



Buchanan, Reno L

A00411098

Last, First Middle

Student ID

CREDENTIALS CONFERRED:

Bachelor of Arts

Awarded 10 Jun 2022

TRANSFER CREDIT:

Start	End	Credits	Title
09/2016	12/2016	10	Centralia College
09/2016	12/2016	1	Centralia College
06/2018	12/2019	70	South Puget Sound Community College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
03/2020	06/2020	4	Drawing: Portrait 4 - Portrait Drawing
03/2020	06/2020	4	Painting: Representation and Abstraction 4 - Painting
03/2020	06/2020	4	Writing From Life 4 - Creative and Effective Writing
09/2020	03/2021	31	Conceptualizing Place: Pacific Northwest Native Art and Geographies 8 - Native Studies: Pacific Northwest Native History and Cultures 8 - Art History: Pacific Northwest Indigenous Design 3 - Geography: Indigenous Geographies and Environmental Justice 4 - Geography: Collaborative Environmental Restoration 4 - Adobe Illustrator Map Production: Nooksack River Dam 4 - Adobe InDesign Publication Production: White River Restoration
01/2021	03/2021	4	Creative Writing: Indigenous Speculative Fiction 2 - Literature: Indigenous Speculative Fiction 2 - Creative Writing
03/2021	06/2021	8	Ecology and Archaeology: A Survey of Methods 4 - Introductory Archaeology 4 - Introductory Ecology
06/2021	09/2021	8	Afterworlds in Fiction and Film: Literature, Creative Writing, Film Studies and Environmental Humanities 4 - Literary Arts: Narrative Forms 2 - Film Studies 2 - Environmental Humanities
06/2021	09/2021	3	Plant Biology 2 - Plant Biology 1 - Field Botany



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2021	03/2022	30	American Frontiers: Homelands, and Borderlands <i>4 - Native American and Indigenous Studies: Indigenous History and Policy</i> <i>4 - American Studies: Race, Ethnicity, and Class in the West</i> <i>4 - Human Geography: Cultural and Political Boundaries</i> <i>4 - Immigration Studies: Labor and Cultural Hybridity</i> <i>4 - Cultural Studies: Indigenous and Immigrant Placemaking</i> <i>4 - ArcGIS Training: StoryMaps</i> <i>6 - Olympia Digital Walking Tours Project: Steh-Chass Coast Salish Village</i>
01/2022	03/2022	4	Creative Writing: Outside Ourselves, Open Letters <i>4 - Creative Writing</i>

Cumulative

181 Total Undergraduate Credits Earned



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In Tolkien's eponymous epic, Lord of the Rings, there is a clear focus placed on the realism of the world that those characters live in. This was one of my first encounters with the idea of, 'World-Building,' and for my formative teenage years, I was obsessed with it. Creating stories, making things up, playing with friends in those worlds. It was a major focus until I entered college, but still persists as a hobby today.

But this line of thinking led me to the question—why do people do the things that they do, why do some cultures do this? How does the environment affect that? When I first started college I had little idea of what I wanted to do; I took writing, I took drawing, painting, biology, etc., and finally my first ever Anthropology class. After finishing that class, I realized that that was the answer I was looking for. The interaction between people, and their environment.

My first true—and in my opinion my best—encounter with this concept was in Zoltan Grossman and Alexander McCarty's, Conceptualizing Place: Pacific Northwest Native Art and Geographies, a hallmark example of what to do in a proper program for me. In that two quarter program I worked on multiple essays involving the history, the art, and the culture of the many peoples of the Pacific Northwest, and ultimately helped contribute to a booklet titled, Removing Barriers. It was primarily about the removal of dams in the Pacific Northwest, and the effects both good and bad that they've had on the environment and people.

Following this line of thought, over the next couple of quarters I participated in a few classes relating to that idea, the foremost was Ecology and Archaeology: A Survey of Methods. This class was extremely useful for my goal, as it both related to people and the ecology of the area around them. With that class and Plant Biology I built up my foundation of knowledge, so that I can relate it to the effect people have on the environment, and vice versa.

And finally at the end of my time at Evergreen, I took the program American Frontiers: Homelands and Borderlands as a way of rounding off what I've learned, and combining my knowledge in an applicable way. During this program, groups worked in teams to contribute to a story-map, which was more or less a scrolling feed of information, supplemented by actual maps and data collated by students in the class. I was lucky to work with wonderful partners, who helped supplement my own knowledge on the subjects, and together, we made a wonderful story.

This was not all that was learned, in fact, I daresay that the most important thing pummeled into my skull was the idea of borders, or, rather, the misconception of them. Borders certainly exist, but culture, ecology, and humans do not always respect them. This class gave evidence towards the effect these borders can cause, and the stratification they can create between once homogenous cultural groups.

I've learned many things during my tenure at Evergreen, I've learned to work together, I've learned to contribute, and most importantly I've gained and worked on tangible projects, something that will help me in the future.

After all of this, I can now look back at my time at Evergreen and understand what I learned was beneficial; my ability to research, to formulate a narrative, to understand the natural world around me, and most importantly, to work with other people. All of this will help me in future higher education, and beyond into the workforce as I apply what I learned to help people.



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January 2022 - March 2022: Creative Writing: Outside Ourselves, Open Letters

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

"Outside Ourselves, Open Letters" was a creative writing course designed for students of all levels and practices of writing, from introductory through advanced, to explore and examine the phenomena of "open letters." The purpose of an open letter is for the author to share an opinion, a protestation, or an investigative inquiry directed primarily toward a specific person but in contemporary times, we are also seeing the open letter addressing particular groups of people. The open letter serves to influence, publicly and as visibly as possible, and is freedom of speech in action. The open letter is intended for a wide, diverse audience and often distributed through print (magazines, newspapers), as well as online forums. To engage with writing an open letter, one needs to move outside of their own self to the degree that they can expand their lens to include a greater than the single being; one must be able to critically analyze and synthesize the world around them rather than focus on their singular place within the world.

Open letters can be a passive and active form of social activism, and in this course we investigated what roles and impacts writers/artists can have in their communities and beyond. Students read a series of published open letters and reflected on these during weekly interactive Discussion Forums. Students worked in small groups to analyze elements of open letters such as voice, tone, POV, structure, organization, and overall resonance and purpose. Students participated in writing exercises during Zoom class and responded to writing prompts in Canvas. Students wrote weekly open letters following various themes of social justice, personal narrative, and political events locally and globally. The final project included revisions to a chosen open letter read to the class, as well as a portfolio of all the open letters written during the quarter.

EVALUATION:

Written by: Dawn Barron, MFA

In the course, "Creative Writing: Outside Ourselves, Open Letters," Reno showed strong critical thinking by analyzing and articulating findings about published open letters, both in written reflections, Discussion forums, and small group work with peers. Reno produced well-organized, creative, and compelling weekly open letters that illustrated a clear understanding of the elements of voice, POV, tone, and purpose in writing open letters. By participating in small group work, Reno was respectful, insightful, and helpful in the learning community. Critical inquiry during class discussions was on point and provided perspective from Reno's unique worldview. Areas of growth included confidence in choosing topics, organization of thoughts, and writing with a clearly defined purpose. Reno exhibited strong oratory skills when sharing work. Reno completed the minimum requirements for the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Creative Writing



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September 2021 - March 2022: American Frontiers: Homelands, and Borderlands

30 Credits

DESCRIPTION:

Faculty: Kristina Ackley, Ph.D. and Zoltán Grossman, Ph.D.

Students explored the juxtaposed themes of Borderland and Homeland, Empire and Colony, and the Indigenous and Immigrant experience. We used historical analysis (changes in time) and geographic analysis (changes in place) to critique these themes.

We studied how place and connection are nurtured, re-imagined and interpreted, particularly in Indigenous, Latinx, Asian, and other recent immigrant communities. The colonial control of domestic homelands and imperial control of foreign homelands were both highlighted in recent patterns of recent immigration. These patterns involve many "immigrants" who are in fact indigenous to the Americas, as well as immigrants from countries once conquered by the U.S. military.

We heard the life stories of local individuals and communities to understand their narratives of relationality, assimilation, resilience, and survival. Students engaged with the material through seminars, lectures, guest speakers, films, workshops, written assignments, team projects, and presentations, and developed skills in writing, research, synthesizing information, and public speaking.

In fall quarter, we tracked the historical progression of the frontier across North America and overseas and the territorial and cultural clashes of settler and colonized peoples. In particular, we examined the overlapping experiences of Native Americans and recent immigrants, and Indigenous territories and migrations that transgress or straddle the international border as defined by Homeland Security. We looked at contemporary case studies that show the imprint of the past in the present (particularly in the Southwest and Northwest). In the fall, students developed a 6-10 page final research paper on the historical roots of a contemporary issue, pertaining to how 21st-century North American communities are wrestling today with conflicts over nationhood, cultural identity, and migration.

Required fall quarter books included: *The Legacy of Conquest: The Unbroken Past of the America West* (Patricia Limerick); *Borderlands / La Frontera: The New Mestiza* (Gloria Anzaldúa); *Spirits of Our Whaling Ancestors: Revitalizing Makah and Nuu-chah-nulth Traditions* (Charlotte Coté); *Yellow Woman and A Beauty of the Spirit* (Leslie Marmon Silko); *The Beadworkers: Stories* (Beth Piatote); *Harvest of Empire: A History of Latinos in America* (Juan González); and *Transborder Lives: Indigenous Oaxacans in Mexico, California, and Oregon* (Lynn Stephen).

In winter quarter, we explored the local place-based history of Indigenous and immigrant displacement and revitalization in downtown Olympia. We focused on the Deschutes River Estuary, the site of the displacement of a Coast Salish village, Chinatowns, and a community removed for the damming of Capitol Lake. The program collaborated with the Art Forces organization in the "Olympia's Hidden Histories" project, to develop self-guided digital walking tours of downtown Olympia that tell the stories of this creation of a settler colonial landscape, and contemporary revitalization efforts. Workshops trained student teams in the use of the web-based ArcGIS StoryMaps platform to produce walking tours for mobile phones, and students submitted weekly project logs to track their individual project work.

Required winter quarter books included: *Messages from Frank's Landing: A Story of Salmon, Treaties, and the Indian Way* (Charles Wilkinson); *Removing Barriers: Restoring Salmon Watersheds through Tribal Alliances* (Conceptualizing Place students); *Yakama Rising: Indigenous Cultural Revitalization, Activism, and Healing* (Michelle Jacob); *At America's Gates: Chinese Immigration during the Exclusion Era, 1882-1943* (Erika Lee); *Wisdom Sits in Places: Landscape and Language Among the Western*



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Apache (Keith H. Basso); and *Spirit Run: A 6,000-Mile Marathon through America's Stolen Lands* (Noé Álvarez).

EVALUATION:

Written by: Kristina Ackley, Ph.D. and Zoltán Grossman

Reno completed good to very good work and has a strong foundation for understanding of the juxtaposed themes of Frontier and Homeland, and the overlap of Indigenous and Immigrant experiences.

Reno was engaged in all program activities - faculty lectures, films, workshops, and guest speakers – and had fair attendance. Students wrote synthesis papers every other week integrating our seminar readings with other class activities, organized under weekly themes. Reno submitted many of the required papers on time and wrote very good seminar response papers that illustrated strong critical thinking skills and the beginnings of an analysis. Reno had poor participation in the online discussion in both quarters, regularly posting work but not responding. Reno would benefit by completing responses to the online discussion in a timely manner so that other students benefit from Reno's thoughtful and insightful comments.

As their fall quarter research project, students submitted two short papers on the historical roots of a contemporary issue, and combined them into a final paper (assigned as 6-10 pages) that identifies the origins of the present-day issue in the past. Reno completed an excellent 7-page paper titled "Native and Latinx Solidarity: Past to Present." His historical section made connections between Indigenous and Latinx peoples in the Southwest, as colonized by the Spanish and U.S. empires, and sharing cultural attributes of indigeneity (represented by la Virgen de Guadalupe). While waves of Anglo settlers in the Southwest were "horrible to the Indigenous nations, they also form an incredibly important rupture in Chicano/Mestizo history."

The movements for Indigenous and Chicanx rights emerged in the same 1960s era, with different goals but on parallel tracks. The Chicanx nationalist vision of an Aztlán homeland, promoted by Corky Gonzales' Crusade for Justice, had "murky issues...such as what it meant for the tribal nations still present there," but "reinforced the idea of solidarity, that despite the disparate backgrounds...they could stand together." The two movements converged at critical early junctures, such as the 1972 founding of the Deganawidah-Quetzacotal University (DQU) in Davis, California, and the 1973 American Indian Movement (AIM) stand at Wounded Knee, South Dakota, in which Chicanx activist Rocky Madrid organized medical aid and was injured in a firefight with federal forces.

Reno documented other key convergences of the two movements in more recent decades, in a common opposition to the 1992 Columbus Quincentenary, support for the 2016 stand of water protectors at the Standing Rock Reservation in North Dakota, and the 2020 George Floyd Uprising that began in Minneapolis. As Reno concluded, "Solidarity between Latinx people and Indigenous people started from the very beginning, as they were both colonized and changed by the arrival of a New World on their shore, but these things are slowly changing." Reno's paper was well cited, drawing on a three-page bibliography of diverse sources, and it would have benefited from an earlier draft of his contemporary section for edit.

At the end of the fall quarter, Reno gave a final presentation as part of the student panel "Solidarity efforts of Resistance." The presentation, "History of Solidarity," was a good beginning discussion of the historical and contemporary contexts of Native and Latinx solidarity. Reno responded to questions well.

As their winter quarter project, students contributed to the "Olympia's Hidden Histories" project, exploring the local place-based history of the displacement of Indigenous and immigrant communities (as well as salmon and oysters) in the former Deschutes River Estuary. Student teams developed four digital



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walking tours of downtown Olympia, to tell stories of the creation of a settler colonial and white supremacist landscape, and of contemporary cultural and environmental revitalization efforts. Students were trained in the web-based ArcGIS StoryMaps platform to produce the self-guided walking tours.

Reno was part of the Steh-Chass Team, which examined the history of the Steh-Chass band of the Squaxin Island Tribe, its historic Bus-chut-wud village in downtown Olympia, the Medicine Creek Treaty, and Puget Sound War, which caused the displacement of the villagers to the island reservation. The tour described the persistence of tribal culture and treaty rights in the 19th and 20th centuries, and the reemergence of tribal art and cultural presence downtown in the 21st century. Team research was reviewed by Jeremiah George and Charlene Krise (Squaxin Island Tribe) and Ed Echtle (Olympia Historical Society). Reno turned in all eight required weekly project logs, about half at the end of the quarter, and they were very brief.

Reno's specific work on the walking tour project included researching and writing blocs of text on the 1960s treaty rights movement, the Tribal Canoe Journeys that restarted in 1989, and tribal participation in Olympia Harbor Days in the 2010s. He also edited much of the StoryMap, correcting and revising sections written by other students.

Reno acquired and wrote captions for several graphics, contributed article sources, and developed an original stylized map of the Coast Salish region around Puget Sound. Reno helped with ArcGIS technical issues, and at the end of winter quarter, he presented the StoryMap to the class and guests, as part of the Steh-Chass Team. Reno's work contributed to the success of the StoryMap.

Reno grew as a thinker and writer on the history of Indigenous and Latinx homelands, the Western "frontier" and borderlands, and their legacy in the present-day United States and the world.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 30

- 4 - Native American and Indigenous Studies: Indigenous History and Policy
- 4 - American Studies: Race, Ethnicity, and Class in the West
- 4 - Human Geography: Cultural and Political Boundaries
- 4 - Immigration Studies: Labor and Cultural Hybridity
- 4 - Cultural Studies: Indigenous and Immigrant Placemaking
- 4 - ArcGIS Training: StoryMaps
- 6 - Olympia Digital Walking Tours Project: Steh-Chass Coast Salish Village



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June 2021 - September 2021: Plant Biology

3 Credits

DESCRIPTION:

Faculty: Lalita Calabria, Ph.D.

In this course, students studied the Kingdom Plantae using Evert and Eichhorn's *Raven Biology of Plants*. Students attended weekly lectures and interactive group workshops that covered plant anatomy, cellular biology, physiology, plant systematics, and evolution and diversity, primarily on the phylum and class level. Labs were taught remotely due to COVID-19, utilizing fresh plant material collected locally for studying plant anatomy and reproduction features. Students demonstrated their comprehension of the material through weekly study question assignments, lab notebook entries, and weekly exams. Students also studied native plant identification and made weekly field observations in a class *iNaturalist* project, an online citizen science tool for documenting biodiversity. Students learned the Latin names for 25 common Pacific Northwest plants. At the end of the quarter, their knowledge was tested with an online practical exam.

EVALUATION:

Written by: Lalita Calabria, Ph.D.

Reno developed a basic understanding of some of the plant biology material covered in lectures and reading based on 2 of 3 weekly exams. Reno's work on the final sight identification exam indicated an excellent ability to identify common Pacific Northwest plants without keys.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

2 - Plant Biology

1 - Field Botany



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June 2021 - September 2021: Afterworlds in Fiction and Film: Literature, Creative Writing, Film Studies and Environmental Humanities

8 Credits

DESCRIPTION:

Faculty: Miranda Mellis, M.F.A.

In fiction writing the phrase “falling action” is used to refer to everything that happens after a transformative change. In this timely class we took ending as a starting point, composing and studying stories that start with, or crest waves of, falling action – that begin, in other words, with endings, or that inaugurate breaks – transformations. We explored afterworlds, alternate worlds, liminal limbos, and other worlds, built, imagined, projected out of, and fashioned ‘in the shell of the old’.

The class included creative writing exercises; film seminar; and philosophical, literary, and ecological inquiry through reading and contemplative practices (to help us develop our powers of awareness, invention, and insight). Works studied, among others, included *Counter-Desecrations: A Glossary for Writing Within the Anthropocene* edited by Linda Russo and Marthe Reed; *Redstart*, co-authored by John Kinsella and Forrest Gander; excerpts from Byung-Chul Han’s *The Scent of Time*, *Sum*, by David Eagleman, and Jane Alison’s *Meander, Spiral, Explode: Design and Patterns in Narrative*. Films studied included Hirokazu Kore-eda’s *After Life* (1998), Lars von Trier’s *Melancholia* (2011) and Andrei Tarkovsky’s *Stalker* (1979).

Class meetings included asynchronous and synchronous learning activities, from in-class writing and seminar to guided meditation and somatic awareness practices. The class was organized in cycles and phases to allow for embodied, holistic, kinesthetic and self-paced learning in the context of the pandemic.

EVALUATION:

Written by: Miranda Mellis, M.F.A.

Reno Buchanan succeeded in Afterworlds in Fiction and Film: Literature, Creative Writing, Film Studies and Environmental Humanities. Reno is a thoughtful and lucid writer and great listener who communicated well with faculty and program participants. Reno participated insightfully in small groups and seminar.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Literary Arts: Narrative Forms

2 - Film Studies

2 - Environmental Humanities



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March 2021 - June 2021: Ecology and Archaeology: A Survey of Methods

8 Credits

DESCRIPTION:

Faculty: Ulrike Krotscheck, Ph.D. and Carri LeRoy, Ph.D.

Ecology and Archaeology: A Survey of Methods was a one-quarter program with the aim of introducing students to research methodologies in archaeology and ecology. Students learned the basics of both fields and about methods that cross both disciplines. Students gained a broad introduction to the discipline of archaeology, including a history of the field and the evolution of theory and methods within it. Students also gained an overview of the discipline of ecology and its development over time, with an introduction to indigenous and local ecological knowledge and a focus on current research in ecology. Students were provided with a survey of methodologies in both disciplines, from site selection and sampling/surveying strategies, to sample collection and preservation methods, to chemical and microscopic methods, to mapping and remote sensing methods, and scientific writing strategies in both disciplines. In addition, students had the opportunity to participate in several independent field and computer-based activities in both archaeology and ecology.

Students read two textbooks: *Introducing Archaeology*, Third Edition: Muckle and Camp (2020); and *Practical Field Ecology: A Project Guide*: Wheeler, Bell, and Cook (2011) and several ecology chapters from *Biological Science*, Sixth Edition: Freeman et al. (2017). Lectures in both disciplines were provided to students, along with small group workshops. To assess student understanding of the course materials, both a midterm and final exam were administered. To provide students with hands-on experiences in both archaeology and ecology, eight extensive methods assignments were created and students completed detailed methods reports to document their learning. The four archaeology methods assignments covered these topics: Human Demography through a Cemetery Survey, Dendrochronology Analysis, Archives Methods, and Working with Legacy Data. These reports were designed to practice research question formation, data gathering and evaluation, and surveys of contemporary archaeological problems and methods. The four ecology methods assignments covered these topics: Ecological Observations/Hypotheses/Predictions using Phenology Data, Remote Sensing Image Analysis, An Experimental Survey of Mayfly Densities, and Collaborative Scientific Journal Article Writing. Each of these activities took a considerable amount of time across several days and the eight methods reports reflected the majority of student work in this program.

One aim of this program was to expose students to the types of methods they might employ in graduate school or professional work in these two fields. This program prepared students to better understand methodologies in both archaeology and ecology and explore similarities and differences between the two fields, and gave them professional experiences in both disciplines.

EVALUATION:

Written by: Carri LeRoy, Ph.D. and Ulrike Krotscheck, Ph.D.

Reno attended almost all class meetings. Participation in an online environment is difficult to gauge, and at times it seemed that there was some room for improvement.

Reno completed some of the work associated with the archaeology portion of the program. The midterm and final exams showed adequate to very good understanding of the archaeological topics covered in class from all of our sources, including the textbook, lectures, workshops, and additional readings. Reno participated in some of the weekly archaeology workshops. Reno has shown the potential for strong work in archaeology, though there is room for improvement in the submission of assignments.



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Reno was an active participant in the Introductory Ecology components of this program. During lectures, Reno was engaged in small group work and used opportunities to talk with other students to more deeply understand the material. To assess learning of ecology content, students were given both midterm and final exams. Reno did strong work on both exams and demonstrated mastery of introductory ecology, community ecology, ecosystem ecology, and field methods in ecology.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Introductory Archaeology

4 - Introductory Ecology



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January 2021 - March 2021: Creative Writing: Indigenous Speculative Fiction

4 Credits

DESCRIPTION:

Faculty: Dawn Barron, MFA

In the course **Creative Writing: Indigenous Speculative Fiction**, students examined the elements of creative writing through the lens of Indigenous Speculative Fiction. Weekly assignments were based around identification and practice using elements such as story, plot, character development, description language, metaphor, diction, and setting by writing reflections and analyses of the texts, *Trinity Sight* and *Mongrels*, as well as short stories in the Indigenous Speculative Fiction, Afrofuturisms, and Science Fiction genres. Students participated in weekly discussions and student led seminars. The final portfolio included all writing assignments, self-evaluations of progress meeting the course learning objectives, and a final project illustrating their knowledge and skill drafting and revising a 7 to 12 page speculative fiction story. The final project was presented in class for practice sharing creative work with a peer audience, and giving and receiving feedback.

EVALUATION:

Written by: Dawn Barron, MFA

In **Creative Writing: Indigenous Speculative Fiction**, Reno demonstrated understanding and knowledge of the elements of creative writing (plot, story, character, setting, exposition, scene, language, and construction of world building) through participating in all class seminars and discussions analyzing literary works of Indigenous Speculative Fiction and Afrofuturisms. Reno presented ideas, perspectives, feedback, and questions with a respectful, thoughtful approach, illustrating strong community building and leadership skills. By developing a portfolio of creative works focused on (Indigenous) Speculative Fiction as a genre of writing, Reno examined and exercised his own worldview, through both western and Indigenous lenses. Reno's creative writing, particularly his Final Project, was grounded in vivid imagery, strong dialogue and scene, showcasing his excellent skills and abilities to craft compelling characters responding to complex themes and plot. Reno thoughtfully stated this about Indigenous Speculative Fiction: "...I thought that it was less about setting, but more about the theme and viewpoints of the narrator and characters." Reno successfully met all requirements for this course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Literature: Indigenous Speculative Fiction

2- Creative Writing



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September 2020 - March 2021: Conceptualizing Place: Pacific Northwest Native Art and Geographies

31 Credits

DESCRIPTION:

Faculty: Zoltán Grossman, Ph.D. and Alexander McCarty, MiT

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

All of these connections have been expressed artistically and geographically through traditional Indigenous cartographies, artistic "mapping" of ideas using contemporary art practices, digital graphic design, and modern mapmaking techniques. Examination of cross-cultural and cross-disciplinary ideas about land, place, environment, and relationship to human cultures offers the opportunity to develop new conceptualizations for the meaning of place, self, and community. We examined how conceptions of land are disseminated through art and objects of material culture, informing our examination with geographic studies and investigation into the sociopolitical uses of mapping.

Students discovered differences and potential meeting points between Native and Western cultural systems, identified differences within and among diverse Tribes and First Nations, and developed an understanding of Indigenous peoples' ability to define and set their own social, cultural, and spatial boundaries and interpretations. Students developed greater awareness of Indigenous cultures, but also of aspects of culture that may be determined and protected by Native peoples themselves.

In fall quarter we introduced students to historical geographies and worldviews of Pacific Northwest Indigenous nations, basic visual literacy skills in art (particularly the northern formline style), and literacy in graphic representational systems for geographic data. Remote program activities involved faculty and guest lectures, image analysis, films and videos, workshops, readings and class discussions, short writing assignments, and presentations. Students wrote weekly papers synthesizing their reading with program activities in that same week, organized around a weekly theme.

Fall digital workshops trained students in the design and production of artwork or maps in Adobe Illustrator. Students developed digital artwork or maps to contribute to a winter-quarter publication on Pacific Northwest watersheds and the deconstruction of barriers to salmon migration. Students researched and presented on the larger context of their graphic, in a case study presentation at the end of fall quarter.

Assigned fall readings included *Messages from Frank's Landing: A Story of Salmon, Treaties, and the Indian Way* (by Charles Wilkinson), *The Inconvenient Indian: A Curious Account of Native People in North America* (by Thomas King), *As Long as Grass Grows: The Indigenous Fight for Environmental Justice, from Colonization to Standing Rock* (by Dina Gilio-Whitaker), *In the Spirit of the Ancestors: Contemporary Northwest Coast Art at the Burke Museum* (edited by Robin Wright & Kathryn Bunn-Marcuse), *Asserting Native Resilience: Pacific Rim Indigenous Nations Face the Climate Crisis* (edited by Zoltán Grossman & Alan Parker), excerpts from *Northwest Coast Indian Art: An Analysis of Form,*



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50th Anniversary Edition (by Bill Holm), excerpts from *Solitary Raven: the Selected Writings of Bill Reid* (by William Reid & Robert Bringham), and excerpts from *Boundaries of Home: Mapping for Local Empowerment* (by Doug Aberley).

In winter quarter, students developed specialized team projects, to assemble text, artwork, maps, photographs, and other graphics into an educational publication developed in Adobe InDesign, the focus of digital training sessions at the start of the quarter. Their publication *Removing Barriers: Restoring Salmon Runs through Tribal Alliances* focused on obstacles to salmon migration, and how tribal nations have led the effort to remove these dams, dikes, and culverts in order to restore salmon habitat in different Pacific Northwest watersheds. Students developed the text, graphics, and layout in four drafts, and presented their finished chapters to the class at the end of the quarter.

In winter quarter, students built on their understanding of historical geographies and worldviews of Pacific Northwest Indigenous nations by writing weekly papers synthesizing their reading with program activities in that same week. Students also built on their visual literacy skills in Pacific Northwest Indigenous art, with a particular focus on the Coast Salish art style.

Assigned winter readings included *Elwha: A River Reborn* (by Lynda Mapes), and *Authentic Indians: Episodes of Encounter from the Late-19th-Century Northwest Coast* (by Paige Raibmon), as well as excerpts from *Recovering the Sacred: The Power of Naming and Claiming* (by Winona LaDuke), *Trust in the Land: New Directions in Tribal Conservation* (by Beth Rose Middleton), *Contemporary Coast Salish Art* (edited by Rebecca Blanchard & Nancy Davenport), *Reservation X: The Power of Place in Aboriginal Contemporary Art* (edited by Gerald McMaster), *S'abadeb / The Gifts: Pacific Coast Salish Art & Artists* (by Barbara Brotherton), *Challenging Traditions: Contemporary First Nations Art of the Northwest Coast* (by Ian M. Thom), and *Robert Davidson: Abstract Impulse* (by the National Museum of the American Indian).

EVALUATION:

Written by: Zoltán Grossman, Ph.D. and Alexander McCarty, MiT

Reno Buchanan was enrolled full-time in our all-level fall quarter program *Conceptualizing Place: Pacific Northwest Native Art and Geographies*. Reno did excellent work in exploring the historical and contemporary relationships of Pacific Northwest Native peoples to place, using art and geography in a cross-cultural comparative analysis. Reno attended nearly all required program activities (faculty lectures, films, workshops, and guest speakers), and took good notes.

Reno was engaged in the online program, making thoughtful observations in class discussions. Reno submitted a draft of an Academic Statement, and kept in communication with faculty under our remote learning guidelines. Reno also completed three map quizzes on western Washington tribes, Coast Salish languages, and other Northwest Indigenous language areas, getting nearly perfect scores.

Reno participated fully in weekly seminars on the readings, offering insights that interconnected our class themes of tribal sovereignty, cultural revitalization, and ecological restoration. Students wrote weekly synthesis papers integrating our seminar readings with other class activities, organized under weekly themes. Reno submitted nearly all of his required synthesis papers, with their breadth and depth improving over the course of the quarter, and made useful observations on fellow students' posts.

In our week on Traditions and Innovation, Reno reported on the Burke Museum's *In the Spirit of the Ancestors*, and pointed out that "Art, like culture is anything but static. Even now new things are being made, and new forms being explored....something being so-called 'nontraditional' is a misnomer; the resurgence of Native culture is not a return to the past, it is a reinvention of it."



Buchanan, Reno L

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Last, First Middle

Student ID

In our week on Art and Healing, Reno connected Dina Gilio-Whitaker's book on Native environmental justice, *As Long As Grass Grows*, to a class lecture on Native/non-Native environmental alliances, around the common theme of "food, people, and place." His essay astutely tied together the centrality of food to people's defense of the place where it is produced: "Native people continue to practice food sovereignty and tribal sovereignty, the importance of their sacred lands continue to grow....No longer will things be forced and adjudicated for Native people, it is through their own self-determination that they will help steer the health of the land with its other denizens."

During fall, students completed trainings in Adobe Illustrator, to produce graphics for a planned winter quarter booklet on barriers to salmon migration (such as dams, dikes, and culverts). Reno submitted a map of the Middle Fork Dam on the Nooksack River in northwestern Washington State, developed in several drafts. The outstanding map depicted the terrain around the Nooksack Reservation, east of Bellingham, using a sophisticated color shaded relief system to depict elevation.

The map told a visual narrative of the damage caused by the Nooksack Middle Fork Dam's construction in the 1960s, and the more rectification of the damage to the watershed, which has "been returned to a more natural state to allow a possible and natural path for the salmon through the dam." Negotiations between federal, state and tribal agencies have "led to a 20 million dollar project to remove the Nooksack Middle Fork Dam, only leaving a diversion culvert to feed into Lake Whatcom. The project returned 16 miles of habitat to the salmon runs, along with removing the obstacle they faced in their path upward to their spawning grounds."

Reno submitted an abstract (or cartographer's statement) on his case study contrasting the Nooksack Middle Fork Dam to the Mud Mountain Dam on the White River (in the homeland of the Muckleshoot Tribe). In "The Tale of Two Dams," "the White River has not fared nearly as well, the river itself has been through hell and back, and is entirely altered compared to where it originally flowed.....[The] Mud Mountain Dam is an outdated project; still using fish-traps and moving salmon up the river by truck, it is by far a less efficient method and causes far more trauma than the natural way, or something like a fish-passage--both of which are a better alternative. Despite recent attempts at updating and renovating the Mud Mountain Dam, the problem is ultimately still there. The contrast between these two similar dams, which both feed a reservoir is an interesting one--on one hand there is the success of one diversion dam, and the difficulty of changing the other."

At the end of fall quarter, Reno presented the graphic and discussed the larger historical context of his case study on the two dams with the class, as part of a student panel. His 10-minute presentation was outstanding, making strong use of his map, other maps, and photos that compared past and present river flows. Reno also made helpful comments on other students' presentations.

During winter, students completed a training in Adobe InDesign, to produce layouts for a class publication on barriers to salmon migration (such as dams, dikes, and culverts), titled *Removing Barriers: Restoring Salmon Runs through Tribal Alliances*. Reno worked in a 3-person team developing the chapter on the Nooksack and White Watersheds. Reno was responsible for researching and writing the sections on The White River and Mud Mountain Dam. Through Adobe Illustrator, Reno developed outstanding maps of the Nooksack and White Rivers. At the end of the program, Reno presented the chapter and discussed the chapter with the class, as part of a team panel. His 10-minute presentation was outstanding.

In the fall and winter quarters of 2020-2021, Reno grew as a thinker and writer on the intersections of Pacific Northwest Native histories and cultures, arts, and geographies. Reno was a valued member of our learning community and has a promising future as a scholar, cartographer, artist, and illustrator with a commitment to revitalizing environmental and cultural well-being, and visualizing a better future.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 31

- 8 - Native Studies: Pacific Northwest Native History and Cultures
- 8 - Art History: Pacific Northwest Indigenous Design
- 3 - Geography: Indigenous Geographies and Environmental Justice
- 4 - Geography: Collaborative Environmental Restoration
- 4 - Adobe Illustrator Map Production: Nooksack River Dam
- 4 - Adobe InDesign Publication Production: White River Restoration



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March 2020 - June 2020: Writing From Life

4 Credits

DESCRIPTION:

Faculty: Nancy Parkes, Deana Kyle

Creative and Effective Writing: These students will concentrate on autobiography, essays, and writing of choice. They will participate with future Prior Learning from Experience students in reading and seminars on texts and essays, as well as writing workshops. Students in this section should have basic college-level writing experience and be capable of working on a highly independent and small group basis. Creative and Effective Writing students will choose their own topics and writing forms for writing assignments, and will also engage in assigned writing exercises. Critique group will be an invaluable part of the course experience.

EVALUATION:

Written by: Deana Kyle

As a Creative and Effective Writing student, Reno Buchanan created a very intriguing story about a Native American village. The descriptive story line was captivating from the beginning with rich detail and thought-producing scenes. It was clear that there was much consideration and thought that went into the creation of the story. Reno enjoys writing stories about life, worlds, families, and ongoing issues and accomplished the role of elevated writing skills.

Reno was actively engaged and involved with this course, and has been encouraged to attend future writing courses to further enhance the creative process. With support, Reno can produce even more great stories, and is awarded full credit.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Creative and Effective Writing



Buchanan, Reno L

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Last, First Middle

Student ID

March 2020 - June 2020: Painting: Representation and Abstraction

4 Credits

DESCRIPTION:

Faculty: Bruce A. Thompson

This course is intended as an overview of acrylic painting techniques, concepts, and related history. It has been designed for a broad range of students to become competent with composition, perspective, brushwork and color application. Projects included still-life, landscape, and field abstraction and portraiture. Students explored specific techniques through group activities which provided the basis for individual exploration. Thematic concepts were discussed as primers to aid students toward loosely narrative work. Class time was devoted to studio work, presentations, demonstrations, and critiques. In addition, students were expected to work outside the designated class time to complete all required assignments.

Due to the Covid-19/Coronavirus this course transitioned to an online course for the duration of the quarter. Students worked independently from home, producing work and submitting photographs of work for faculty and peer review.

EVALUATION:

Written by: Bruce A. Thompson

Reno successfully completed the course requirements for this introductory level painting course. Throughout the quarter he worked diligently to meet assignment deadlines while under a state-wide quarantine order. Reno showed strong determination and ingenuity as he worked independently from home with online instruction and no access to a campus studio to perform required work. I was impressed by the maturity and focus Reno showed while meeting the course requirements. He faithfully executed assigned skill-building exercises in color mixing and paint application. This work was well crafted and showed competence with the initial processes of painting.

The submitted thematic paintings completed by Reno were all original designs and relevant to the assignment descriptions. He showed good understanding of written materials and instructional videos. In addition, Reno provided thoughtful, well written and positive feedback to his fellow students during required peer reviews.

Reno mentioned that he lived "in a very crowded home," making it a big challenge to find a spot to paint in his home. I commend Reno for successfully getting his paintings completed under the circumstances.

Reno's still life had a very good off-center composition with bold and energetic brush strokes. His landscape of Osaka Castle had good color work in a well chosen composition. His treatment of the water was strong and his overall brush technique and style was consistent throughout the painting and illustrated his subject effectively.

For his Final painting Reno submitted an ominous figure with folded hands surrounded by a fiery background. It was a compelling and energetic composition. The central folding hands were accentuated by all the elements in the work.

Overall, Reno performed well this quarter, he had marked improvement in his painting skills and consistently finished assigned projects on required dates.



Buchanan, Reno L

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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Painting



Buchanan, Reno L

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Last, First Middle

Student ID

March 2020 - June 2020: Drawing: Portrait

4 Credits

DESCRIPTION:

Faculty: Emily L. R. Adams, MFA

This course was an introduction to formal principles and techniques rooted in the subject of portraiture. This course presented an emphasis on learning how to draw from observation, photographs, interpretations of master artists' styles, and experimental and abstract approaches. Students investigated the importance of drawing practice and the impact that a narrative can bring through visual syntax. Students were introduced to a limited selection of drawing materials, mainly graphite and charcoal. Students learned about traditional techniques such as proportion, sighting, perspective, value, composition, Loomis, and Reilly methods of drawing the human head. Applying quantitative and qualitative methodologies, students learned how to transpose an image while keeping the correct ratio and scaling up from an existing image. Students were able to focus on the translation of value from a color reference into a grayscale drawing. This project was also an exercise in understanding our value in working together to achieve a common goal, including a literal visual interpretation and the impact when any classmates were not able to contribute. Students were able to develop a context for their work through research by investing time and energy into weekly research reflections about influential and lesser-known artists to create a class community-based discussion in an online blog format. Students resolved complex problem-solving skills that are transferable to careers in the arts, graphic design, illustration, animation, teaching, and more. A final collection of drawings, studies, and investigations resulted in a portfolio that each student presented in a group critique. Students contributed feedback that investigated and supported their accomplishments while improving upon their sense of visual literacy and technical vocabulary.

EVALUATION:

Written by: Emily L. R. Adams, MFA

Reno Buchanan was a great student with a strong understanding of foundational portrait drawing techniques. During this course, Reno was an engaged and active participant in synchronic class sessions. They held exemplary attendance and worked diligently throughout the quarter. Reno displayed a significant amount of independence throughout this remote course. Their strength in technical skill growth has shown evidence in their capabilities to work from a home studio set-up despite unexpected circumstances. Reno has achieved technical troubleshooting that is attributed to their quantitative problem-solving.

Reno's greatest development was to embrace the challenges of applying the Loomis and Reilly method to accurately plot measurements of the head. Reno's strengths were the consistency of study and practice through observational drawing that resulted in an exploration of various material and modes of expression. Using techniques of transposition, planar studies, value separation, and line quality, Reno has shown exceptional growth.

Reno worked in a professional manner, kept follow through with time management and communication skills. Reno provided a strong model of collaborative community practice through in-session discussion contributions. Reno also contributed to a weekly class blog about art and personal interests. Reno was a highly valued member of the studio arts learning community. They are encouraged to continue work in the arts and humanities in-person!



Buchanan, Reno L

A00411098

Last, First Middle

Student ID

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Portrait Drawing



The Evergreen State College • Olympia, WA 98505 • www.evergreen.edu

EVERGREEN TRANSCRIPT GUIDE

Accreditation: The Evergreen State College is fully accredited by the Northwest Commission on Colleges and Universities.

Degrees Awarded: The Evergreen State College awards the following degrees: Bachelor of Arts, Bachelor of Science, Master of Environmental Studies, Master of Public Administration and Master In Teaching. Degree awards are listed on the Record of Academic Achievement.

Educational Philosophy:

Our curriculum places high value on these modes of learning and teaching objectives:

- Interdisciplinary Learning
- Collaborative Learning
- Learning Across Significant Differences
- Personal Engagement
- Linking Theory with Practical Applications

Our expectations of Evergreen Graduates are that during their time at Evergreen they will:

- Articulate and assume responsibility for their 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, and,
- As a culmination of their education, demonstrate depth, breadth and synthesis of learning and the ability to reflect on the personal and social significance of that learning.

Our students have the opportunity to participate in frequent, mutual evaluation of academic programs, faculty and students. In collaboration with faculty and advisors, students develop individual academic concentrations.

Academic Program

Modes of Learning: Evergreen's curriculum is primarily team-taught and interdisciplinary. Students may choose from among several modes of study:

- **Programs:** Faculty members from different disciplines work together with students on a unifying question or theme. Programs may be up to three quarters long.
- **Individual Learning Contract:** Working closely with a faculty member, a student may design a one-quarter-long, full-time or part-time research or creative project. The contract document outlines both the activities of the contract and the criteria for evaluation. Most students are at upper division standing.
- **Internship Learning Contract:** Internships provide opportunities for students to link theory and practice in areas related to their interests. These full- or part-time opportunities involve close supervision by a field supervisor and a faculty sponsor.
- **Courses:** Courses are 2-6 credit offerings centered on a specific theme or discipline.

The numerical and alpha characters listed as Course Reference Numbers designate modes of learning and are in a random order.

Evaluation and Credit Award:

Our transcript consists of narrative evaluations. Narrative evaluations tell a rich and detailed story of the multiple facets involved in a student's academic work. A close reading of the narratives and attention to the course equivalencies will provide extensive information about student's abilities and experiences. Students are not awarded credit for work considered not passing. Evergreen will not translate our narrative transcript into letter or numeric grades.

Transcript Structure and Contents: The Record of Academic Achievement summarizes credit awarded, expressed in quarter credit hours. Transcript materials are presented in inverse chronological order so that the most recent evaluation(s) appears first.

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

Evergreen Units: 1 Evergreen Unit (1971 through Summer 1973) equals 5 quarter credit hours

1 Evergreen Unit (Fall 1973 through Summer 1979) equals 4 quarter credit hours

Each academic entry in the transcript is accompanied by (unless noted otherwise):

- The Program Description, Individual Contract or Internship Contract which explains learning objectives, activities and content of the program, course or contract.
- The Faculty Evaluation of Student Achievement provides information on specific work the student completed and about how well the student performed in the program or contract.
- The Student's Own Evaluation of Personal Achievement is a reflective document written by the student evaluating his or her learning experiences. Students are encouraged but not required to include these documents in their official transcript, unless specified by faculty.
- The Student's Summative Self Evaluation is an optional evaluation summarizing a student's education and may be included as a separate document or as a part of the student's final self- evaluation.

Transfer credit for Evergreen programs, courses and individual study should be awarded based upon a careful review of the transcript document including the course equivalencies which are designed to make it easier for others to clearly interpret our interdisciplinary curriculum. These course equivalencies can be found at the conclusion of each of the Faculty Evaluation of Student Achievement.

The college academic calendar consists of four-eleven week quarters. Refer to the college website (www.evergreen.edu) for specific dates.

This record is authentic and official when the Record of Academic Achievement page is marked and dated with the school seal.

All information contained herein is confidential and its release is governed by the Family Educational Rights and Privacy Act of 1974 as amended.

If, after a thorough review of this transcript, you still have questions, please contact Registration and Records: (360) 867-6180.