

**Cultural Landscapes:  
Sustainability, Power & Justice  
2009 – 2010**

Syllabus for Fall 2009

**Faculty**

Therese Saliba, Seminar 2 E-3106, x6854, [salibat@evergreen.edu](mailto:salibat@evergreen.edu). Hrs: Tues. 11:30-12:20  
Ted Whitesell, Lab I 3017, x6768, [whiteset@evergreen.edu](mailto:whiteset@evergreen.edu). Hrs: Tues. 2:30-3:30  
Anne Fischel, Seminar 2 E-3108, x6416, [fischela@evergreen.edu](mailto:fischela@evergreen.edu). Hrs: Tues. 2:30-3:30

**Core Connectors** (Advising Office x6312 for appointments)

Zahid Shariff, Advising Office, Library 2153, 867-6710, [shariffz@evergreen.edu](mailto:shariffz@evergreen.edu)  
Michael Clifthorne, Advising Office, Library 2153, 867-6312, [clifthom@evergreen.edu](mailto:clifthom@evergreen.edu)

**Writing Tutors** (Writing Center x6420 or [tescwriting@gmail.com](mailto:tescwriting@gmail.com) for appointments)

Courtney & Marissa

**Weekly Program Schedule**

<u>Tuesday</u>	<u>Wednesday</u>	<u>Friday</u>
9:30-11:30 Lecture Sem 2, E-1105	9-11 & 11-1 Workshops Sem 2, E-3105, 3107, 3109	9:30-12 Film/Images Sem 2, E-1105
12:30-2:30 Seminar Sem 2, E-2109 (Ted) Sem 2, E-3107 (Therese) Sem 2, E-3109 (Anne)		1-3 Seminar Sem 2, E-3105 (Ted) Sem 2, E-3107 (Therese) Sem 2, E-3109 (Anne)

*A Note on Field Trip and Workshop Scheduling: The regular weekly schedule will occasionally be altered in order to take field trips. On Monday, October 5<sup>th</sup>, we will visit the Nisqually River watershed in Mt. Rainier National Park. We will take a 3-day field trip, leaving Tuesday, October 20<sup>th</sup> and returning Thursday, October 22<sup>nd</sup>. We will follow Columbia River from N. Bonneville to the Yakima Valley in Eastern Washington. On Friday, November 6<sup>th</sup>, we will visit the Nisqually River estuary, and in week 7 we will take 2 trips to Centralia, on Friday, November 13<sup>th</sup> and Saturday, November 14<sup>th</sup> to observe and participate in that community's commemoration of the Centralia Tragedy of 1919. Field trips can help us know each other better and will also help us lay the conceptual and technical groundwork for understanding and documenting cultural landscapes in our own region.*

*On Wednesday Sept. 30, workshop time will be extended until 4pm, in order to prepare everyone for the field trip to Mt. Rainier the following Monday. On Thursday evening Oct. 1, students are required to attend a lecture by Dahr Jamail.*

*In winter quarter, we will visit urban landscapes in Olympia, Tacoma, Seattle and Shelton. Spring quarter may include overnight fieldtrips, as well as visits to nearby communities to develop community-collaborative projects. Some of the program field trips will require us to spend two or three days away from Olympia and will require additional expenses of up to \$75 per quarter.*

### **Program Description**

This interdisciplinary Core program will focus on the production and transformation of landscapes by different cultures in the Pacific Northwest, Latin America and the Middle East. It will introduce us to the foundations of cultural, environmental and documentary studies, with an emphasis on sustainability, human geography, cultural practices, media, community studies, migrations, and environmental justice, including political struggles to protect land, resources and culture in the face of colonization and globalization. We will learn to read landscapes as primary sources of information about people, places, and power relationships. We will work with a variety of texts, drawn from literature, history, geography and photography, to understand people's relationships to their environments and the ways in which group identity and social practice are shaped by a sense of place.

Some themes we'll explore include: peoples' struggles for land, resources and self-determination, national security in relation to civil liberties and human rights, impacts of migration on our understanding of "the local;" environmental and human impacts of war and military occupation; conflicts between economic development and environmental health; and the role that public art and media can play in community struggles and organizing. We will examine the significance of land reform, participatory democracy, and other movements through which people assert their right to livelihood, cultural autonomy and justice. We will be introduced to a variety of approaches to action for sustainability and justice, including movements that emphasize popular democracy and decision-making, national autonomy, and coalition-building across cultural, regional and national borders.

There will be a number of field trips, emphasizing field observations of landscapes, cultures and histories of the Pacific Northwest. In winter quarter we will have opportunities to research and document local controversies dealing with culture, community and the environment. We will develop skills in field observation, photography, creative and expository writing, interviewing and ethnography, literary and media analysis, the terminology and methodology of the natural and social sciences, and the use of maps.

16 credits/quarter awarded in: cultural geography, multicultural literature, environmental studies, writing, cultural studies, history, photography, media studies, social documentation, Middle East studies and Latin American studies.

### **Program Readings**

The following is a list of required books for fall quarter, in the order in which they should be read. A selection of shorter articles will be assigned in addition to these books (available on library electronic reserve).

*In an Antique Land* by Amitav Ghosh (Vintage, 1992). **This novel must be read by the first day of class!**

*The Legacy of Conquest: The unbroken past of the American West* by Patricia Nelson Limerick (W. W. Norton & Company, Reprint edition 1988).

*Doing Documentary Work* by Robert Coles (Oxford University Press, 1998).

*Veils and Daggers: A Hundred Years of National Geographic Representations of the Arab World* by Linda Steet (Temple University Press, 2000).

*A River Lost: The Life and Death of the Columbia* by Blaine Harden (W. W. Norton & Company, New Ed edition 1997).

*Power, Privilege and Difference* by Allan Johnson (McGraw-Hill, 2001).

*Messages from Frank's Landing: A Story of Salmon, Treaties and the Indian Way* by Charles Wilkinson (University of Washington Press, 2000).

*Centralia Tragedy of 1919: Elmer Smith and the Wobblies* by Tom Copeland (University of Washington Press, 1993).

*Lawn People: How Grasses, Weeds and Chemicals Make Us Who We Are* by Paul Robbins (Temple UP, 2007).

*Dying to Live: A Story of U.S. Immigration in an Age of Global Apartheid* by Joseph Nevins (City Lights Publishers, 2008).

### **Conferences and Evaluations**

You are required to meet with your seminar faculty between weeks 1 and 4. This meeting will allow your faculty to get to know you better and understand specific issues, interests or needs you might have.

Every quarter at Evergreen concludes with an Evaluation Week. You will have a conference with your seminar faculty who will evaluate the quarter's work and discuss your self-evaluation with you. The evaluation is an important indicator of the quality of your work and of how well you have been fulfilling program expectations, including those required to achieve full credit.

Writing self-evaluations is an important skill to develop at Evergreen. We will give you guidance in writing self-evaluations during week 9; the Writing Center is also a resource as you write your self-evaluation. All evaluations and self-evaluations are considered drafts until the program ends in June, or until you leave the program. At the end of the year we revise and finalize the evaluations and self-evaluations, which then become part of your permanent college transcript.

### **Writing, Photography, and Geographic Research**

Our program assignments are designed to develop college-level writing, research, and analytical skills, as well as skills in visual observation and documentation. This year, Cultural Landscapes will be engaged in a special project with the Writing Center designed to examine and improve the tutoring of first-year writers. Each student will keep a portfolio containing drafts of their program work at the Center and meet with tutors at least once during the quarter outside of program time; however, we strongly recommend more frequent meetings with tutors, as often as once a week. Students will also be meeting with tutors as part of the peer review process.

This quarter you are expected to complete the following assignments and presentations:

6 *Reading response papers* (2 double-spaced pages). Most Tuesdays, you are required to arrive to class (a) having read the entire assigned reading, (b) with your copy of the assigned reading, and (c) with a 2-page, *double-spaced*, typed response. The paper's primary purpose is to help you be prepared to raise ideas and stimulate seminar discussion (see seminar paper handout). Using supporting examples and quotations from the readings, you should give a brief, *focused summary and analysis* of how the author attempts to deal with a particular issue in the context of the work as a whole. Include at least two direct quotations or page citations to support your inquiry, and include any connected questions the readings sparked for you. Weeks 2 & 3 seminars will be divided into Tues/Fri due dates, and the Week 8 response will be due on Friday. **Response papers are due weeks 2, 3, 4, 7, 8 and 9.** *Students are required to meet at least once with a writing tutor at the Writing Center during weeks 1-4 for help on one response paper.*

3 *Fieldnote summaries* (2 pages). These concise essays are due two days after your fieldtrips, or the following program day. **You do not need to turn in field observations for the place that you are writing your Field Paper about** (see below).

2 *Synthesis papers*. These expository essays will go through at least two drafts and you will work on them in writing groups. They should draw together some of the program materials, your fieldwork and/or research, in an original way, with a clear, focused thesis or argument and supporting examples. The topics of your essays are as follows:

- *Field paper* (6 pages, including photographs). You will be divided into 3 groups, and complete a field paper on one of the following trips:
  - 1) Columbia Gorge & Yakima Valley (draft due week 5, final week 6)
  - 2) Nisqually Watershed (including Mt. Rainier) (draft due week 8, final week 9)
  - 3) Centralia (draft due week 8, final week 9)

Your field paper will be based on notes and photographs taken during that particular trip and include an *analytical and descriptive record of your own landscape observations* with 2-3 selected photographs. The papers will be evaluated in terms of your ability to make astute observations in the field as well as the skill and understanding displayed in your analysis of these observations within the context of central program topics. You are also asked to integrate related program readings, films and lectures into your analysis of the landscape. More information on the field paper will be provided in class.

- *Self in Context essay* (6 pages, including photographs). Using descriptive details, vignettes and photographs representing your own cultural landscape, you will examine the intersections of gender, race/ethnicity, class, sexuality, nation, and religion in defining your identity. Your final paper should apply some of the theories set forth in Johnson to your own life, incorporating specific reflections on yourself as observer/documenter and narrator, as well as the results of research on the place you call "home" and include some historical perspective of power and privilege as it relates to this place. This assignment requires research and analysis, but it also gives some latitude in the way you share the results of your learning and thinking. You are encouraged to be creative and expressive. For instance, because images of "home" might not be available to you, you might develop visual symbols that represent what you have learned about yourself, your social/cultural positioning in the world, and the place you call home. Consider

photographic and textual strategies we've discussed that pertain to your own work. You will conduct research on your personal cultural landscape week 3. Drafts due weeks 5 (Group 3) and 6 (Groups 1 & 2). Finals due weeks 6 & 7.

As a rule, synthesis papers will be submitted on Tuesdays and presented on Wednesdays in the order that follows:

Writing Group #1	Writing Group #2	Writing Group #3
Weeks 5, 6	Weeks 6, 8	Weeks 5, 8

On Tuesdays, students should bring 6 double-sided copies of their papers and give one to each of their peers and one to the faculty or tutor. Final essays, along with drafts and a group comment sheet, are due one week after your peer review at the beginning of class.

*All papers must be written in 12 point type (in Times New Roman or equivalent, no larger), double-spaced, with in-text citation references (MLA or Chicago style).*

*Program Gallery.* For this culmination and celebration of our quarter's work, pick *one of the following*:

- 2 well-printed photographs (8 x 10 prints) to display. Write a short piece of text—one paragraph is sufficient—that explains the context and content of the photographs, as well as any other information that supplements and supports our experience of the images. Due Tuesday, Dec. 8

OR

- A 5-minute segment from one of your papers that you feel communicates an important element of your learning this quarter. You will read this to the program on Dec. 8.

### **Academic Honesty**

The work we submit--in discussion, writing, etc.--must reflect our own ideas. When we incorporate the ideas of others, be those published authors, filmmakers, or classmates, we should acknowledge our sources. While much of the work in this program will be collaborative and the ensuing ideas will reflect the contributions of more than one person, we will get in the habit of acknowledging the people and ideas that have influenced us. Failure to cite copyrighted sources, or presentation of the work of others as one's own, is plagiarism and will be treated in accordance with the provisions of the Social Contract.

### **Attendance & Punctuality**

Regular attendance and punctuality are important for all program activities. **One credit will be deducted for each 4 absences, counted by class session, not by day. Lateness can also result in loss of credit.** Please contact your seminar faculty **if** you need to miss class. *In keeping with flu advisories, students should remain home when sick and will not be penalized if they make up work.*

**Credit Policy**

Sixteen quarter-hours of credit will be awarded for each quarter to every student who fulfills the requirements:

- submission of all assignments by the deadlines announced in the syllabus unless otherwise agreed upon by the student and faculty member;
- regular and prompt attendance at all class activities
- submission of a portfolio containing all essays (including photo-essays) with faculty comments on them, and 10 photographs that represent your best work; and a
- draft of written self-evaluation and faculty evaluation before evaluation conference.

**Schedule for Cultural Landscapes: Sustainability, Power & Justice****WEEK 1: Cultural Landscapes: History, Power and Place**

Tuesday, September 29

**Lecture:** Introduction to class; disciplinary perspectives on the novel and program studies

**Seminar:** Ghosh (entire book)

Wednesday, September 30: Workshops

9-11	Group 1: Writing process and the seminar paper (E-3107) Group 2: Fieldtrip Preparation—seeing what’s there (E-3109) Group 3: Digital Still Photography 1 (E-3105)
11-1	Group 1: Fieldtrip Preparation—seeing what’s there (E-3109) Group 2: Digital Still Photography 2 (E-3105) Group 3: Writing process and the seminar paper (E-3107)
2-4	Group 1: Digital Still Photography 3 (E-3105) Group 2: Writing process and the seminar paper (E-3107) Group 3: Fieldtrip Preparation—seeing what’s there (E-3109)

Thursday, Oct. 1 7 pm Lecture Hall 1

**Required Lecture:** Dahr Jamail: independent journalist and author of *Beyond the Green Zone: Dispatches from an Unembedded Journalist in Occupied Iraq*

Friday, October Oct. 2

**Film & Lecture:** Therese: “Edward Said on Orientalism” (Dir. Sut Jhally, 40 min., 1998); “Umm Kulthum: A Voice Like Egypt” (Michal Goldman, 67 min., 1996).

**Seminar:** Ghosh (all); Steet, pp. 1-31.

**WEEK 2: Landscapes of Conquest**MONDAY!!!, October 5

**Field Trip:** Depart 9:00 AM from Parking Lot C for Mt. Rainier National Park

Tuesday, October 6

**Lecture:** Ted: Transformations of the Landscape

**Seminar:** Limerick, pp. 1-221

**Due in seminar:** Response papers on chapters 1-6 in Limerick

Wednesday, October 7: Workshops

(Group A=group 1 plus ½ of group 3; Group B= group 2 plus ½ of group 3).

9-11	Group A: Time Management/Note-taking (Therese) (E-3107) Group B: Digital Still Photography, 2 (Anne and Ted) (E-3105)
11-1	Group A: Digital Still Photography 2 (Anne and Ted) (E-3105) Group B: Time Management/Note-Taking (Therese) (E-3107)

**Due to seminar leader:** Field summary on Mt. Rainier

Friday, October 9

**Film & Lecture:** Imagining the Landscape of Conquest (Ted and Anne)

**Seminar:** Limerick, pp. 221-349

**Due in seminar:** Response papers on chapters 7-10 in Limerick

**WEEK 3: Representing Landscapes/Documenting Lives**Tuesday, October 13

**Lecture:** Anne: Windows and Mirrors: Doing Documentary Work

Therese: Representing the “Other”: Feminized Landscapes & Colonial Fantasies

**Seminar:** Coles, pp. 1-48, 87-145 (Intro, Chapters 1 and 3)

**Due in seminar:** Response paper on Coles

Wednesday, October 14: Workshops

9-11	Group 1: Patterns in the Land, Descriptive Writing, Photography and Field Observation (Anne & Ted) (E-3109) Group 2: Library Orientation: Computer Center Grotto (Liza Rognas & Therese)
11-1	Group 1: Library Orientation: Computer Center Grotto (Liza Rognas & Therese) Group 2: Patterns in the Land, Descriptive Writing, Photography and Field Observation (Anne & Ted) (E-3109)

Friday, October 16

9:30-11 Image and Discourse Analysis Workshop (Anne and Therese)

11-12 Guest Presentation by Russ Fox

**Seminar:** Steet, pp. 32-156, Fox, "Participatory Research as Critical Theory: The North Bonneville USA Experience" (pp. 17-36)

**Due in seminar:** Response paper on Steet

**WEEK 4: Columbia River: Native and Community Struggles**Tuesday, October 20

**Field Trip:** Depart 9:00 AM from Parking Lot C for North Bonneville

**Due Tues. morning:** Response paper on *A River Lost*

**Afternoon Seminar:** Discussion of field observations and *A River Lost*

Wednesday, October 21

**Field Trip:** Yakama Nation & Yakima Valley

**Evening Seminar:** Discussion of field observations

Thursday, October 22

**AM:** Photography and project work

**Cleanup:** Other groups

**Return to campus:** leave by 12 noon

**No Class on Friday 10/23**

**WEEK 5: Landscapes of Power and Privilege**Tuesday, October 27

**Lecture (10-12):** Guest speaker: Luis Rodriguez, author, poet and critic—place TBA

**Seminar:** Luis Rodriguez, selections on e-reserve; Johnson pp. 1-116

**Due in seminar:** Field note summary on Columbia Gorge and Yakima Valley

**Due after lecture:** Groups 1 & 3 synthesis drafts (bring 6 copies to exchange)

Wednesday, October 28: Workshops

9-11	Group 1: Writing Workshop--Peer Review (E-3105) Group 2: Google Earth (Computer Center) Group 3: Photoshop 1 (Photoland)
11-1	Group 1: Google Earth (Computer Center) Group 2: Photoshop 1 (Photoland) Group 3: Writing--Peer Review (E-3105)

Friday, October 30

**Film & Discussion:** You've Got to Move: Stories of Change in the South" (Dir. Lucy Phenix, 90 min., 1985)

**Seminar:** Johnson pp. 117-171

**WEEK 6: Nisqually Watershed**Tuesday, November 3

**Lecture/panel:** Conversations on power, privilege and solidarity

**Seminar:** Frank's Landing (all)

**Due in lecture:** Group 1 & 2 draft synthesis papers (bring 6 copies for exchange)

Wednesday, November 4

**Due at 9:00 AM:** Groups 1 & 3 final synthesis paper due (include drafts and group comments)

9-11	Group 1: Photoshop 1 (Photoland) Group 2: Writing—Peer Review (E-3105) Group 3: Google Earth (Computer Center)
<u>11-1</u>	Group 1: Writing—Peer Review (E-3105) Group 2: Landscape Analysis (E-3109) Group 3: Photoshop 2 (Photoland)

Friday, November 6

**Field Trip:** Depart 9:00 AM from Parking Lot C for Nisqually River and Delta

### **WEEK 7: Centralia: Labor & Class Contestations**

Tuesday, November 10

**Lecture:** Anne: Historical Inscription: the Centralia Tragedy

**Seminar:** Copeland (all)

**Due in seminar:** Response paper on Copeland  
Field note summaries on Nisqually

Wednesday, November 11—start at 10am in E-3109

**Film/Discussion:** “Lewis County: Hope and Struggle” (Dir. Anne Fischel, 80 min., 2004).

**Due:** Groups 1 & 2 final synthesis paper (include drafts and group comments)

Friday, November 13

**Field Trip:** Depart 9:00 AM from Parking Lot C for Centralia

**9:45-11:00:** View Centralia Mural and The Sentinel

**11:00-1:00:** Lunch Break and Downtown Walk—field observations

**1:00-2:30:** Seminar/Field Trip Discussion

**2:30:** Depart for Evergreen

Saturday, November 14

**Field Trip:** Depart 9am from Parking Lot C to attend panels on Labor History & Organizing.  
Return to campus approximately 3:30

### **WEEK 8: Community Landscapes—What's Sustainable?**

Tuesday, November 17

**Lecture:** Ted: Culture, History, Economics and Politics in Everyday Landscapes

**Seminar:** Robbins (chapters 1 – 4)

**Due in seminar:** Field note summaries for Centralia

**Due:** Groups 2 & 3 draft synthesis papers (bring 6 copies for exchange)

Wednesday, November 18

9-11	Group 1: Landscape Analysis (E-3109) Group 2: Photoshop 2 (Photoland) Group 3: Writing—Peer Review (E-3105)
11-1	Group 1: Photoshop 2 (Photoland) Group 2: Writing—Peer Review (E-3105) Group 3: Landscape Analysis (E-3109)

Friday, November 20

**Film and Lecture:** Ted: Fun with Landscapes in the Movies

**Seminar:** Robbins (remainder)

**Due in seminar:** Response paper on Robbins

*Therese is attending the annual Middle East Studies Association Conference in Boston*

**November 23-27 THANKSGIVING BREAK—NO CLASSES****WEEK 9: Borderlands: US/Mexico Border**Tuesday, December 1

**Lecture:** Anne: “The Border Crossed Us”

**Seminar:** Nevins, pp. 13-121

**Due in seminar:** Response paper to Nevins

Wednesday, December 2:

Work in Progress discussions (Photography)

**Workshop:** Evaluation Writing (Therese)

**Due:** Groups 2 & 3 final synthesis paper (including draft and group comments)

Friday, December 4

**Film & Lecture:** Anne: “From the Other Side (Del Otro Lado),” (Dir. Chantal Akerman, 99 min., 2002).

**Seminar:** Nevins, pp. 125-198

**WEEK 10: Synthesis and Reflection**Tuesday, December 8

**Program Gallery**—photography and readings

Photographers: come at 9am with two 8 x10 prints to display. Readers: bring timed 5-minute selection from one of your papers to read.

**Due:** Student portfolios with self-evaluations

Wednesday, December 9

10-11 Program evaluation

11-1 Potluck Brunch

Friday, December 11

**No program meeting**

**EVALUATION WEEK:** December 14 – 18

***DO NOT MAKE TRAVEL ARRANGEMENTS FOR THIS WEEK WITHOUT FACULTY APPROVAL.***

### **GUIDING PROGRAM QUESTIONS**

1. What constitutes a landscape? Where do our understandings of landscape come from? Does the concept of landscape suggest a particular perspective of and relationship with land and the making of our livelihoods within it?
2. What are the various biophysical and social forces that contribute to forming, maintaining, altering, and transforming landscapes? How have these forces changed over time?
3. How do landscapes affect people's lives, the choices they have, and ultimately make? To what extent are the needs of humans and other living things being met within the landscapes we are studying and is this sustainable over the long term? Have people's needs changed according to changing landscapes?
4. Landscapes hold traces of human existence, struggle, and value. Different cultures, communities, classes, genders, and other groups experience and utilize landscapes differently. How can we see these traces in the landscape, and what are the stories, images, and ways of knowing that develop around any given landscape?
5. Who gets to tell the story of a landscape? Whose voices have been marginalized or silenced? How do peoples' stories or histories converge, join, or conflict in relationship to any given place? Should marginalized stories and histories be recuperated and, if so, how can we do that?
6. What are the assumptions that underlie the way communities and cultures see and understand landscape? What are you learning about your own ways of seeing and thinking about the places you inhabit or visit?
7. How are people's relationships to land, place or nation revealed in the many ways in which they portray themselves and the landscape?
8. Do you believe this society's power structures have been designed in your best interest? The interests of your family? Your community? Your land base? What do these structures protect? How do you want to live?
9. How can we study and learn from other peoples and cultures in respectful, non-exploitative, non-dominating ways?

**In America**

right now you are standing  
 on stolen land no matter  
 where you are reading this poem  
 i promise below you is stolen  
 land was lakota was navajo  
 was creek was  
 and was and is and is and  
 this fact does not change  
 because you do not think  
 about it or you thought  
 the last Indian died before you were  
 born or you were born 1/15 Apache  
 this poem is not blaming you but  
 allowing you an opportunity to do  
 something start by saying something and  
 from where you are standing look North  
 South look West look East and see  
 the theft the occupation happening now  
 and do something start by  
 saying something                      --Suheir Hammad

The starting-point of critical elaboration is the consciousness of what one really is, and is 'knowing thyself' as product of the historical process to date which has deposited in you an infinity of traces, without leaving an inventory. Such an inventory must therefore be made at the outset.

--Antonio Gramsci, *Gramsci Reader* 324-6

.....

**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.**