

ART AND PLACE: NATIVE WEAVING AND MAPPING IN THE PACIFIC NORTHWEST WINTER 2026 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.

The program “weaves together” Native art and place, based on the geographies and worldviews of Pacific Northwest Native nations, and develops student skills in wool weaving and cartography to express these worldviews. The program directly engages students with tribal communities, and reciprocates student learning with service.

In **winter quarter**, the class will collaborate with the Coast Salish Wool Weaving Center and its Burke Museum exhibit “Woven in Wool: Resilience in Coast Salish Weaving.” In winter quarter, students will develop their own applied individual projects in either wool weaving or cartography, inspired by the Burke exhibit. Students weaving wool will be trained on Coast Salish looms, and students producing maps will be trained in Adobe Illustrator.

Finished weaving and map projects may be displayed on the Coast Salish Wool Weaving Center’s website, to accompany podcast interviews of weavers conducted by program students in fall quarter 2025, and may be displayed in the Evergreen Library and Evergreen Gallery. Winter field trips will be to the Burke Museum, Washington State Historical Museum, Squaxin Island Tribe, and Skokomish Tribe.

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 Nisqually Tribe canoe journey preparation, Salish Roots Farm (Squaxin Island Tribe community gardens, Puyallup Tribe hosting of World Cup events, Nisqually River Education Project, Coast Salish Wool Weaving Center, as well as work around urban Native projects, school curriculum, etc.

Students will use critical thinking skills in interpreting common readings, images, films, lectures, workshops, and writing assignments (including biweekly synthesis essays that weave together readings and class learning). 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, but also of aspects of culture determined and protected by Native peoples themselves.

SCHEDULE

Monday	Reading, Writing, Project Work, Preparation, and possible film viewing on own.		
Tuesday	10:00 am-1:00 pm	Faculty lectures (all students)	Longhouse 1007B
Tuesday	2:00-4:00 pm	Mapping Workshop	Longhouse 1007B or lab
		Weaving Workshop	Paimārire~Fiber Arts Studio
Wednesday	10:00 am-1:00 pm	Mapping Workshop	Longhouse 1007B or lab
		Weaving Workshop	Paimārire~Fiber Arts Studio
Thursday	10:00 am-1:00 pm	Mapping or Class Workshop	Longhouse 1007B or lab
		Weaving Workshop	Paimārire~Fiber Arts Studio
Thursday	2:00-4:00 pm	Zoltán Book Seminar	Longhouse 1007B
		Susan Book Seminar	Paimārire~Fiber Arts Studio
Friday	Reading, Writing, Project Work, and Preparation on own		

BOOKMARK CANVAS: <https://canvas.evergreen.edu/courses/7814/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 BOOK

Wright, Robin K., & Bunn-Marcuse, Kathryn. *In The Spirit of the Ancestors: Contemporary Northwest Coast Art at the Burke Museum* (Bill Holm Center/University of Washington Press, 2013). ISBN: 978-0-295-99521-2. We will be reading specific chapter excerpts (see readings in the Schedule). **Other discussion readings will be available on Canvas Modules as links to download PDFs.**

RESOURCES

Coast Salish Wool Weaving Center

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

Northwest Treaty Tribes (NWIFC: Northwest Indian Fisheries Commission)

Decolonial Atlas

Indigenous Mapping Collective

Aboriginal Mapping Network

American Indian Maps

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: JANUARY 6, 7, 8 (Introduction)

- Tuesday 10:00-1:00 Longhouse 1007B Welcome to Evergreen Longhouse (Director Laura VerMeulen)
First program meeting: Shape of the program, themes;
Syllabus review, Introduction to Canvas website.
Project group (weaving or mapping) announced.
Canoe Way: The Sacred Journey (Cedar Media, 2009, 32 min.)
DUE: Student Introduction Survey for new students
- Tuesday 2:00-4:00 Sharing between fall and winter students (Longhouse 1007B)
Winter students: Faculty bios, Program Agreement,
Guidelines on Visiting Native Communities (Longhouse 1007B)
Fall students: Polishing podcasts discussion (Paimārire~Fiber Arts Studio)
- Wednesday 10:00-1:00 Class Workshop: Mental Maps (Longhouse 1007B)
Mapping Workshop: Overview of project (Longhouse 1007B)
Weaving Workshop: Overview of project (Paimārire~Fiber Arts Studio)
DUE: Field Trip Waiver & Medical History for new students (hard copy)
- Thursday 10:00-1:00 Class Workshop: Spring Options (Internships and Program) (Longhouse 1007B)
Class Workshop: Project map brainstorming
Seminar groups (for reading discussion) announced
Syllabus check (for upcoming weeks)
Mapping Workshop: Project planning (Longhouse 1007B)
Weaving Workshop: Project planning (Paimārire~Fiber Arts Studio)
MAPPING DUE: Sign-up for Short Individual Presentation on Decolonial Map, Group Presentation on book chapters
- Thursday 2:00-4:00 Mapping Workshop: Ice breaker, selecting and planning maps, begin research, artist statement (Longhouse 1007B)
Weaving Workshop: Ice breaker, Paimārire group project, reflection book, yarn and loom introductions, artist statement (Paimārire)
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WEEK TWO: JANUARY 13, 14, 15 (Coast Salish Art and Place)

Common Readings: Blanchard, Rebecca, & Davenport, Nancy, *Contemporary Coast Salish Art* (Stonington Gallery / UW Press, 2005), *Coast Salish Map*, *Rekindling Spirit*, *Weaving the Generations Together* (pp. 6, 49-68, 81-98), and *Susan Point: Works on Paper* (Dales Croes, Susan Point, Gary Wyatt). Both PDFs on Canvas.

- Tuesday 10:00-1:00 Longhouse 1007 B Lecture: Indigenous Cartographies (Z)
Lecture: Coast Salish Art (S)
- Tuesday 2:00-4:00 Mapping Workshop: Generating ArcGIS Linework for Maps, in Computer Applications Lab (CAL) East in Lab 2, with GIS Prof. Mike Ruth (be on time!)
Weaving Workshop: Planning the weaving, Warping the Loom (Paimārire)
- Wednesday 10:00-1:00 Mapping Workshop: Adobe Illustrator Training I (be on time!) in Multimedia Lab (Library 1404)
Weaving Workshop: On the loom, end with reflection (Paimārire)
- Thursday 10:00-1:00 Mapping Workshop: Adobe Illustrator Training II (be on time!) in Library 2610
Weaving Workshop: On the loom, end with reflection
- Thursday 2:00-4:00 Seminar: *Contemporary Coast Salish Art* and *Susan Point: Works on Paper*
Syllabus check
- Saturday midnight **DUE: Synthesis Essay (weeks 1-2)**

WEEK THREE: JANUARY 20, 21, 22 (Localities)

Mapping Readings: Week 3: Aberley, Doug, *Boundaries of Home: Mapping for Local Empowerment* (PDF on Canvas), pp. 1-27, 35-41.

Tuesday 10:00-1:00 Longhouse 1007B Lecture: Geography and Mapping (Z); Videos: *Titanic*, *Blair Witch Project*.
Film: *Threads That Bind: The Story of the Woolly Dog* (Kirk French, 2025, 30 min)
Lecture: Thursday field trip to Burke Museum, WA State Historical Museum (S)

Tuesday 2:00-4:00 Mapping Workshop: Legend box lab (Library 2610)
Weaving Workshop: On the loom, end with reflection (Paimārire)

Wednesday 10:00-1:00 Mapping Workshop: Linework lab, Geographer Statement (Library 1404)
Group presentation on *Boundaries of Home*, community countermapping (including Aboriginal Mapping Network, Indigenous Mapping Network, etc.)
Weaving Workshop (Paimārire)
Syllabus check

Thursday 9:15-5:00 **FIELD TRIP TO BURKE MUSEUM** Seattle for “Woven in Wool” exhibit (for new students or others); **WASHINGTON STATE HISTORICAL MUSEUM** Tacoma for “This is Native Land” exhibit (for all students).
Gather in Lot C at 8:45 am; leave 9:15. Bring field trip handout, bag lunch

Saturday midnight **DUE: Project Assignment I**

WEEK FOUR: JANUARY 27, 28, 29 (Land-Based Art and Strategies)

Common Readings: *This Land Carries Our Ancestors*, edited by Jaune Quick-to-See Smith, Heather Ahtone, Joy Harjo, and Shana Bushyhead Condill (Princeton U. Press, 2023), and *Reservation X: The Power of Place in Aboriginal Contemporary Art*, edited by Gerald McMaster (UW Press, 1998). Both PDFs on Canvas.

Monday Asynchronous film: *Homeland: Four Portraits of Native Action*

Tuesday 10:00-1:00 Longhouse 1007B Lecture: Native Countermapping (Z)
In-class videos: Zuni Mapping Project
Class Workshop: Linda Tuhiwai Smith, “25 Projects,” from *Decolonizing Methodologies*

Tuesday 2:00-4:00 Mapping Workshop: Linework and Polygon lab (Library 2610)
Weaving Workshop: Weaving on the loom (Paimārire)
DUE by midnight: Field Trip Reflection on Washington State Historical Museum (and Burke Museum for new students)

Wednesday 10:00-1:00 Mapping Workshop: Map development lab (Library 1404)
Weaving Workshop (Paimārire)

Thursday 10:00-1:00 Guest In Longhouse 1007B:
Guest: Joe Seymour (Squaxin Island / Acoma Pueblo artist)
Mapping Workshop (Library 2610)
Weaving Workshop: (Paimārire)

Thursday 2:00-4:00 Seminar: *This Land Carries Our Ancestors* and *Reservation X*
Syllabus check

Saturday midnight **DUE: Synthesis Essay (weeks 3-4)**

WEEK FIVE: FEBRUARY 3, 4, 5 (Relationship to the Land)

Mapping Reading for presentation Wednesday:

Belin, Esther G., "Study on the Road to Los Angeles," *Of Cartography: poems* (2017),
Silko, Leslie Marmon, "Interior and Exterior Landscapes: The Pueblo Migration Stories," *Yellow Woman and a Beauty of the Spirit* (1996);

Goeman, Mishuana, "(Re)Mapping Indigenous Presence on the Land in Native Women's Literature," *American Quarterly* (2008);

Rose-Redwood, Reuben, "'Reclaim, Rename, Reoccupy': Decolonizing Place and the Reclaiming of PKOLS," *ACME* (2016). PDF on Canvas.

Tuesday 10:00-1:00 Lecture: Native American Food Sovereignty (Z)
Guest: Jaimie Cruz (Squaxin Island Tribe)
Read before: *People's History of the Seven Inlets* (Squaxin Island Tribe)

Tuesday 2:00-4:00 Mapping Workshop: Type and Symbols (Library 2610)
Weaving Workshop (Paimārire)

Wednesday 10:00-1:00 Mapping Workshop (Library 1404)
Group presentation and discussion on Indigenous cartography readings
Weaving Workshop (Paimārire)
Syllabus check
DUE: Mid-Quarter Checklist, Sign up for Monday faculty Zoom check-ins
Event: Community Internship Fair (Library Lobby, 12-3 pm)

Thursday 9:15-4:00 **SQUAXIN ISLAND TRIBE FIELD TRIP;** Gather in Lot C at 8:45 am; leave 9:00
Bring field trip handout, bag lunch, good shoes & hat; and review Guidelines for Visiting Native Communities. Visiting Squaxin Island Museum (with Ruth Whitener, Charlene Krise), artist Andrea Wilbur-Sigo, Salish Roots Farm (tribal gardens, with Patricia Green, Redwolf Krise).

Saturday midnight **DUE: Project Assignment 2**

WEEK SIX: FEBRUARY 10, 11, 12 (Expression through Art)

Common Reading: Wright, Robin K., & Bunn-Marcuse, Kathryn, *In the Spirits of Our Ancestors* (book),
Read Foreword, Introduction, Coast Salish Design, Naaxin, Weaving Identity, Intertwining, Masks, Acts of Propatriation (pp. vii-viii, 3-21, 33-67, 77-84). ALSO review the Portfolio images (pp. 88-137).

Monday **Faculty check-ins** on Zoom with individual students (10-minute slots)
DUE: Internship Proposal I for Spring Students
(before check-in, following checklist in syllabus assignment)

Tuesday 10:00-1:00 Lecture: Maps as Art and Activism (Z)
Lecture: Forms of Art (S)

Tuesday 2:00-4:00 Mapping Workshop (Library 2610)
Weaving Workshop (Paimārire)
DUE by midnight: Field Trip Reflection on Squaxin Island Tribe

Wednesday 10:00-1:00 Mapping Workshop (Longhouse 1007B or Library 1404)
Weaving Workshop (Paimārire)

Thursday 10:00-1:00 Mapping Workshop (Library 2610)
Weaving Workshop (Paimārire)

Thursday 2:00-4:00 Seminar: *Spirits of Our Ancestors*
Syllabus check

Saturday midnight **DUE: Synthesis Essay (weeks 5-6).**

WEEK SEVEN: FEBRUARY 17, 18, 19 (Boundaries and Gatekeeping)

Mapping Reading: Duggan, Mike. *All Mapped Out: How Maps Shape Us*, Introduction, Ch. 2 (Interfaces of Movement), and review Resources, Bibliography (PDF on Canvas), pp. 7-26, 52-80, 211-216.

- Tuesday 10:00-1:00 Lecture: Olympia's Hidden Histories and Evergreen Projects (Z)
Guest: Joseph Pavel (Skokomish Tribe) on tuwaduq or Twana people
- Tuesday 2:00-4:00 Mapping Workshop (Library 2610)
Weaving Workshop (Paimārire)
- Wednesday 10:00-1:00 Mapping Workshop (Longhouse 1007B or Library 1404)
Group presentation & discussion on *All Mapped Out*, Introduction, Ch. 2
Weaving Workshop (Paimārire)
Syllabus check
- Thursday 9:15-4:00 **SKOKOMISH TRIBE FIELD TRIP**; Gather in Lot C at 8:45 am; leave 9:15
Bring field trip handout, bag lunch, good shoes & hat; and review Guidelines for Visiting Native Communities. Visiting Skokomish Tribal Center (Kris Miller), Natural Resources Dept. Boardwalk Tour (Joseph Pavel, Lisa Belleveau), Community Center (John Gouley), Skabob House / tuk-tuk-si-alt Longhouse (Jackie Smith, Marcella Johns).
- Saturday midnight **DUE: Project Assignment 3**
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WEEK EIGHT: FEBRUARY 24, 25, 26 (Challenging Traditions)

Common Reading: Thom, Ian, *Challenging Traditions: Contemporary First Nations Art of the Northwest Coast* (UW Press, 2009). PDF on Canvas.

- Tuesday 10:00-1:00 Lecture: Reindigenizing Place Names, Mountain Name Change Project (Z)
Film / Workshop: *Weaving Worlds* (2007) (S)
- Tuesday 2:00-4:00 Mapping Workshop (Library 2610)
Weaving Workshop (Paimārire)
DUE by midnight: Field Trip Reflection on Skokomish Tribe
- Wednesday 10:00-1:00 Mapping Workshop (Library 1404)
Weaving Workshop (Paimārire)
Guests at 12:00 noon: Laura VerMuelen (Longhouse 1007B)
Public College, Public Good, Public Service!
Panel Discussion with Evergreen's Public Service Centers
- Thursday 10:00-1:00 Mapping Workshop (Library 2610)
Weaving Workshop (Paimārire)
- Thursday 2:00-4:00 Seminar: *Challenging Traditions*
Syllabus check
- Saturday midnight **DUE: Synthesis Essay (weeks 7-8)**
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WEEK NINE: MARCH 3, 4, 5 (Finish Projects)

Mapping Reading: Duggan, Mike. *All Mapped Out: How Maps Shape Us*, Ch. 3 (Mapping Power and Politics), Ch. 4 (Mapping Culture), Epilogue (PDF on Canvas), pp. 81-133, 183-184.

- Tuesday 10:00-1:00 Lecture: Power Back: Native Nations Projecting Authority into Stolen Lands (Z)
Workshop: Intersections of Weaving and Mapping (S)

Tuesday 2:00-4:00	Mapping Workshop (Library 2610) Weaving Workshop (Paimārire)
Wednesday 10:00-1:00	Mapping Workshop (Longhouse 1007B or Library 1404) Group presentation & discussion on <i>All Mapped Out</i> , Ch. 3-4, Epilogue. Weaving Workshop (Paimārire) Academic Fair, Library Lobby (2:00-3:30 pm)
Thursday 10:00-1:00	Mapping Workshop (Library 2610) Weaving Workshop (Paimārire)
Thursday 2:00-4:00	Mapping Workshop: Planning for presentation panels (Longhouse 1007B) Weaving Workshop: Planning for presentation panels (Paimārire)
Saturday midnight	DUE: Project Assignment 4

WEEK TEN: MARCH 10, 11, 12 (Presentations & Summative Discussion)

Post images on Canvas by 6 pm night before your presentation.

Attendance required in Longhouse 1007B.

Monday	Billy Frank Jr. Day
Tuesday 10:00-1:00	Project Presentations / Discussions
Tuesday 2:00-4:00	Project Presentations / Discussions
Wednesday 10:00-1:00	Project Presentations / Discussions
Thursday 10:00-1:00	Summative Discussion, Procedures for evaluation

DUE: Final project assignment

DUE by 4 pm: Final Checklist (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).

Friday **DUE: Internship Proposal II for Spring Students** (on my.evergreen.edu)

WEEK 11: EVALUATIONS, MARCH 16-19

Required evaluation conferences will be scheduled early this week on Zoom. Check in with faculty before making spring-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.

Due for new students before Tuesday, Jan. 6 in Student Introduction Survey

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, 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 two-week period to provide evidence for your analysis.

All papers are due in even weeks posted on our Canvas site as an attachment in the biweekly synthesis essay assignment. Only Word (.doc, .docx) or Acrobat (.pdf) documents can be posted. 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* seminar reading(s).
2. Two other learnings from the class from the past two weeks, such as a lecture, film, guest, workshop, discussion, additional project reading, etc. but **NOT** centering on the field trips (which will be covered in the field trip reflections below).
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 Canvas feedback.

Synthesis papers tips:

- PUT YOUR FULL NAME AT THE TOP OF ALL ASSIGNMENTS (not just this one).
- Include title of your paper (your synthesis theme).
- Always start the filename with your last name: SmithSynthesisEssay2 (PLEASE DO THIS FOR ALL ASSIGNMENTS—start filenames with just your last name)
- Specify reading's titles and authors in text.
- Write and save papers outside of Canvas (which can freeze or lose text).
- Draft of essay brought to discuss at Thursday seminar to share.
- Paper posted on Canvas Assignments by Saturday midnight
- Check post on Canvas and edit if necessary.

Sat., Jan. 17: Synthesis Essay 1 (weeks 1-2)

Sat. Jan. 31: Synthesis Essay 2 (weeks 3-4)

Sat. Feb. 14: Synthesis Essay 3 (weeks 5-6)

Sat. Feb. 28: Synthesis Essay 4 (weeks 7-8)

3.) FIELD TRIP REFLECTIONS. Students will earn three credits by submitting substantial field trip reflections on our field trips to the "This is Native Land" exhibit at the Washington State Historical Museum (and Burke Museum for new students), Squaxin Island Tribe, and Skokomish Tribe. The papers will be more than the synthesis essays, 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 meaningful 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 by Tuesday midnight after the field trip (so in Weeks 4, 6, and 8). See an example of a Field Trip Reflection on Canvas.

Tues. Jan. 27: Washington State Historical Museum (and Burke Museum for new students)

Tues. Feb. 10: Squaxin Island Tribe

Tues., Feb. 24: Skokomish Tribe

4.) WEAVING PROJECT. The Coast Salish wool weaving component introduces students to the materials, tools, and teachings that make weaving a living, customary practice today. Students will learn about the purposes of fiber-preparation tools such as pounding sticks, hand carders, and drum carders and understand how these tools relate to Coast Salish relationships with sheep, mountain goat, and landscape, even though fiber processing will not be conducted in this course. Students will also study the spindle whorl and the importance of spin direction, learning how the twist of a yarn influences structure, tension, and the visual outcome of a weaving. From here, students will begin creating their weaving projects using a 2-bar loom with a floating third bar, working with tappers and shuttles to shape and refine their pieces. They will learn how to warp a 2-bar loom, a foundational skill that requires intention, attention to tension, and an understanding of how the weaving will grow from the top downward.

Through hands-on studio practice, students will learn two distinct Coast Salish weave structures and the different ways they express form, meaning, and technique. Twine weaving is accomplished entirely with the fingers, and in this weave structure only the weft is visible on the finished surface. Students will understand that there are foundational twine patterns and each of which can be combined, repeated, or expanded to generate the wide vocabulary of Coast Salish twined designs. Students will utilize one twine technique to practice. Twine weaving develops dexterity, rhythm, and deep focus, and is valued for its

strength and ability to carry complex visual teachings. In contrast, twill weaving is a structure in which both warp and weft are visible, creating diagonal or stepped geometric designs. Students may work with their fingers alone or incorporate a shuttle depending on their comfort and design choices. Twill weaving introduces students to mathematical patterning, directional movement, and the interplay between structural tension and visual design.

Building upon these foundations, students will then learn how to combine twill and twine within a single weaving, a process that requires carefully managing tension and understanding how the two weave structures interact. This combined-technique project is challenging even for accomplished weavers, and it deepens students' technical skills while expanding their appreciation for the complexity and elegance of Coast Salish weaving systems. Instruction additionally emphasizes the cultural protocols that guide the life of a weaving beyond its physical construction. Students will practice finishing techniques such as braiding, edge treatments, and fringe work and will learn about Coast Salish gifting protocol as a core expression of reciprocity, respect, and community well-being. These teachings affirm that weaving is a vibrant and evolving art form, deeply rooted in place while continually renewed in contemporary practice. Students will have the opportunity to exhibit their completed weaving and mapping projects in two campus venues: the library art cases in spring 2026 and a full exhibit in the Evergreen Gallery in fall 2026.

Project assignments are due in odd-numbered weeks. Each student will keep a **Weekly Project Log Notebook** to track and reflect on their work, including a typed **Cumulative Project Report** (long paragraph describing your work for the evaluation) that is due with Project Assignment 4. Faculty will review the Notebook at Mid-Quarter Check-Ins and Evaluations.

Project Assignments 2, 3, and 4 will include a draft of a 250-word **Artist Statement**, to describe (to a public audience) the project's purposes, materials, and themes, when it is displayed in the library or gallery, or on a website. Take care in crafting this text, and using clarity in grammar, punctuation, and capitalization.

Sat. Jan. 24: Project Assignment 1

Sat. Feb. 7: Project Assignment 2

Sat. Feb. 21: Project Assignment 3

Sat. Mar. 7: Project Assignment 4

5.) MAPPING PROJECT. Mapping students will be producing digital maps that are connected to the artists and the themes of the "Woven in Wool" exhibit at the Burke Museum, in collaboration with the Coast Salish Wool Weaving Center. The digital maps may be posted on the Center's website or other websites, or venues for printed maps such as library cases or a gallery. At the same time, the students will be learning principles of cartography, and how to communicate about places and their stories to a general audience. If a picture is worth a thousand words, a well constructed map is worth 10,000 words, if it draws the reader into the beauty and meaning of places.

Students will choose or be assigned a map or maps to produce, in a collective brainstorming process. Although this is an individual rather than a team project, students will also help each other out in building their skill levels, as will faculty. Individual students may build their skills to different levels, at different paces, and adjust their mapmaking goals accordingly, ending up with different projects.

Some maps may involve the reservations and original homelands (or treaty territories) of the tribes of the artists in the weaving exhibit (Skokomish, Muckleshoot, Tulalip, Lower Elwha Klallam, Port Gamble S'Klallam, Squamish). Other maps might focus on the sources of weaving materials (woolly dog and mountain goat habitats), elevations or ecological areas, languages in the Coast Salish language family and other language families, tribal canoe journeys, and more, depending on the number of cartographers.

Student cartographers might produce more than one map in the project. For example, they might create a single complex map with a wide range of information, for a reader to study on a website or in a gallery for a length of time. But from the original map they might also derive a simplified derivative map or maps to include in the multimedia podcasts on the exhibit artists developed by "Art and Place" students in fall quarter. Those maps might only be on screen for a few seconds, so can convey only the most basic visual information.

Mapping students will be given free access to the Adobe Creative Suite, including Illustrator and Photoshop, on their personal laptops, and hold labs in computer labs with Adobe. They will be trained in

the basics of Adobe Illustrator in two Week 2 labs by media staff, and in applying Illustrator to cartography in Week 3 and 4 labs by faculty. *Students need to be on time for all group training labs*, because they cannot pick up technical information without first learning the basic set-up on the front end, and will otherwise put a burden on other students, staff, or faculty to have to show them individually. During training sessions, students should also pay attention to the instructor's screen rather than their own screens, until they are doing hands-on application of the learning. \

We will not be using data-intensive Geographic Information Systems (GIS), other than acquiring base linework for our maps from ArcGIS in a Week 2 lab with GIS Professor Mike Ruth. We will instead be using Illustrator for "bake-from scratch" cartography that involves tracing linework from existing maps and ArcGIS bases, and adding thematic information scanned from other map sources. When we use public (government) sources, we prioritize tribal government maps, then state government maps, then federal government maps. Whereas GIS predominates in producing government maps, Illustrator is the main platform for producing maps for educational and media purposes, because of its clarity in communicating at different levels of comprehension.

The most important step in creating a map is to plan the Legend box, also called the Key, which identifies how information will be identified, as linework, as fills or patterns for areas, or as type or symbols. If a map is well planned and clear in its intent, the reader can quickly grasp and understand the story it is telling.

The heart of an Adobe Illustrator map is the set of Layers. The first layers produced are of linework, such as hydrography (rivers, streams, coastline), roads, railroads, political borders (state, county, reservation, treaty areas, etc.), thematic boundaries (cultural, economic, ecological, etc.), and various types of routes. The details of the linework are traced to reflect the reality on the ground. The next step is to clip and connect selected linework to create areas or polygons, each containing a color fill or pattern. The final step is to add type and symbols to clearly label places and thematic information.

The interplay between different layers of a map is inherently interdisciplinary, because it can show relationships between cultural, political, economic, and ecological realms, and make them visually apparent in a way that would otherwise take inordinate amounts of text. In much the same way that weaving draws different threads together to form fiber art creations, cartography also interweaves different strands of reality to present fresh and compelling perspectives on a map. Much as the act of weaving can be contemplative and soothing, the act of producing a map can draw the cartographer into a comforting "zone" where repetitive actions elicit deeper knowledge of and appreciation for the landscape.

We will be using standardized specifications for linework color and width, fill colors from a palette, and type fonts and symbols. In this way, the series of maps will present a unified aesthetic appearance whether displayed in a gallery, on a website, or in a publication, so the whole is great than the sum of its parts. Cartographers are free to innovate and be creative in how the information is presented, and add their own personal touches, as long as the map is aesthetically and thematically accessible to the reader.

Each of the Project Assignments (see below) are scaffolded to build the map or maps through these stages of linework and legend box, polygon areas, and type and symbols. Each map draft will be reviewed and edited by faculty, who will make corrections that need to be implemented before the next stage. While a map is in for edit, the cartographer must stop all production on the map(s) to prevent confusion around different map versions, which allows errors to slip through the process.

With an attention to quality, we will all be proud of the final maps for publication. Students will have the opportunity to exhibit their completed weaving and mapping projects in two campus venues: the library art cases in spring 2026 and a full exhibit in the Evergreen Gallery in fall 2026.

Project assignments are due in odd-numbered weeks. Each student will keep a **Weekly Project Log Notebook** to track and reflect on their work, including a typed **Cumulative Project Report** (long paragraph describing your work for the evaluation) that is due with Project Assignment 4. Faculty will review the Project Log Notebook at Mid-Quarter Check-Ins and Evaluations.

Project Assignments 2, 3, and 4 will include a draft of a 250-word **Artist Statement**, to describe (to a public audience) the project's purposes, materials, and themes, when it is displayed in the library or gallery, or on a website. Take care in crafting this text, and using clarity in grammar, punctuation, and capitalization. Think of the Artist Statement as the caption describing the map(s).

Sat. Jan. 24: Project Assignment 1: Linework & Legend Box; 1st map draft for faculty edit / corrections

Sat. Feb. 7: Project Assignment 2: Polygons & Color Fills & Type; 2nd map draft for faculty corrections; 1st draft Artist Statement

Sat. Feb. 21: Project Assignment 3: Type & Symbols done; 3rd draft of map for faculty edit / corrections; 2nd draft Artist Statement

Sat. Mar. 7: Project Assignment 4: Final 4th draft of map(s) and Artist Statements for any last-minute faculty corrections

Thurs., March 12: Final map(s) available in "Final Maps" OneDrive, inserted into multimedia podcasts.

6.) OTHER MAPPING GROUP ACTIVITIES.

Short Presentation on a Decolonial Map. For mapping students, the purpose of this assignment is to make connections between the program content and a map in the *Decolonial Atlas* <https://decolonialatlas.wordpress.com/>, or an interesting online map produced by a tribal / First Nations / Indigenous mapping department. Each mapping student will do a brief (2 minutes) presentation on a *Decolonial Atlas* map relevant to program themes, and answer questions. Sign up for a presentation time in Week 1. Presentations will begin in Week 3 in mapping workshops. Email Zoltán your link before class at grossmaz@evergreen.edu, with the map title and link, and come early to set it up on screen before the workshop. This is a low-stakes assignment to prepare you for public speaking. (We might also add other fun stuff, such as sharing and critiquing crappy, inaccurate, or deceptive maps that we find online or in publications.)

Mapping readings. In odd-numbered weeks, four student groups will read and present on selected PDF chapters from books on cartography, including Indigenous mapping. The chapters will be available for other students to read if they wish. Informal presentations on these readings are just intended to get discussion going about the contextual meanings of maps, and the role of geography and cartography in Indigenous sovereignty and social and environmental justice. There will be no required writing on these chapters, though students can reflect on them in their synthesis essays.

Map interpretation workshops. The entire class will participate in a fun Week 1 exercise in mental (or cognitive) mapping of a familiar area, to understand the "maps" that we hold in our heads and shape our thinking processes. If the project allows us the time, we will also later do a workshop on reading and interpreting U.S. Geological Survey topographic quadrangle maps (or USGS topoquads), which are the standard series of federal maps that contain a wealth of information about landscape and its contours, landmarks, and place names. Because these government maps are public domain, we are free to use them as sources for our project.

7.) 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 project notebook in mid-quarter meetings and your 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.

8.) TRACKING WORK IN WINTER QUARTER. Students are required to submit checklists of assignments submitted by Weeks 5 and 10, and submit a Self-Evaluation draft by Week 10, and Evaluation of Seminar and Project Faculty by Week 11.

Thursday, Feb. 5: Mid-Quarter Checklist of all written assignments due (fill out and submit to Canvas). Students will note which assignments have been submitted, submitted late, or not submitted

Thursday, Mar. 12: Final Checklist (submit on Canvas), **Self-Evaluation draft** (Submit on Canvas), and **Evaluation(s) of your Seminar and Project Faculty** (optional to Submit on Canvas before meeting). *Both the Self-Evaluation and Faculty Eval(s) are due on my.evergreen.edu after your Week 11 eval meeting.*

9.) SPRING INTERNSHIP PROPOSAL. In spring quarter, students will work with Zoltán on community-based projects in collaboration with local tribes, pending approval and a faculty signature. Students can be in-program interns, using the In-Program Internship Learning Contract, which has more internal support from faculty and fellow students than an internship in which a student is entirely on their own, but need a field supervisor from the tribe or organization. Some self-driven students can also be independent

volunteers or researchers, using the Individual Learning Contract, without a field supervisor or formal connection to a tribe or organization.

Possible projects that could host interns or volunteers include Nisqually Tribe canoe journey preparation, Salish Roots Farm (Squaxin Island Tribe community gardens, Puyallup Tribe hosting of World Cup events, the Coast Salish Wool Weaving Center, Nisqually River Education Project, as well as work around urban Native projects, school curriculum, and other projects proposed by students and approved by faculty.

Students will be required to meet on Wednesdays in Weeks 1, 2, 3, 5, 7, and 9, with student engagement via the Canvas spring website. All students participate in orientations to the issue background and working respectfully with communities and organizations. Participation in this program means practicing accountability to other communities, interacting as a respectful guest with other cultures, and engaging in constant communication with your own learning community of faculty and fellow students.

On <https://my.evergreen.edu>, students can propose internships with tribes or tribal organizations by filling out an In-Program Internship Learning Contract (identifying a field supervisor), or propose an independent volunteer or research project (that does not require a field supervisor) by filling out an Individual Learning Contract, with detailed learning objectives and work timeline. (For In-Program Internships, make sure you click "Yes, I am or will be registered in an academic program," and click on 16 *Total Credits* and 8 *Internship Credits*. Students can receive faculty feedback by clicking Submit on the draft contract.)

Each student will do their community-based internship or community-based volunteer or research project corresponding to an average of 20 hours a week (for 8 credits) documented by a project hours log and Canvas biweekly reports in odd-numbered weeks. Students will participate in Wednesday check-in classes in Weeks 1, 2, 3, 5, 7, and 9 (for two credits). As the academic component, students will submit biweekly essays on four project-related readings in even-numbered weeks (for 4 credits). Finally, students will submit a 10-15 page Project Synthesis Report in Week 9 (combining the project reports and readings), and a class powerpoint presentation (based on the paper) in Week 10 (worth 1 credit each).

A first draft proposal for the spring project is due in Winter Week 6, on Monday, February 9, and the contract is due in Winter Week 10, on Friday, March 13. The first draft proposal will fit the same parameters as the contract form, so must include the following elements, which will differ for each tribe or organization. Admission to spring program is by faculty signature, and faculty are not permitted to approve any spring project that does not follow this contract form:

1. Full name of student
2. Title of proposed project, with tribe or organization included in the name.
3. Name of Tribe or Native community organization
4. Description (paragraph on the project, including a sentence defining the tribe / organization). If an organization, include its short mission statement.
5. [For internship]: Contact information on possible field supervisor.
6. Learning objective from the internship or volunteer work (what you hope to learn from the work).
7. "Activities that will help me to attain this objective" for the project learning objective (what you'll do in the project work). Faculty sponsor will evaluate the four biweekly project reports submitted in odd-numbered weeks.
8. Learning objectives from the academic component (what you hope to learn from readings).
9. "Activities that will help me to attain this objective" for the academic learning objective. Identify the four readings (which can be of different articles, booklets, reports, or chapters from one or two books, or a documentary film), preferably identified in consultation with the field supervisor. Faculty sponsor can help with identifying readings, and will evaluate the four biweekly reading reports submitted in even-numbered weeks.
10. Learning objective from participation in the learning community (what you hope to learn from each other as students).
11. "Activities that will help me to attain this objective," including student engagement in the learning community. Faculty sponsor will evaluate attendance at all check-in classes, the final peer-reviewed Project Synthesis Report in Week 9, and the project powerpoint presentation to the class in Week 10.
12. Faculty Support: "Faculty will support the student project through reviewing the biweekly project logs and reports, offering guidance in biweekly check-in classes, and evaluating the Project Synthesis Report and presentation."
13. Evaluation of work: "Narrative evaluations will be written by the field supervisor emailed to faculty (a short paragraph), by faculty of the student, and by the student of the faculty."

14. Related experience: Any previous similar work with tribes or Native communities, previous related coursework at Evergreen or other colleges, and any personal skill sets or life experience that will assist the work.
15. Annotated list of five websites or articles, such as the website for the tribe or Native organization, and article links on topics related to the project, from the past decade. This is NOT simply a list of URLs, but include the names of the websites, and titles / publications / dates of the articles, and a sentence on what they each discuss. The annotated list will show that you have initiated targeted research on the *specific* topic, to “do your homework” so the field supervisor does not have to start from scratch in orienting you to the project.

Zoltán will be working together with Evergreen’s Tribal Liaison Lyn Dennis to identify possible tribal project partners, and verify student proposals for projects. Center for Community-Based Learning and Actin (CCBLA) Director Ellen Shortt-Sanchez (Sem II E2125; 360-867-6137; shorttse@evergreen.edu) can help connect you with partners, and Assistant Director of Internships in Academic Advising Luis Apolaya Torres can help in contract process (Sem II E3104; 360-972-6628; luis.apolaya_torres@evergreen.edu or [Schedule Appt.](#)).

Monday, February 9: First draft proposal for spring project (before check-in)

Friday, March 13 (midnight): In-Program Internship Learning Contract or Individual Learning Contract

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 and projects 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.

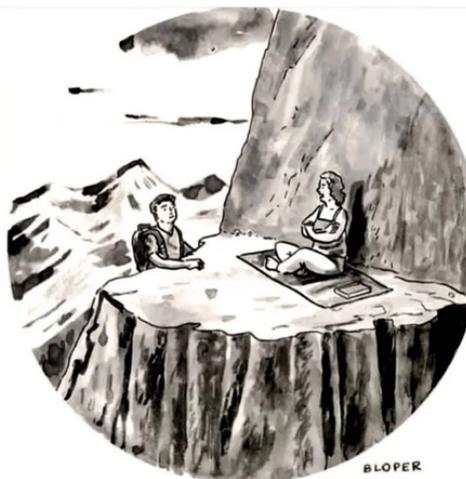
The quality of your work will be described in a winter-quarter. At the end of the evaluation are the quarter’s Credit Equivalencies. You start the quarter at zero credits, and earn them by attending and engaging in class, and turning in assignments.

3 - Native American and Indigenous Studies: Tribal Cultural Regeneration

3 - Visual Art Studies: Indigenous Wool Weaving and Coast Salish Art

3 - Geography: Map Interpretation and Indigenous Cartographies

7 - Mapping Project: Map Title(s) OR Wool Weaving Project: Names of Work(s)



"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.

