

ART AND PLACE: PACIFIC NORTHWEST NATIVE WEAVING AND GEOGRAPHIES FALL 2025 SYLLABUS

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PROGRAM DESCRIPTION

Using art and geography as “common ground”, this program will incorporate cross-cultural learning to explore relationships of Pacific Northwest Native peoples to place. The unique status of Native nations is based on strong connections to place and territory. These connections will be expressed artistically and geographically through Native wool weaving and cartography (mapmaking), particularly in Coast Salish territory along the Salish Sea in Washington and British Columbia.

In fall quarter, students will be introduced to historical geographies and worldviews of Pacific Northwest Native nations, and visual literacy skills in wool weaving and cartography. They will gain a basic understanding of Coast Salish art techniques, tribal sovereignty and treaty rights, traditional land use, environmental justice, sacred site protection, climate resilience, and ecological and cultural regeneration. Through field trips to museums and tribal communities, students will engage directly with integrating Indigenous art and place. Fall field trips include day visits to the Nisqually Tribe (Oct. 9), Burke Museum (Oct. 29), and a three-day Olympic Peninsula visit to the Quinault, Quileute, and Makah nations (Oct. 21-23). (Students not taking Greener Foundations will develop a two-credit project on the latter two trips.) All students will attend the Longhouse 30th anniversary on Sat., Oct. 25.

The fall class project will collaborate with the [Coast Salish Wool Weaving Center](#) and its Burke Museum exhibit "[Woven in Wool: Resilience in Coast Salish Weaving](#)." Students will develop educational podcasts with interviews of the exhibit artists. Student teams will be trained in the Reaper application to develop and publish the 10-minute multimedia podcasts on the Center’s website.

In winter quarter, while continuing to integrate art and place, students will develop their own applied individual projects in wool weaving or cartography, inspired by the Burke exhibit and displayed on the Center’s website. Students weaving wool will be trained on Coast Salish looms, and students producing maps will be trained in Adobe Illustrator. Field trips will be to the Squaxin Island and Skokomish tribes.

In spring quarter, students will work with one faculty on community-based projects in collaboration with local tribes. Students can be in-program interns, volunteers, or researchers for tribal programs such as canoe journey preparation, school curriculum, decolonizing place names, and community gardens.

Students will use critical thinking skills in interpreting readings, images, films, lectures, workshops, and writing assignments. They will discover differences and potential meeting points between Native and Western cultural systems, and among diverse Tribes and First Nations. Students will develop greater awareness of Indigenous cultures, and aspects of culture determined and protected by Native peoples.

SCHEDULE

Monday	Reading, Writing, Preparation, and asynchronous film viewing on own.		
Tuesday	10:00 am-1:00 pm	Lecture	Longhouse 1007B
Tuesday	2:00-4:00 pm	Workshop / Film / Discussion	Longhouse 1007B (Z), Fiber Arts (S)
Wednesday	10:00 am-1:00 pm	Workshop / Film / Discussion	Longhouse 1007B
Thursday	10:00 am-1:00 pm	Workshop / Film / Lecture	Longhouse 1007B
Thursday	2:00-4:00 pm	Book Seminar / Workshop	Longhouse 1007B (Z), Fiber Arts Studio (S)
Friday	Reading, Writing, and Preparation on own		

BOOKMARK CANVAS: <https://canvas.evergreen.edu/courses/7539/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 most of these books (see assigned readings in the Schedule). Other discussion readings will be available on Canvas as links or downloadable PDFs .

Wilkinson, Charles. *Messages from Frank's Landing: A Story of Salmon, Treaties, and the Indian Way* (University of Washington Press, 2006). ISBN 9780295985930.

Gilio-Whitaker, Dina. *As Long as Grass Grows: The Indigenous Fight for Environmental Justice, from Colonization to Standing Rock* (Beacon Press, 2020). ISBN 9780807028360.

Hammond-Kaarremaa, Liz, ed. *The Teachings of Mutton: A Coast Salish Woolly Dog* (Harbour Publishing, available September 16, 2025). ISBN 9781998526024

KEY RESOURCES (ON CANVAS)

Coast Salish Wool Weaving Center

Woven in Wool: Resilience in Coast Salish Weaving (Burke Museum exhibit)

Northwest Treaty Tribes (NWIFC: Northwest Indian Fisheries Commission)

Removing Barriers: Restoring Salmon Watersheds through Tribal Alliances, 132-page PDF book on Indigenous leadership in dam, dike, and culvert removal, by students in "Conceptualizing Place: Pacific Northwest Native Art and Geographies" (2021).

Fossil Fuel Connections, website by students in "Resource Rebels: Environmental Justice Movements Building Hope," on halting Pacific Northwest coast oil and coal terminals (2016).

Nisqually Watershed Podcasts, nine 10-minute multimedia podcasts on Nisqually natural and cultural resource programs, by students in "Conceptualizing Native Place" (2009).

Climate Change and Pacific Rim Indigenous Nations Project, founded in Tribal Master of Public Administration program (2006), later organized Indigenous Climate Justice Symposiums ([2015](#) & [2017](#)).

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. These assignments are listed out in some detail below; the more lengthy and detailed assignments are written as separate handouts. 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.

Some lecture notes and PowerPoints will be made available ahead of class, so you can print them off (using the Handouts- 3 pages print-out selection in PowerPoint) and take notes on additional info from the lecture. You can always refer back to the PowerPoint or handouts for information you may have missed.

WEEKLY SCHEDULE

WEEK ONE: SEPT. 30, OCT. 1, 2 (Introduction)

Reading: Charles Wilkinson, *Messages from Frank's Landing*

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| Monday | Asynchronous film: <i>As Long As the Rivers Run</i> (Carol Burns, 1971, 60 min.)
Must view by Thursday seminar; links always on Canvas. |
| Tuesday 10:00-1:00
Longhouse 1007B | Film: <i>Weaving Across Waters</i> (Jeff Barehand/Skybear Media, 2022, 36 min.)
Guest: Laura VerMuelen, Director of s'g'wigwi?altxw: / House of Welcome (Longhouse Education and Cultural Center), Paimārire Fiber Arts Studio
First program meeting: Shape of the program and year, themes;
Syllabus review, Introduction to Canvas website; Faculty introductions; Survey
DUE: Student Introduction Survey |
| Tuesday 2:00-4:00
Sem II E2107 | Workshop: Read "Community Agreement"; Seminar student introductions:
Share asterisk* on Survey, share Academic Statement with another student |
| Wednesday 10:00-1:00
Longhouse 1007B | Workshop: Read "Guidelines for Visiting Native Communities";
Cultural Ethics: Appreciation and Appropriation,
In-class video: <i>White Shamans and Plastic Medicine Men</i>
Podcast project discussion, select teams
Videos: <i>Nisqually Watershed Podcasts</i>
DUE: Field Trip Waiver & Medical History (hard copy)
DUE: Sign-up for Short Presentation on NW Native Artist (in class) |
| Thursday 10:00-1:00
Longhouse 1007B | Guests: Media Services intro
Lecture: Pacific Northwest Treaty Rights (Z)
Field trips planning, Food Planning Committee selected; van drivers selected
Syllabus check (for upcoming weeks) |
| Thursday 2:00-4:00 | Seminar: Wilkinson, <i>Messages from Frank's Landing</i> (entire book) |
| Friday-Saturday | Fall Arts Walk, downtown Olympia (Fri. 5-10 pm; Sat. 12-6 pm), artswalkoly.com. |

WEEK TWO: OCT. 7, 8, 9 (Relationships to Place)

Readings: 1.) *Jesintel: Living Wisdom from Coast Salish Elders* (excerpts in PDF on Canvas: pp. ix-xi, 13-22, 53-84, 95-106, 113-128, 178-186);
2.) Barbara Brotherton, *S'abadeb / The Gifts: Pacific Coast Salish Art and Artists* (University of Washington Press, 2008) PDF excerpts on Canvas (pp. 1-28).

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| Monday | Asynchronous film: <i>River of Kings</i> (Saving the Ocean, 2012, 52 min. in two parts) |
| Tuesday 10:00-12:00 | Lecture: Pacific Northwest Precontact Era (S)
Lecture: Introduction to Native Homelands and Settler Colonialism (Z) |
| Tuesday 1:00-4:00 | Workshop: Podcast Training I: Field Recording, Microphone, and Podcast Studio |
| Wednesday 10:00-1:00 | Seminar: <i>Jesintel</i> excerpts, <i>S'abadeb / The Gifts</i> excerpts
Field trips planning; Food Planning Committee meets; Syllabus check
DUE: Map Quiz I (Western Washington Reservations) |
| Thursday 9:00-4:00 | NISQUALLY TRIBE FIELD TRIP ; Gather in Lot C at 8:45 am; leave 9:15 sharp.
Bring field trip handout, bag lunch, good shoes & hat; and review Guidelines for Visiting Native Communities. |
| Saturday midnight | DUE: Synthesis Essay (weeks 1-2) |

WEEK THREE: OCT. 14, 15, 16 (Coast Salish Lifeways)

Readings: 1.) Barbara Brotherton, *S'abadeb / The Gifts: Pacific Coast Salish Art and Artists* (University of Washington Press, 2008) PDF excerpts on Canvas (pp. 226-245).

2.) Janice George, Leslie Heyman Tepper, and Willard Joseph, *Salish Blankets: Robes of Protection and Transformation, Symbols of Wealth* PDF excerpts on Canvas (Ch. 1, 2, 3).

Monday	Asynchronous film: <i>Teachings of the Tree People: The Work of Bruce Miller</i> (Katie Jennings, 2006, 57 min.—not shorter version) Monday event: Indigenous People's Day at Squaxin Park shelter #4, 2600 East Bay Drive NE (11:30 am-2:30 pm)
Tuesday 10:00-1:00	Lecture: Early 19 th century Removals and Assimilation (Z) Lecture: Coast Salish Art and Wool Weaving (S)
Tuesday 2:00-4:00	Workshop: Podcast Training II: Reaper Application and Editing Multimedia Lab (Library 1404)
Wednesday 10:00-1:00	Lecture: 20 th – 21 st c. Resistance to Termination (Z) Guest: Al Charles Jr. (Lower Elwha Klallam) in TV studio (Library 1353) DUE: Map Quiz II: Coast Salish Languages
Thursday 10:00-1:00	Workshop: Podcast Assignment I, ethnographic interviewing, and media files Faculty meet with teams Syllabus check Field trip planning; Food Planning Committee meets
Thursday 2:00-4:00	Seminar: Brotherton, <i>S'abadeb / The Gifts: Pacific Coast Salish Art and Artists</i> ; George, Tepper, & Joseph, <i>Salish Blankets</i> (excerpts of both on PDF)
Friday	Optional event: <i>Severed</i> film at Capitol Theater (7-9 pm) on Gaza and disabilities
Saturday midnight	TEAMS DUE: Podcast Assignment I

WEEK FOUR: OCT. 21, 22, 23 (OLYMPIC PENINSULA FIELD TRIP)

Readings: Bring field trip handout and review "Guidelines for Visiting Native Communities"; print out, read, and bring Wray, *Native Peoples of the Olympic Peninsula: Who We Are* (PDF on Canvas).

Monday	Asynchronous film: <i>Usual and Accustomed Places</i> (Sandra Osawa, 2002, 48 min.) Food Planning Committee purchases, stores food
Tuesday	Gather 8:15 am; vans leave Lot C at 9:00 <i>sharp</i> . Bring field trip handout & items, bag lunch, review "Guidelines for Visiting Native Communities". Quinault Nation: Meeting with artists, tribal staff in Taholah. Stay at Olympic Natural Resources Center (ONRC) in Forks.
Wednesday	Quileute Nation: Morning meeting in La Push with artists, tribal staff; afternoon hike to Second Beach (weather permitting); evening "Drum and Healing Circle" potluck and dances
Thursday	Makah Nation: Morning tour of Makah Museum in Neah Bay, meet with artists, tribal staff; Cape Flattery afternoon hike. Syllabus check Return to campus by 8 pm.
Saturday, 11:00 am-5:30 pm	Longhouse 30th anniversary celebration (required) Students will help elders with lunch, snacks, coffee, etc., help guests with recycling, help staff the Evergreen Gallery (Students can also help with decorating on Friday.)
Sunday by midnight	DUE: Synthesis Essay (weeks 3-4). 14-credit students include Olympic Peninsula field trip reflections

WEEK FIVE: OCT. 28, 29, 30 (Wool Weaving)

Reading: Liz Hammond-Kaarremaa, ed., *The Teachings of Mutton*: Introduction, Ch. 1-6 (pp. 1-112)

Monday	Asynchronous films: 1.) Squamish Chief Janice George (TEDx, 2021; 15 min.) 2.) <i>Unveiling Event at The Evergreen State College</i> (John Murray, 2006, 20 min) 3.) <i>Beyond Unceded Territories</i> with Lawrence Paul Yuxweluptun of Cowichan / Okanagan First Nations (Canadian Race Relations Foundation, 2020; 22 min.)
Tuesday 10:00-1:00	Workshop: Sharing on field trip, Longhouse anniversary Lecture: Revitalizing Traditions: Back to the Future (Z) Lecture: Wool weaving and Burke Museum exhibit (S) Discussion: Podcast Assignment 2 DUE: Olympic Peninsula Field Trip Reflections (for students taking 16 credits)
Tuesday 2:00-4:00	Workshop: Photography tips (Media services staff) Visit to Evergreen Gallery exhibit "The World Through Native Eyes"
Wednesday 9:00-5:00	BURKE MUSEUM FIELD TRIP Gather 8:45 am; vans leave Lot C at 9:15 <i>sharp</i> . Bring bag lunch, field trip handout Guests: Gail White Eagle (Muckleshoot), Kelly Sullivan (Port Gamble S'Klallam), Tillie Jones (Tulalip)
Thursday 10:00-1:00	Workshop: Burke field trip discussion Workshop: Podcast Assignment 2 Faculty meets with teams Syllabus check
Thursday 2:00-4:00	Seminar: <i>The Teachings of Mutton</i> : Introduction, Ch. 1-6. DUE: Mid-Quarter Checklist and Individual Project Tracking Form I (download from Canvas, turn in to Assignments) Sign up for Monday 10-minute check-in with faculty
Sunday midnight	TEAMS DUE: Podcast Assignment 2

WEEK SIX: NOV. 4, 5, 6 (Native Environmental Justice and Climate Resilience)

Reading: Dina Gilio-Whitaker, *As Long As Grass Grows*: Intro, Ch.1, 2, 3, 5, 8 (pp. 1-72,91-110, 147-162)

Monday	Asynchronous film: <i>Homeland: Four Portraits of Native Action</i> (Roberta Grossman, 2005; 88 min.) Faculty check-ins with individual students (10-minute slots)
Tuesday 10:00-1:00	Lecture: Environmental Justice and Northwest Native Fossil Fuel Wars (Z) Workshop: Podcast development teamwork
Tuesday 2:00-4:00	Workshop: Podcast development teamwork DUE: Burke Museum Field Trip / Longhouse Reflections (16-credit students)
Wednesday 10:00-1:00	Film: <i>The Rising</i> (Crosscut/Quinault Nation, 2019, 25 min.). Interview: Susan Pavel MAP QUIZ III: Other Northwest Native Languages
Thursday 10:00-1:00	Lecture: Climate Resilience & Indigenous Peoples (Z) Workshop: Winter quarter plans, Syllabus check
Thursday 2:00-4:00	Seminar: Gilio-Whitaker, <i>As Long As Grass Grows</i> , Introduction, Ch. 1, 2, 3, 5, 8
Saturday midnight	DUE: Synthesis Essay (weeks 5-6) . 14-credit students include Burke Museum field trip reflections

WEEK SEVEN: NOV. 12, 13 (Podcast Development)

Reading: Liz Hammond-Kaarremaa, ed., *The Teachings of Mutton*: Ch. 7-12 (pp. 113-224).

Monday	Asynchronous video: Podcast Examples (on Canvas) Workshop: Podcast teamwork encouraged on team schedule; always track your personal work on Individual Project Tracking Form II
Tuesday	Campus closed for Veterans' Day, but teams can meet around laptops or Zoom.
Wednesday 10:00-1:00	Workshop (required): Podcast teamwork in computer lab; selfies attendance
Thursday 10:00-4:00	Workshop (required): Podcast teamwork in computer lab; selfies attendance
Saturday midnight	TEAMS DUE: Podcast Assignment 3

WEEK EIGHT: NOV. 18, 19, 20 (Sacredness of Land)

Readings: 1.) Dina Gilio-Whitaker, *As Long As Grass Grows*, chapters 4, 6, 7 (pp. 73-90, 111-145).
2.) Janice George, Leslie Heyman Tepper, and Willard Joseph, *Salish Blankets: Robes of Protection and Transformation, Symbols of Wealth* (PDF excerpts on Canvas: Ch. 4, 5, 6 Appendix)

Monday	Asynchronous film: <i>In the Light of Reverence</i> (Christopher McLeod / Malinda Maynor, 2001, 73 min.)
Tuesday 10:00-1:00	Podcast development teamwork
Tuesday 2:00-4:00	Podcast development teamwork
Wednesday 10:00-1:00	Lecture: Sacred Sites (Z) Podcast development teamwork
Thursday 10:00-1:00	Lecture: Salish Blankets (S), Syllabus check Guest: Willard "Buddy" Joseph (Squamish First Nation);
Thursday 2:00-4:00	Seminar: <i>As Long As Grass Grows</i> , Ch. 4, 6, 7 & <i>Salish Blankets</i> , Ch. 4, 5, 6
Saturday midnight	DUE: Synthesis Essay (weeks 7-8)

FALL BREAK: NOV. 24-28 (Work on project, individual work)**WEEK NINE: DEC. 2, 3, 4 (Healing through Art and Place)**

Monday	Asynchronous film: <i>Honor Totem</i> (Seattle community response to John T. Williams shooting; 2014, 56 min.) watch by Tuesday
Tuesday 10:00-1:00	Lecture: Healing through Art (S) Lecture: Unlikely Alliances (Z)
Tuesday 2:00-4:00	Workshop: Podcast Assignment 4
Wednesday 10:00-1:00	Lecture: Removing Barriers (dams, dikes, and culverts) (Z) Workshop: Podcast Assignment 4
Thursday 10:00-1:00	Workshop: Self-Evaluation, Faculty Evaluation, Individual Project Tracking Form Workshop: Podcast Assignment 4, Syllabus check
Thursday 2:00-4:00	Workshop: Podcast Assignment 4 "The World Through Native Eyes" Artists Reception, Evergreen Gallery, 4-6 pm
Saturday midnight	TEAMS DUE: Podcast Assignment 4 in OneDrive folder

WEEK TEN: DEC. 9, 10 (Presentations & Summative Discussion)

Post presentations in OneDrive by 6 pm night before your presentation. Attendance required.

Tuesday 10:00-1:00 Podcast Presentations / Discussions: Teams Al, Gail, Janice / Buddy

Tuesday 2:00-4:00 Podcast Presentations / Discussions: Teams Tillie, Tahnee

Wednesday 10:00-1:00 Podcast Presentations / Discussions: Teams Susan, Kelly
Summative Discussion, Procedures for evaluation
DUE: Final corrected podcast assignment in OneDrive
DUE by 4 pm: Final Checklist and Individual Project Tracking Form II
(download from Canvas and submit in Assignments), **Self-Evaluation draft**
(submit on Canvas Assignments), and **Evaluation of your Seminar Faculty**
(optional to post on Canvas before meeting).

WEEK 11: EVALUATIONS, DECEMBER 15-17

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

DUE: Both Self-Evaluation and Faculty Eval on my.evergreen.edu after your Week 11 eval meeting.

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 before Tuesday, Sept. 30

2.) SYNTHESIS ESSAYS. We will have a biweekly paper of at least 2-4 full pages (double-spaced, insert page numbers), 500-1,000 words, that draws from and synthesizes your weekly reading over two weeks, summarizes their themes (what the author was trying to say), and relates them to other material in class that week (lecture, film, guest, discussion, field trip, etc.). 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 in even weeks pasted on our Canvas site in the biweekly synthesis essay assignment. 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 Saturday at midnight*. To receive credit, the papers must include **ALL of the following:**

1. A quote, fact, or concept from *this week's* reading(s).
 2. A quote, fact, or concept from *the previous week's* reading(s) .
 3. Some other aspect of the class, such as a lecture, film, guest, discussion, etc.
 4. 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 Canvas feedback.

Synthesis papers tips:

- Include title of your paper (your synthesis theme).
- Start the filename with your last name: SmithSynthesisEssay2
- Specify reading's titles and authors in text.
- Write and save papers outside of Canvas (which can freeze or lose text).
- Paper posted on Canvas Assignments.
- Check post on Canvas and edit if necessary.
- Draft of essay brought to discuss at Thursday seminar; post on Canvas by Saturday midnight.

Sat., Oct. 11: Synthesis Essay 1 (weeks 1-2)

Sun. Oct. 26: Synthesis Essay 2 (weeks 3-4, 14-credit students include Olympic field trip reflections)

Sat. Nov. 8: Synthesis Essay 3 (weeks 5-6, 14-credit students include Burke field trip reflections)

Sat. Nov. 22: Synthesis Essay 4 (weeks 7-8)

4.) MAP QUIZZES. There will be three short online quizzes based on map skills. They will locate some of the key nations, languages, and reservations in the program. A Map Quizzes Study Guide is at the top of Modules. The map quizzes will merely involve matching letters to the locations (no spelling is involved).

Wed. Oct. 8: Western Washington reservations

Wed. Oct. 14: Coast Salish Language Areas

Wed. Nov. 5: Pacific Northwest Language Areas

5.) SHORT PRESENTATION ON NORTHWEST NATIVE ARTIST. This is a short 5-minute presentation about at least two artworks from a Pacific Northwest Native artist that relate to the place-based themes of the program. The assignment helps you develop oral communication skills in storytelling. You will pick at least two works from the single artist and speak to the class about the meaning of the works and how it relates to program themes. You may do additional research on the artist and the works. Faculty will provide a list of artists to choose from; you can also make a case for an artist not on the list. Students will sign up for an artist early in the quarter, and present as an “icebreaker” at the start of a class. Keep any biographical information extremely brief and keep the artworks as the emphasis of your presentation. You need to create a PowerPoint for this assignment with 2-5 slides of images; please post them in Canvas Discussions (as an attachment) **the night before** your presentation, with the filename identifying the artist. There is a selection of links on Canvas and artworks in the Library to assist you in your research.

How do you talk about a work of art? Here are some suggestions: Identify the subject, content, and context of the work. Are there specialized kinds of knowledge that can help a viewer understand the work? Has the artist or an art critic said anything useful about the work? Keeping your presentation on-topic and concise will be important for the presentation, but it will also be important to keep the “big picture” in mind (such as geographical, historical, and cultural contexts). It’s more than just artwork (which may be “good” or “bad” artwork, in your opinion). The work is a means of communicating complicated ideas and *meanings* using visual information. How does that communication work? What does it take to make it work? Who is meant to speak to? Does it speak of different things to different kinds of audiences? What can the work show us about place, geography, and human relations?

6.) FIELD TRIP REFLECTIONS. Students taking the class for 16 credits earn their two extra credits by submitting two substantial field trip reflections: the first on our Olympic Peninsula field trip and the second on our Burke Museum field trip. The papers will be at least 3-4 full pages (double-spaced), or 750-1,000 words, and include analysis of the substance or meaning of the experience, using specific examples, not simply recounting what we did. Relate your field trip experiences to our program themes and any lectures, films, or readings. The field trip reflections will be due on Tuesday by midnight in Weeks 5 and 6. Students taking the program for 16 credits will *NOT* include the field trips in the synthesis essays for Weeks 3-4 or Weeks 5-6, whereas students taking the program for 14 credits *WILL* include the field trips in their synthesis papers. See an example of a Field Trip Reflection on Canvas.

Tues., Oct. 28: Field Trip Reflections I (Olympic Peninsula field trip)

Tues. Nov. 4: Field Trip Reflections II (Burke Museum field trip)

7.) MULTIMEDIA PODCAST PROJECT. Students will conduct a research and documentation project that integrates images and sound into 10-minute video multimedia podcasts, featuring interviews with Coast Salish wool weavers, in collaboration with the Coast Salish Wool Weaving Center and its Burke Museum Exhibit “Woven in Wool.” The 10-minute podcast mini-documentaries will be posted on the Center’s website as a legacy of the exhibit. The podcasts are one way to honor the Native oral tradition, which includes the art of storytelling. They will also include photos, illustrations (such as maps), and video clips.

In Week 1, students will be divided into three-person teams documenting different weaver artists or other 3-D artists. Each student will specialize in either narrative (research and writing the podcast text), images (photography and art images), or audio (recording interviews and sound effects). Students can be cross-trained in the basics of each specialty (for example, in using a microphone to conduct interviews or gather sound effects). Student team members will work together devising the project, producing plans and revisions, storyboards, and conducting the research and interviews together. There will be some class time devoted to project teamwork, but teams are also expected to coordinate outside sessions to develop the podcast.

In Weeks 2 and 3, students will be training together in the Reaper podcast application with students from other teams, with assistance from technical staff. There will later be workshops for all students on

photography tips, organizing media files (on your laptop and in OneDrive team folders), and interview techniques. The podcasts will emphasize the Native artist's voice. Other than a narrator voiceover, the students' interview questions will not be heard in the podcast, so interviewees should be encouraged to include the question's essence in their response.

Interviews with weavers will be conducted either 1.) in-person at Evergreen in its campus TV studio (with the class as an audience) or podcast studio, 2.) in-person off campus, such as at the Burke Museum during our field trip, necessitating the audio specialist to check out audio equipment from Media Services, 3.) remotely with a guest artist on a recorded Zoom session, 4.) Pre-recorded interviews from the Burke Museum, or 5.) a combination of audio files from different sources. Faculty will develop a Human Subjects Review, including letters to be provided by students to interviewees describing the podcast project, and any ethical or personal risks that may be involved.

Student project teams will submit four Team Assignments by Saturdays in odd-numbered weeks, to build (or "scaffold") the podcast in distinct stages:

Team Assignment 1: Podcast Plan, including existing artist bio(s), a podcast outline (major sections, trajectory of the narrative or how the story will unfold), image descriptions (listing what photos or other graphics will be needed in which section), and interview questions tailored to the particular artist. This Word document will prepare the team for the interview(s), researching the content and images, and writing the narration script.

Team Assignment 2: Script and images storyboard. The narration script will be the text for the student narrator(s) in the podcast, which provides the introduction overview, framework and transitions, and conclusion to the podcast. If you already have artist quotations from interviews or other sources, they should be incorporated to provide a complete script of what the audience will hear on the podcast; if not, you can identify spaces for artist responses to specific questions. In addition, you should have photos, artwork, and other images (such as maps or tribal logos) that accompany or are described by different sections of the narrative. This Word document is the most critical step in the project, and will enable faculty to envision the podcast and give feedback.

Team Assignment 3: Podcast first draft. This will be an attempt to have a final Reaper podcast, submitted on OneDrive, to enable faculty feedback. There may still be some gaps in the narrative, or images yet to be secured, but it should not be just a rough cut. Podcasts should be at least 10 minutes, but if more time is needed, it will be identified at this stage.

Team Assignment 4: Podcast final draft. This is the final draft submitted on OneDrive that will be shown to the class and any guests (such as the artists) in Week 10. The final draft will be reviewed by the artist, and any revisions made, before it is posted on the Coast Salish Wool Weaving Center website. Some polishing work may be needed in winter quarter.

Individual Project Tracking Form. Although working together in teams, each student will individually track their own project work and contributions as part of documenting what they learned and their process of research and conceptualization (such as summarizing library documents or finding archival images, how to frame photographs, how to conduct interviews, insights into respecting tribal protocol, etc.). You are encouraged to discuss and expand on these relevant matters in Canvas Discussions with your own team and with other teams, and share information that may assist other teams. Students will turn in the Individual Project Tracking Forms along with the Mid-Quarter Checklist in Week 5 and the Final Checklist in Week 10. Your final form will include a long paragraph summarizing your personal contribution to the team project, for faculty evaluation purposes. The Form is *NOT* a last-minute assignment; students should be taking note of their individual work throughout the project.

Sat. Oct 18: Assignment 1 Podcast Plan, including outline, image descriptions, artist bios, tailored interview questions

Thurs. Oct. 30: Individual Project Tracking Form I (along with Mid-Quarter Checklist)

Sun. Nov. 2: Assignment 2 narration script and images in storyboarding format

Sat. Nov. 15: Assignment 3 podcast first draft

Sat. Dec. 6: Assignment 4 podcast final draft

Tues.-Wed. Dec. 9-10: Podcast presentations to class and guests

Wed. Dec. 10: Individual Project Tracking Form II (along with Final Checklist by 4:00 pm)

8.) 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.

Thursday, Oct. 30: Mid-quarter Checklist of all written assignments due (fill out on Canvas),. Students will note which assignments have been submitted, submitted late, or not submitted

Wednesday, Dec. 10: Final Checklist and Individual Project Tracking Form II (submit on Canvas), **Self-Evaluation draft** (Submit on Canvas), and **Evaluation of your Seminar Faculty** (optional to Submit on Canvas before meeting). *Both the Self-Evaluation and Faculty Eval are due on my.evergreen.edu after your Week 11 eval meeting.*

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 the required credits for the quarter.

The quality of your work will be described in a fall-quarter evaluation (which will be later combined with a winter evaluation). At the end of the evaluation are the quarter's Credit Equivalencies. You start the quarter at zero credits, and earn them by attending and engaging in class, and turning in assignments.

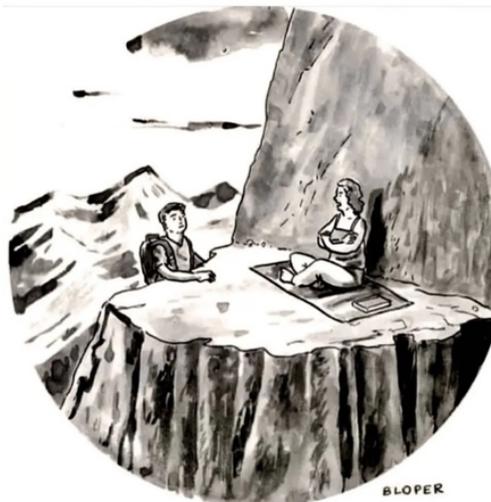
3 - Native American and Indigenous Studies: Pacific Northwest Native History and Cultures

3 - Visual Art Studies: Pacific Northwest Indigenous Wool Weaving

3 - Geography: Indigenous Geographies and Environmental Justice

5 - Coast Salish Wool Weaving Podcast Project: Topic

2 - Field Studies: Olympic Peninsula Tribes and Burke Museum (*for students taking 16 credits*)



"The answers you seek can be found in the syllabus."

EVERGREEN TRIBAL ACKNOWLEDGEMENT

We gratefully acknowledge and honor the Squaxin Island Tribe, upon whose traditional homelands the Evergreen Olympia campus is situated. For thousands of years, their ancestral families lived and thrived here. They named Budd Inlet *Steh-Chass*, and Eld Inlet where the campus is located *Squi'Aitl*. Today the Squaxin Island Tribe continues to live on and steward the lands and waters of the southern Salish Sea.

We also gratefully acknowledge the Puyallup Tribe whose traditional lands Evergreen's Tacoma Campus is located upon. [*Squaxin Island Tribe bands, the Nisqually Tribe, and the Puyallup Tribe signed the 1854 Treaty of Medicine Creek.*]

We respect and acknowledge the Squaxin Island and Puyallup tribes, and other tribes across the Americas, and their many contributions to The Evergreen State College (in support of education, tribal sovereignty, and environmental stewardship). This acknowledgement is one small step toward respect and collaboration with the aim of uplifting the voices, cultures, and histories of the tribes of these lands and waters.

