LINKS FOR CLASSES** on Modules (original ones expired)
Lecture: Indigenous Research Ethics (Z)
Workshop: Linda Smith's "25 Projects," AAG-IPSG Research Ethics Declaration
- Tuesday 2:00-3:50 Digital workshop: Booklet work
DUE from Teams: Proof of graphics permissions (if applicable) and any **student-produced new artwork or maps**, both emailed to faculty.
- Wednesday 10:00-12:50 Workshop: Indigenous Social Media
Workshop: Booklet work
- Thursday 10:00-12:50 Lecture: First Nations museum exhibits in Canada & Québec (Z)
Seminar: Raibmon, *Authentic Indians*, chapters 5, 6, 8, & Conclusion
Syllabus check
- Thursday 2:00-3:50 Digital workshop: Booklet work
DUE from Teams: Third draft main body text & caption & sources text with graphics (in InDesign layout and pasted into Word as double-spaced copy)
- Friday 12:00 noon **DUE: Week 8 Synthesis Paper** (on readings & lecture and/or workshops)

WINTER WEEK NINE: MAR. 2, 3, 4 (Healing Through Art and Place)

- Tuesday 10:00-12:50 Lecture & video excerpts: Healing Through Art (A)
Workshop: Booklet work
- Tuesday 2:00-3:50 Digital workshop: Booklet work
- Wednesday 10:00-12:50 Lecture & video excerpts: Healing Through Place (Z)
Workshop: Final Checklist & Self-evaluations
- Wednesday 4:00-6:00 Academic Fair (on spring programs)
- Thursday 10:00-12:50 Workshop: Completing booklet and presentations
- Thursday 2:00-3:50 Workshop: Panels plan presentations
DUE from Teams: Final draft of all text and graphics (in InDesign layout; attach final PDF in Canvas Discussion)
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WINTER WEEK TEN: MAR. 9, 10, 11 (Presentations & Summative Discussion)

- Tuesday 10:00-12:50 Project Presentations. *Attendance required.*
- Tuesday 2:00-3:50 Project Presentations
- Wednesday 10:00-12:50 Project Presentations
- Thursday 10:00-12:50 Project Presentations, Summative Discussion, Procedures for evaluation
DUE: Final assignment; submit all files
DUE by 4 pm: Final Checklist (fill out from Canvas & email to faculty), **Self-Evaluation draft** (email to faculty), **Evaluation of Team Member(s)** (email to faculty), and **Evaluation of your Seminar Faculty** (optional to email to faculty before meeting).
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WINTER WEEK ELEVEN: MAR. 15, 16, 17 (Evaluations)

Required evaluation meetings will be scheduled early this week. Check in with faculty before making spring-break travel plans. *Bring your notebook and all papers to the eval meeting.*

Both your final Self-Evaluation and Faculty Eval are required on my.evergreen.edu after the eval meeting. You evaluate only your winter seminar faculty (combining with fall if you had the same seminar faculty). If you had a different seminar faculty in fall, you have to evaluate him separately for fall.

ASSIGNMENTS

1) ACADEMIC STATEMENT or Biography: Incoming students to Evergreen are required to write an Academic Statement about their college education and perspective, starting with an Orientation Essay. If you don't have such an essay, please prepare a short biography for yourself. We will be working with them in buddy groups of two in our Week 1 Tuesday seminar. Post them after class on Canvas.
Due Tuesday, Jan. 5

2.) SYNTHESIS PAPERS. We will have a single weekly paper of at least 2-4 full pages (double-spaced), 500-1,000 words, that draws from and synthesizes your weekly reading, summarizes its themes (what the author was trying to say), and relates them to other material in class that week (lecture, film, discussion). This assignment is to get you to show your engagement with the readings, but also to practice synthesis (interweaving or integration) of different observations into a coherent whole. You might, for example, identify a theme that cuts across the readings, and extract from all parts of the week to provide evidence for your analysis.

All papers are due on Friday by 12:00 noon pasted on our Canvas site in the weekly synthesis paper discussion. You should bring a draft to your Thursday seminar, so you can discuss it, and you can make and changes or additions and post it on Canvas *by Friday at noon*. To receive credit, the papers must include **ALL of the following**:

1. A quote, fact, or concept from the weekly reading(s) in your Seminar.
 2. Some other aspect of the class, such as a lecture, film, guest, discussion, etc.
 3. A sense of synthesis (interweaving or integration) of these observations into a coherent whole.
- The purpose of seminar assignments is to provide verification that you have done the reading, and to prepare you for seminar discussion. Faculty will review papers and give email feedback.

Synthesis papers tips:

- Include week number (or short title of week's reading).
- Include title of your paper (your synthesis theme).
- 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).
- Check post on Canvas and edit if necessary.
- Draft of reading brought to Thursday seminar; posted on Canvas by Friday noon.
- Respond to at least one other assigned student by Monday

You need to respond to at least one other student on Canvas by the Monday after they post, to comment on their papers (not just compliment or support, but to offer constructive feedback or dialogue). You will be assigned another student each week in a grid schedule. ***This dialogue is a critical part of building an online learning community, and should be taken as seriously as your own paper. Even though we're in a pandemic, we can still build our community.***

3.) CLASS BOOKLET PROJECT. In winter quarter, we will develop specialized team projects relevant to contemporary topics, to assemble text, artwork, maps, photographs, and other graphics into an educational booklet developed in Adobe InDesign. The booklet will focus on barriers to salmon migration (such as dams, dikes, and culverts), and how tribal nations have led the effort to remove some of the barriers in order to repair and restore salmon habitat in Pacific Northwest watersheds. The booklet will include Adobe Illustrator artwork and maps developed during fall quarter.

Students will work in teams of two or three, and will be responsible to each other, and evaluate and help edit each other's work. Each student will be responsible for coordinating (at a minimum) three new pages of the booklet, including text, graphic choices (and permissions if applicable), and layout. These pages do not include the extensive sources (bibliography), which would be an additional page in smaller text. Continuing students will add a fourth page with their fall-quarter Illustrator artwork or map, and have the option to produce new artwork or maps for the booklet.

The class will together make decisions about common layout, organization, style, cover, and color palette, and faculty will make necessary edits. Teams will decide on how to clearly delineate responsibilities and pages, to be accountable to each other and allow faculty to clearly evaluate your individual contributions to the project. There will be separate handouts on different aspects of the project, and they will be gathered on Canvas Modules as Project Resources.

The stages of project work will involve topic research, framing (layout), graphic choices (or new graphic production), and text. Main body text, caption text, and sources will be written in four stages. Text will be submitted in InDesign, but also copied and pasted as double-spaced copy into Word for faculty edit. Teams will then make revisions based on the faculty edit.

Teams can select public-use graphics, or graphics produced by others if they secure permission. Students may also propose to faculty to produce their own original artwork or maps, and submit them for faculty edit, and make necessary revisions.

The Week 10 presentation involves presenting your pages from the booklet, emphasizing the connections between the healing of the ecosystem from colonial environmental damage to healing tribal nations from intergenerational trauma, and how Native sovereignty, treaty rights, and cultural revitalization are key to building this resilience.

Team Project Due Dates

Week 2 (Wed. Jan. 13): Case study abstract (250-300 words, with at least ten sources)

Week 3 (Thurs, Jan. 21): Layout frame (in InDesign) and asset folders, layout presented to class

Week 4 (Wed. Jan. 27): Graphic choices (dropped into Word with sources and preliminary captions), save as PDF and post as attachment in Canvas Discussion. This can also involve sketched proposals for new artwork or map production (including any bases or sources).

Week 5 (Thurs. Feb. 4): First draft main body text, caption text, & sources
(in InDesign layout, and copied and pasted into Word as double-spaced copy)

Week 7 (Thurs., Feb. 18): Second draft main body text and caption text
(in InDesign layout, and copied and pasted into Word as double-spaced copy)

Week 8 (Tues. Feb. 23): Proof of graphics permissions (if applicable),
and any **new student-produced artwork or maps**, both emailed to faculty.

Week 8 (Thurs. Feb. 25): Third draft main body and caption text with graphics
(in InDesign layout, and copied and pasted into Word as double-spaced copy)

Week 9 (Thurs. Mar. 4): Final draft of all text & graphics (InDesign layout; attach final PDF in Canvas)

Week 10 (Tues., Mar. 9 - Th. Mar. 11): Team presentations of pages

4.) NOTETAKING AND CHECKLISTS. Take care with your notetaking. Studies show that information is retained in our memory if we write it down. You do not have to take notes on everything, but record enough information to jog your memory later. *You will be showing faculty your notebook in mid-quarter meetings and your end-of-quarter evaluation meeting.* Some lecture notes and powerpoints will be made available ahead of class, so you can download them, or print them off if you are able (using Handouts-3 pages print-out selection in powerpoint) and take notes on additional information from the lecture. Other lectures will be made available after class.

Wed., Feb. 3: Mid-quarter Checklist and Reflections due, for Thursday check-in with faculty. Fill out form to note which assignments have been submitted, submitted late, or not submitted, and provide reflections on your progress and needs.

Thursday, Mar. 11 (email all to faculty by 4:00 pm): Final Checklist, Self-Evaluation draft, and Evaluation of Team Member. The Evaluation of your Seminar Faculty is optional to email to faculty before your meeting, **but both the Self-Evaluation and Faculty Eval are required on my.evergreen.edu after eval meeting.** You made it through exactly one year since Lockdown!

CREDIT AND EVALUATION

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, thinking)
- Attending class (attendance is a precondition of participation)
- Completing all assignments by the date due.
- Writing a narrative self-evaluation for your transcript
- Your evaluation will consist of your seminar leader's written evaluation of your work, your *required* self-evaluation, and the evaluation meeting. You will be evaluated on your level of comprehension of the material, on your skills (writing, thinking, speaking, listening, research, presentation), and engagement.
- If you do all the above at a passing level, you will earn sixteen credits for the quarter.

The quality of your work will be described in an evaluation, with Credit Equivalencies for winter quarter:

- 4 - Native Studies: Pacific Northwest Native History and Cultures
- 4 - Art History: Pacific Northwest Indigenous Design
- 4 - Geography: Collaborative Environmental Restoration
- 4 - Adobe InDesign Publication Production: Topic