



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

EVERGREEN GRADUATE CREDIT:

Start	End	Credits	Title
09/2022	12/2022	6	The Context of Public Administration 4 - Public Administration 2 - Social Theory
09/2022	12/2022	4	Path to Sovereignty 2 - Law and Policy 2 - Advanced Tribal Governance
01/2023	03/2023	6	Doing Democratic Public Administration 2 - Public Administration 2 - Organizational Theory 2 - Public Service Ethics
01/2023	03/2023	4	Intergovernmental Relations 4 - Political Science
04/2023	06/2023	6	Policy, Finance, and Budgeting in Public Administration 2 - Public Policy 2 - Public Budgeting 2 - Fiscal Policy
04/2023	06/2023	4	Restoration Ecology 4 - Cultural and Ecological Restoration
06/2023	09/2023	4	Managing Moral Dilemmas 4 - Ethics
06/2023	09/2023	2	Administrative Law for Managers 2 - Administrative Law
09/2023	12/2023	2	Public Service Motivation, Mission, and Assessment 1 - Human Resource Management 1 - Organizational Behavior
01/2024	03/2024	12	Analytical Techniques for Public Service I & II TG 4 - Research Design 2 - Ethics in Research 4 - Data Collection 2 - Data Analysis
01/2024	03/2024	4	Tribal Policy 4 - Tribal Policy

Cumulative

54 Total Graduate Credits Earned



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January 2024 - March 2024: Tribal Policy

4 Credits

DESCRIPTION:

Faculty: John P. Hopkins, Ph.D.

Tribal Policy presents an overview of the historical and developing policies that inform and impact tribal nations and Native communities. The following learning objectives were utilized:

- Students described the foundational knowledge and historical process of tribal policy and defined the key concepts that inform US-Indigenous relations.
- Students compared the various tribal policy historical periods and analyzed different types of policy alternatives at the tribal, local, regional, state, and national levels.
- Students evaluated situations and tribal institutions to determine when traditional methods can be incorporated into policy-making and developed and applied conflict resolution with stakeholders.
- Students designed creative strategies in research and application that integrate learning, skills, and knowledge to contemporary tribal policy issues.

To assess these objectives, students were required to complete the following assignments:

- Tribal Policy Paper: Students analyzed a tribal policy issue of their choice.
- Chapter Analysis and Presentation: Students presented in teams on two chapter readings.
- Tribal Policy Analysis Paper and Presentation: Students proposed and argued for a tribal policy.

EVALUATION:

Written by: John P. Hopkins, Ph.D.

Bunni demonstrated mastery of each of these assignments, thus meeting all the learning objectives listed in the course.

- The Tribal Policy Paper was written with a clear analysis and evaluation of a relevant tribal policy issue that impacted tribal nations. Bunni showed superior ability to address the questions of tribal policy with a specific argument, stated in the paper's introduction. The paper supported an argument by referring to concrete and specific examples/evidence taken from formal and informal research and information. The paper also demonstrated an awareness of and considered alternative viewpoints and examples; and it delved deeply into the tribal policy issues involved. Lastly, the paper was well-written and followed the format of the assignment.
- Both Chapter Analysis and Presentation assignments demonstrated mastery of historical eras of international and federal law related to Indigenous peoples and tribal nations. Impressive was Bunni's ability to take complicated issues and concepts from the textbooks and disseminate them in a way that other students could easily understand. Bunni also worked well in groups in presenting the chapter analyses, taking on leadership roles for certain chapter sections and working cooperatively when necessary.
- Bunni crafted an exceptional and compelling Tribal Policy Analysis and Presentation assignment, a truly professional-level proposal. This paper included all the required components of the paper. Specifically, the literature review provided the necessary background to understand the policy issue; the problem statement and recommendations were clearly identified and explained; the



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SWOT analysis demonstrated mastery of the policy issues strengths and challenges; and the action plan offered clear strategies to move forward for all stakeholders.

- In terms of participation, Bunni demonstrated exceptional skill in understanding content and exchanging ideas with classmates. Impressive was Bunni's ability to offer insight about complex ideas related to tribal policies, including historical eras, international law, and education policy.

GRADUATE LEVEL CREDIT**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4**

4 - Tribal Policy



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September 2023 - December 2023: Public Service Motivation, Mission, and Assessment

2 Credits

DESCRIPTION:

Faculty: Jeffrey Callen, MPA, PhD

Public Service Motivation, Mission, and Assessment studied different motivations for working in the public sector; how those are reflected in organizational missions; informal approaches to assess whether an organization is in alignment with its mission, motivations of their staff; and corresponding effects on the public(s) they serve.

Learning Objectives

- Recognize various forms of motivation for working in the public sector and their relationship to effectiveness in respective organizations meeting their mission.
- Articulate means to strengthen organizational effectiveness through employee motivations and the organizational mission.

EVALUATION:

Written by: Jeffrey Callen, MPA, PhD

Bunni completed all the class readings, assignments, and participated in team activities. She has met all the requirements of the course to receive full credit.

Bunni's written assignment considered the role of public administrators in effective governance and the provision of services for their public. She emphasized the importance of public administrators facilitating the smooth day-to-day operation of government which is ultimately about people. Bunni described that employee motivation and incentives that promote a positive work ethic, along with ethical awareness of the public, are important factors to consider that smooth day-to-day functioning of government.

Students, working in teams, reviewed a variety of organizations on campus from which each team chose a specific organization. Students did a SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis and created a logic model that considered that specific organization's inputs and outputs in context of organizational mission and assumed characteristics of its employees. Students then proposed a set of initiatives that exposed assumptions and weaknesses of the organization. Students presented their proposals and received peer and faculty feedback from which the students created a response plan which could increase organizational resiliency and better position the organization to fulfill its mission.

Bunni's team chose a local youth environmental action group and effectively demonstrated that by changing key elements of the organization, the organization would be drastically altered and not be sustainable. Elements they discussed included how the organization relied on individuals that "self-selected" to be in the group due to their intrinsic values of preserving the climate which is related to empowering youth to be proactive in addressing climate change. Building on the organization's mission and membership characteristics, Bunni's team effectively preempted potential threats to the organization if leadership was paternalistic toward youth (instead of empowering) and if climate-change deniers rhetoric was used to co-opt the mission of the organization.

Bunni's team worked effectively together through creating a plan to approach the project, delegating responsibilities, and practicing open and responsive communication.

Throughout the class session, Bunni participated in discussions, group activities, and was overall engaging with peers and faculty.



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GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

- 1 - Human Resource Management
- 1 - Organizational Behavior



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September 2023 - March 2024: Analytical Techniques for Public Service I & II TG
12 Credits

DESCRIPTION:

Faculty: Jeffrey Callen, Ph.D., Amy Gould, Ph.D.

Analytical Techniques for Public Service was a two-quarter, core program for second year MPA students. Each quarter focused on specific approaches to applied research in tribal governments and Indigenous communities. We practiced research design and analysis with Indigeneity. In the fall quarter, students wrote a case study research proposal and human subject review application to effectively approach their team's research project.

Each student team designed their own case study to be carried out in the winter quarter through primary voice, original data collection, and secondary sources. Students triangulated their case study analysis through writing a research report, creating a visual aid, and recording a final presentation. Across the fall and winter quarters, students built on their applied learning through individual assignments such as a methodology assessment, research briefing papers, and assigned readings. Collectively, students added to their research skills and analytical techniques for public service through seminar, lecture, workshops, and with guest speakers.

EVALUATION:

Written by: Jeffrey Callen, Ph.D.

Through the formulation of research strategies, completion of a research proposal, completion of a Human Subjects Review application, ethics certification through the CITI training, and via assessments of class readings, Bunni successfully exhibited the course's knowledge, skills, and abilities in fall quarter.

Bunni began the fall quarter with the desire to investigate: "How can I, and others, help address the crisis our people face within my service in public administration?" To that end, she developed the ability to situate research concepts and techniques within the practice of tribal public administration. Bunni integrated different methodologies in social science and tribal public administration with an understanding of the ethical and cultural issues involved. She recognized how various research approaches have consequences in how we think and respond to issues within public service. Research can be used to maintain the status quo or as instruments of positive change. Bunni has a foundational understanding about how different methodologies and methods are applicable to a variety of tribal public administration contexts.

From the very beginning of the quarter, Bunni knew she wanted to focus her research on Missing and Murdered Indigenous Women and People (MMIWP). Though she had her topic, her writing early in the quarter spoke of difficulty in finding a direction to address a topic of huge importance that is close to her heart and family's experiences. Bunni's research team came together around MMIWP as a demonstration of how selecting a team is embracing their indigeneity through the practice and recognition of respect, relationality, and reciprocity. Their team consistently approached their work, and each other, in a caring and respectful manner. Grounded in their individual experiences with MMIWP, Bunni's team decided they had an opportunity to use their research project to recognize and lift up the good work people are doing to address the endemic of MMIWP—to use their research as healing. They decided upon focusing on the good works of people as a sign of respect and reciprocity in sharing individual's work in ways that are not contained within the specific jobs, policies, and routine operations of Tribal governance. Their research seeks to bring awareness and recognition to the perseverance, strength, and goodness of individuals' work. Bunni's team research project, "MMIWP: Fight for Justice" uses mixed methods to develop a non-generalizable case study to answer "What work is being done to create a healing space within the communities when approaching the MMIWP cases?" Her team wrote a



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well-considered research proposal and worked through the difficulties of approaching a traumatic topic in a caring way to reduce the risk of the participants being triggered.

During winter quarter, the team presented a draft report and visual aid. The report had a deep and wide discussion of the context of the MMIWP endemic which included quantitative and qualitative data from historical trauma lived today to an incomplete and damaging legislative landscape. Though there are people bringing light to the dark history, working to heal today, and to strengthen legislation, there is just simply not enough being done. Through interviews and incorporating their own perspective, the groups' draft work was good. As with the topic at hand, the difficulty of knowing there is more work to be done, and that possibly there can never be enough work done, the group took two different paths at quarter's end. After the others had believed enough was done, Bunni continued the work. In class, we spoke of research as ceremony, research as healing, research as story. Bunni's commitment to her work is a recognition of a 4th dimension to what we spoke of. Research is ceremony, research is healing, research is story, and the actual lived life involved with research reflects that research is also journey of self and others. To the very end of the quarter, Bunni stayed on her research journey, working to heal, lift up, honor, and *do more*.

Bunni is a strong writer who effectively incorporated faculty and peer feedback through iterative drafting and proofreading with each version responding and expanding on said feedback. Bunni recognizes her multi-modal learning style and continually seeks new ways to learn the material beyond what is provided in class. She engaged her peers over class material, discussions, and assignments through being a learner/teacher and embodied Wilson's (2008) Indigenous knowledge framework of respect, reciprocity, and relationality. Bunni demonstrated leadership by seeking solidarity with her fellow students with advocacy and consensus building. She also recognized the intrinsic, and oft irreconcilable, tensions/ conflicts in research, personal experience, and public service. Bunni sought ways her learning could create spaces of healing to address the atrocities of colonization. As she stated in one assignment, "I want to set forth the energy to create meaningful research and solutions."

Bunni is an intergenerational learner at Evergreen, where her experiences of her father attending Evergreen inspired her education, which includes modeling a positive learning experience for her children. Bunni uplifts the teachings of her elders, walks with her ancestors, and speaks forward to the generations that will walk after her.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Research Design
- 2 - Ethics in Research
- 4 - Data Collection
- 2 - Data Analysis



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June 2023 - September 2023: Administrative Law for Managers

2 Credits

DESCRIPTION:

Faculty: Meghan Doughty, PhD

Administrative Law for Public Managers covered the why of administrative law and how the Constitution influences public managers in their everyday duties. Students left the class with an understanding of rule-making, adjudication, and judicial and legislative review. This class focused on the fundamentals of administrative law in non-technical terms.

EVALUATION:

Written by: Meghan Doughty, PhD

Bunni fulfilled all learning objectives for Administrative Law for Managers. Bunni displayed strong critical thinking skills, the ability to synthesize information and an internalization of course themes.

Bunni understood the process of rule-making and the role of adjudication and judicial and legislative review in administrative law through seminar discussions on class texts and participation in class workshops. Bunni actively participated in both small and large group discussions. Bunni asked important questions that deepened seminar discussion. Bunni was able to take abstract course themes and apply them to real world problems.

Bunni analyzed the purpose of administrative law by completing a rule-making comment. Bunni's rule-making comment, on the rule changes to WAC's 246-918-801 and 246-919-851, was a thoughtful and easy to understand comment. Bunni did an excellent job of clearly explaining this regulation and Bunni's personal connection to the topic. Bunni also included the pros and cons of the policy solutions suggested in the comment.

Bunni developed a foundational understanding of how the Constitution influences public administration agencies processes by completing a court case memo on Sackett versus Environmental Protection Agency. The memo met expectations. The memo was concise, well-written and answered the administrative question raised by the case. Bunni did an excellent job of determining the effect of this court case on future generations, as well as public administrators.

Bunni did a great job in this class.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Administrative Law



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June 2023 - September 2023: Managing Moral Dilemmas

4 Credits

DESCRIPTION:

Faculty: Meghan Doughty, PhD

Public administrators today need to understand both the legal and ethical requirements for upholding the public trust. In this class, students used real world case studies to examine how the public sector frames ethical problems and evaluated the foundations for decisions involving moral dilemmas.

EVALUATION:

Written by: Meghan Doughty, PhD

Bunni fulfilled all learning objectives for *Managing Moral Dilemmas* for Public Servants. Bunni displayed passion for the subject, and first-rate writing and critical thinking skills.

Bunni defined and demonstrated understanding of the various moral foundations of ethics in the public sector through seminar discussions on class texts, discussion posts and participation in class workshops. Bunni participated in both small and large group discussions. Bunni's comments helped connect theory to real-world scenarios. Bunni's comments helped other students understand the ethical issues in a way that grounded the material. Bunni's discussion posts were on topic, and demonstrated internalization of course materials.

Bunni analyzed the strengths and weaknesses of how moral dilemmas are framed in the public sector through completion of three successive assignments, an Op-Ed, policy memo and case analysis. The assignments illustrated how to write about ethical issues for three different audiences. The case analysis was the final and most in-depth assignment intended to reflect mastery of course themes.

Bunni's Op-Ed, "Election Reform," was eloquent and passionate. The Op-Ed was incredibly persuasive. Bunni's call to action to readers felt urgent. Bunni's Op-Ed also did a good job of connecting a national issue to the local community using Bunni's positionality to the topic. Bunni's Op-Ed avoided technical language and was written in a conversational tone. This Op-Ed greatly exceeded expectations of the assignment.

Bunni's policy memo, "Election Reform," was professionally formatted and well-written. Bunni's analysis demonstrated Bunni's ability to write to many audiences. The policy memo contained everything needed to understand the problem and why Bunni's solution was the answer. Bunni's policy memo was concise and effective.

Finally, Bunni's case analysis, "Former President's Efforts to Remain in Office," met expectations. Bunni's analysis used constitutional theory and alternate ethical theories to bolster Bunni's argument. Bunni did a great job of using class materials to explain the case. Bunni demonstrated subject matter expectations. This case analysis illustrated Bunni's excellent analytical; and writing skills.

Bunni did a superb job in this class.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Ethics



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April 2023 - June 2023: Restoration Ecology

4 Credits

DESCRIPTION:

Faculty: Sarah Hamman, Ph.D. and Glenda Breiler, MSW

The field of restoration ecology is fairly young, relative to other scientific disciplines. However, cultural and ecological restoration has occurred throughout human history, as Indigenous cultures have stewarded and restored ecosystems for millennia. Identifying priority restoration targets for nearly any ecosystem is one of the largest challenges for the conservation community, as it requires a complex understanding of the historical, social, political, cultural and ecological influences on restoration success.

This graduate level course explored both the objective and the subjective facets of restoration ecology, including various cultural perspectives and practices, how economic and political realities influence restoration targets, and the integrated structural and functional components of ecosystems that contribute to the success or failure of any restoration project. Topics discussed included development of cultural and ecological restoration targets, valuing ecosystem services, utilizing trophic interactions and soils in restoration, centering Indigenous perspectives, priorities, and practices into the restoration process, and incorporating climate change into restoration plans. Readings included *A Sand County Almanac* by Aldo Leopold, *Braiding Sweetgrass* by Robin Wall-Kimmerer, and 13 prominent papers on the topics listed above. Students were required to lead one seminar (in a group) and write a 1-page summary of each assigned reading for their chosen seminar. They also each authored a 5-7 page management plan chapter (focused on a rare species, restoration tool, or habitat type) for a local conservation area, incorporating topics from the course and peer-reviewed literature. They presented their chapters to the class in a 10-minute final presentation. This management plan will be edited, and students will remain authors of their individual chapters that will be included as part of an appendix. Finally, students attended two field trips: 1) a day trip to the Deschutes River Preserve to learn about the site for which they would be writing a restoration plan, and 2) a day trip to Glacial Heritage Preserve to learn about Indigenous histories, current priorities and practices, and other restoration actions associated with camas prairie cultural ecosystems.

EVALUATION:

Written by: Sarah Hamman, Ph.D. and Glenda Breiler, MSW

Class discussions & Seminar: Bunni regularly contributed thoughtful comments to both small- and large-group discussions. It was clear from her comments that she had digested the readings and was bringing her knowledge and experience to the conversation. She and her seminar team lead an extensive and engaging seminar about climate change impacts on ecological and cultural restoration. They provided an overview of each of the readings and asked the class to consider the ethical, logistical, and financial aspects of assisted migration and seed sourcing strategies in the face of climate change. They also led a discussion around the need for a 'Land Ethic', as proposed by Aldo Leopold, and a re-thinking around our relationships with other species. As part of her seminar assignment, Bunni provided thoughtful well-written critiques of the readings, discussing the challenges and opportunities associated with assisted migration of a host tree for monarch butterflies, the likely need for climate-adaptive seed sourcing strategies for restoration efforts, the value and compatibility of the Land Ethic with current-day capitalistic society, and the sacred relationship that Indigenous people have with the land.

Restoration Plan Chapter: Bunni produced a comprehensive, well-written chapter on the restoration of forest habitat in a clear-cut area at the Deschutes River Preserve. She described the historical context associated with forests in the region and identified primary goals that can be used to drive restoration work there, including removing slash piles, removing invasive species and restoring the native forest



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habitat. She outlined several restoration strategies that would be appropriate for this site, including processing slash piles into biochar and donating logs to tribal elders, and planting an assortment of native shrubs and trees to help establish a climate-resilient system. Bunni also discussed the timeline, potential partnerships and provided suggestions for ways to engage with the local and regional community. Bunni effectively incorporated faculty feedback into her comprehensive final draft, helping to make this an extremely valuable component of the Deschutes River Preserve Restoration Plan.

Final Presentation: Bunni delivered an engaging presentation to the class about forest restoration at Deschutes River Preserve. She provided context on the value of TEK in managing this site, identified the current condition and anticipated challenges present there, and discussed her restoration goals. She walked through her recommended strategies that could be used to meet each goal and identified some of the social and economic benefits and challenges. Bunni clearly knew this information well, but was a bit thrown by not having all of her notes available – we'd recommend additional practice time to become more comfortable with the material and to limit the need for reading directly from notes.

Timeliness: Bunni requested extensions for many of her assignments but was responsible and responsive with all of her submitted assignments.

Overall, we genuinely appreciated Bunni's contributions and thoughtful work for this class and enjoyed learning about her perspective on the concepts and practices involved in cultural and ecological restoration.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Cultural and Ecological Restoration



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April 2023 - June 2023: Policy, Finance, and Budgeting in Public Administration

6 Credits

DESCRIPTION:

Faculty: Lexie Tom, PhD

Policy, Finance, and Budgeting in Public Administration is a core course within the Master of Public Administration program focusing on fiscal foundations of serving the public. The course examines what it takes to move a policy and budget agenda for the public sector. The course will also explore the private and non-profit sector of finance. In this course students are expected to examine and evaluate several processes for policies and budgets. Students will begin to recognize the terms and tools for communicating with decision-makers and the public within various political, social, cultural, economic, and governing contexts.

EVALUATION:

Written by: Lexie Tom, PhD

This quarter students were required to complete two assignments. The first being a Tribal Policy Logic Model and Budget Process. In this assignment students were expected to identify a tribal issue and complete a paper about this topic. The components of the paper included an analysis of the issue, a logic model and process map. For this assignment, Bunni Peterson-Haitwas wrote a paper about a Traditional Healing Center and Resources for addicts. In this paper, Bunni describes a problem sweeping the country regarding the overprescribing of opioids by medical professionals. This overprescribing led to people becoming addicted to the drug at an alarming rate. This became such an overwhelming issue, governments started initiating court cases against the company producing this drug and these governments were awarded money which was allocated to drug addiction treatment and prevention. Bunni based her paper on the premise that tribal nations received settlements from these court cases, and if she were a project manager for a wellness center initiative, tasked to develop a plan for wellness and prevention, what would that look like? Bunni conducted a technical analysis of how a tribal organization could create a holistic wellness program grounded in a cultural foundation. Bunni included technical details for this plan including fundraising for additional funding, creating a physical space for a wellness center, and specific activities which would cover a person's entire wellbeing, mind, body, and spirit.

For the second assignment, Bunni continued the Wellness Center proposal and included a logic model, process map, and budget. The budget proposal provided necessary costs associated with the project which were itemized and justified in the paper. These two assignments were written in a sequence organized clearly and concisely. Bunni is detail oriented and her passion for wellness and recovery comes out in this project. The assignments were exceptional and well written. This assignment was meant for students to receive real-world experience in creating a project proposal for a tribal community; Bunni's proposal accomplished that goal.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

- 2 - Public Policy
- 2 - Public Budgeting
- 2 - Fiscal Policy



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January 2023 - March 2023: Intergovernmental Relations

4 Credits

DESCRIPTION:

Faculty: Lexie Tom

Intergovernmental Relations was a course designed to encompass the field of intergovernmental relations from the perspective of tribal nations. Government-to-government relations with federal, state, and local governments, and other tribal nations were explored using case studies. Students left this course with a foundational understanding of contemporary ideas about, and practices in, developing and administering intergovernmental agreements.

EVALUATION:

Written by: Lexie Tom

Bunni completed an analysis about the United States Constitution, the historical context, and provided thoughts moving into the future. The United States Constitution was written during a time when politicians viewed tribal nations in a discriminatory way. These views influenced the way intergovernmental relations were framed during this time. The constitution is a founding document and has a broad influence over the way intergovernmental relations are shaped today. Bunni's analysis of this topic is in-depth and outstanding. Bunni gives specific examples from the interview to back claims. Bunni also suggests the Nations coming together to create a constitution that upholds sovereignty for all sovereign nations.

Bunni's final paper focused on the opportunities made possible through the Centennial Accord. The Centennial Accord is a unique agreement between the tribes in Washington State and the Governor's office. The purpose of the agreement is to build stronger state-tribal relations. Bunni's analysis includes details of the historical context surrounding this agreement. It gives the reader a clear picture of how this agreement came to pass in Washington. Bunni describes the challenges that created tension with tribal-state relations over the years. Bunni also presented variable recommendations to strengthen the Centennial Accord and tribal-state relations. These recommendations are based on the information presented in this paper. Overall, Bunni's analysis is thorough and insightful. It gives the reader the historical context needed to understand the recommendations and the recommendations and claims are backed by evidence. This analysis is outstanding.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Political Science



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January 2023 - March 2023: Doing Democratic Public Administration

6 Credits

DESCRIPTION:

Faculty: Jeffrey C. Callen, MPA, Ph.D.

Overall, *Doing Democratic Public Administration–Tribal Governance*, had the learning goals of understanding and thinking critically about the tensions in a representative democracy which implements programs through bureaucracy; becoming familiarized with theories of public administration including organization, leadership, and ethics; and developing healthy scholarly and professional habits of thought and communication.

EVALUATION:

Written by: Jeffrey C. Callen, MPA, Ph.D.

Bunni met all the learning objectives and fulfilled all requirements of the course *Doing Democratic Public Administration–Tribal Governance*. She completed the assignments, participated in class projects and activities, met with faculty, and provided support to her peers.

Bunni's writing connects general themes of the course with specific examples from her own Tribe, Indigenous studies, and contemporary events. She demonstrates, in writing, participation, and advising an ability to connect specific instances to general societal patterns and leverage class materials and content to support her arguments.

Bunni's final assignment was a review of the literature on Blood Quantum. She effectively wove together different threads of thought and history around blood quantum including intermingling of science. In doing so, Bunni provided a sharp, and well thought out, insight into how the conflation of scientifically "sound" knowledge and action rationalized as morally good can lead to catastrophic violence upon a people. Overall, Bunni did an excellent job of gathering references and creating a solid foundation of understanding Blood Quantum.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

- 2 - Public Administration
- 2 - Organizational Theory
- 2 - Public Service Ethics



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September 2022 - December 2022: Path to Sovereignty

4 Credits

DESCRIPTION:

Faculty: Peter Boome, JD, MES

In this course we covered sovereignty. The origins of sovereignty, ways in which sovereignty is encroached upon and diminished, as well as how sovereignty is understood and used today and the roles it plays in governments and economic development.

We explored the foundational material such as papal cannons and treaties, following veins of philosophical and legal theory in regards to the Federal Government's treatment and interactions with sovereign indigenous nations.

Students were asked to research court cases, congressional acts, treaties and other relevant laws. They researched these documents, wrote a paper, and gave class presentations on their findings.

The final course requirement was a research paper on a topic of student's choice relating to Sovereignty.

EVALUATION:

Written by: Peter Boome, JD, MES

Bunni wrote both of her papers on Boarding School. In her first paper she detailed local boarding schools, where they were located and how they impacted and continue to impact local tribal communities.

Bunni was vocal in class and did a good job of commenting and communicating on the canvas website. Overall really good work.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Law and Policy

2 - Advanced Tribal Governance



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September 2022 - December 2022: The Context of Public Administration

6 Credits

DESCRIPTION:

Faculty: Jeffrey C. Callen, MPA, Ph.D.

Overall, the Context of Public Administration—Tribal Governance learning objectives were 1) To understand and think critically about tensions in administration between representation, democracy, hierarchy, tradition, and progress; 2) To become familiarized with theories of public administration including, ontology, epistemology, methodology, old public administration, new public management, and new public service; and 3) Demonstrate familiarity with the course material and to develop healthy scholarly and professional habits of thought and communication.

EVALUATION:

Written by: Jeffrey C. Callen, MPA, Ph.D.

Bunni has met all the learning objectives and fulfilled all requirements of the *Context of Public Administration—Tribal Governance*.

Bunni demonstrated a strong ability of connecting lived experience, theory, and praxis showing the relationships between ones own public service motivation, a desire to name and speak on behalf of their public, and connected the public they serve (hope to serve) with the overarching trajectory of their education and own public services.

Bunni completed all assignments, participated in class projects and activities, met with faculty, and provided support to her peers in an exemplary fashion. Bunni's connection to art, culture, and Tribe is clear in her writing. Bunni reminds the class to remember that we are all related and all is interconnected. In her writing and in her participation in class, words and voices speak present to importance of the moment we live in. Ancestors are not the past, nature is not something to put a fence around, art—language—culture are not separable in an Indigenous worldview and neither can it be in Tribal governance. Bunni tells stories, pulls in relevant readings, describes the difficulties of some of the work and she steps above the challenges and will seek insights, advice, reviews of her work and grows with it. She shows a keen attention to the other students in the cohort and uniqueness of being in Evergreen's Tribal Governance cohort.

Bunni is a strong student who continues to grow and in that growth she shows others to be strong.

Of import is Bunni's commitment to her education and the Skokomish Tribe and with each week's passing, readings, discussions, writings, and work, Bunni's strength as a student and a scholar grows.

GRADUATE LEVEL CREDIT

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

4 - Public Administration

2 - Social Theory



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

CREDENTIALS CONFERRED:

Bachelor of Arts

Awarded 20 Dec 2019

TRANSFER CREDIT:

Start	End	Credits	Title
09/1998	12/1999	5	Clover Park Technical College
09/1998	12/1999	15	Clover Park Technical College
09/2010	08/2017	70	Olympic College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2017	03/2018	24	Integrated Natural Science <i>10 - General Chemistry I, II with Laboratory</i> <i>4 - General Biology: Evolution and Genetics</i> <i>9 - General Biology with Laboratory: Cell and Molecular</i> <i>1 - Science Communication</i>
06/2018	09/2018	4	Tears of Duk'Wibahl: Exploration of Customary and Contemporary Indigenous Arts - Linoleum Block Printmaking <i>4 - Visual Arts</i>
06/2018	09/2018	4	Tears of Duk'Wibahl: Exploration of Customary and Contemporary Indigenous Arts - Puget Sound Basketry <i>4 - Puget Sound Basketry</i>
09/2018	06/2019	44	Teachings of the Tree People: Culture Matters <i>4 - Native American Studies: Encounters, Laws, Policies. Lived Experience</i> <i>4 - Art Therapy: NW Coast Art</i> <i>4 - Washington State History: 1828-2019</i> <i>4 - Critical Thinking: Richard Paul</i> <i>4 - Language of Oppression: Paulo Friere</i> <i>14 - Restoration: Traditional Carved Cedar Poles</i> <i>5 - Indigenous Science, Natural History Education, Comparative Cosmology, and Cultural Ecology</i> <i>5 - Writing, Communication, Leadership, and Narrative Studies</i>
09/2018	12/2018	6	Tradition and Innovation in Indigenous North American Fiber Arts <i>2 - History of Indigenous Fiber Arts in North America</i> <i>2 - Fiber Arts Techniques</i> <i>2 - Fiber Arts Design</i>
06/2019	09/2019	4	Indigenous Arts/Contemporary Times: Pacific Northwest Woodcarving and Design <i>4 - Introductory Northwest Native Woodcarving</i>
06/2019	09/2019	4	Indigenous Arts/Contemporary Times: Puget Sound Basketry <i>4 - Puget Sound Basketry</i>
06/2019	09/2019	4	Indigenous Arts/Contemporary Times: Wood Block Carving <i>4 - Introductory Woodcut Printmaking</i>



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2019	12/2019	16	Indigenous Education/Child Welfare: Laws, Policies, Lived Experience <i>4 - American Indian Studies: Indian Boarding Schools</i> <i>4 - Communication: Public Speaking</i> <i>4 - Contemporary American Indian Art: 1950-2019</i> <i>4 - Contemporary Indian Art: Theory to Praxis</i>

Cumulative

200 Total Undergraduate Credits Earned



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

When I was six years old, my father, Andy Wilbur-Peterson, enrolled in the Native Studies Program at The Evergreen State College. Already a well-known Twana artist, he supported his family by making art. While an Evergreen student, he worked with Greg Colfax, a noted Makah artist, to carve the welcome figure that stood at the entrance to the campus and the thunderbird that hangs above the entrance of The Evergreen State College longhouse. I loved to spend time at the college watching him work.

One of three daughters who studied traditional ways of making Twana art with my parents, when I reached my teens, I became a carver and painter of Salish designed panels and learned to make steamed bent wood boxes. In 1998-99, I attended Clover Park Technical College to train as a dental assistant. I continued to carve, exhibit, and sell my work in galleries in Seattle and Portland.

In 2013, I decided to pursue my Associate's degree at Olympic College. When I completed it in 2017, I began work on my Bachelor's degree at Evergreen. During my first year, I enrolled in the *Integrated Natural Science* program and planned to earn a Bachelor of Science in preparation for graduate study in dentistry. I enjoyed the intellectual stimulation of studying interdisciplinary science, but after my aunt died, I developed a strong desire to take Native American Studies and to return to the practice of making art. I took summer courses in 2018 in basket making with Yvonne Peterson and linoleum block printmaking with Linley Logan.

During my second year at Evergreen, I enrolled in the Program, *Teachings of the Tree People: Culture Matters*. I was encouraged to make art, and to study the history and culture of Native people. I worked with Gary Peterson, a Social Work professor and former tribal chair at Skokomish who negotiated the Washington state compact to implement the Indian Child Welfare Act, and with Yvonne Peterson, a gifted basket weaver and educator from the Chehalis reservation. She designed programs for the Washington state Office of the Superintendent of Public Instruction on tribal sovereignty and developed programs for Indian youth that promoted educational success. Both became important role models for me. In the fall, I also enrolled for six-quarter hours in the program, *Tradition and Innovation in Indigenous Fiber Arts in North America*. Gail Tremblay taught me the history of Native weaving and basket making, and various techniques for designing and making projects. I learned to twine a flat bag, to design a traditional Salish shawl using computer software and to weave that design on a four-harness loom; I also wove a Salish cedar bark basket and other projects.

I created a wolf design for two of the windows in the new Indigenous carving studio. I wrote papers and journals that helped me to think critically about the texts I was studying and created oral presentations about work I was doing each quarter. I collected recordings and learned to sing Twana songs I had never heard before. These recordings included my great, great-grandmother, Louisa Pulsifer and my great, great-grandfather Henry Allen and his brother Frank Allen speaking In Tawana Salish.

During spring quarter 2019, I worked with Greg Colfax to redesign and re-carve the Welcome Figure that my father had worked on with Greg when I was a child. We removed the base and legs that had been eaten by carpenter ants, and I carved new legs and the base out of red cedar. I also carved the drum and hat for the re-designed figure and did extensive painting on the project. Over the summer, I studied carving and printmaking with Alex McCarty and basket making with Yvonne Peterson, and completed painting the Welcome Figure that was reinstalled at the entrance to campus on October 2nd. Fall quarter I worked with Yvonne and Gary Peterson in the program *Indigenous Education/ Child Welfare: Laws, Policies and Lived Experience*.

I have worked to develop my voice and have learned to organize with my people as we confront the challenges of maintaining culture in the twenty-first century. As a college graduate, I plan to make art and to work in the arts to empower Indigenous people. and to eventually complete a Master of Fine Art degree in the Indigenous Arts so I can work as a professional artist and teach people from both inside and outside the Native community to recognize the power of Indigenous artwork and culture.



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

September 2019 - December 2019: Indigenous Education/Child Welfare: Laws, Policies, Lived Experience

16 Credits

DESCRIPTION:

Faculty: Gary Peterson, MSW; Yvonne Peterson, MA

Students in the “Indigenous Education/Child Welfare: Laws, Policies, Lived Experience” program committed to prepare themselves to work effectively in institutions that have historically viewed Indians and their cultures as deficient and tried to force them into the mainstream. Students researched the laws and policies of Indian Education and Indian Child Welfare in North America from treaty time to present. As scholars, students selected a topic for in depth coverage. They learned techniques of the “River of Culture” template to identify historical moments and applied information to their research, documentary, and interactive timelines. Using the “River of Culture” timeline allowed students in a collaborative learning environment to explore the laws, policy, and lived experience of American Indian Tribes and peoples – recent and past – as well as the significance of cultural traditions and ancestral wisdom. Students examined how knowledge becomes a tool for social change. While building a learning community, students engaged in academic work, learning to effectively use research methods, ask essential questions to focus on independent projects, and move critical thinking theory to praxis. They learned to utilize Bloom’s Taxonomy as the basis for formulating essential questions, understanding laws, policies, and social justice. The learner-centered environment provided an opportunity for students to experience working in collaborative groups, write and record poetry, experience research methods to include ethnographic interviewing and interviewing techniques, writing workshops, an introduction to Indigenous arts, and learn how to develop inquiry-based curriculum.

Individual research projects paid special attention to “story making” by looking at Indian individuals attempting to make a difference in times of political encounters with laws meant to destroy Indian culture. The ethnographic study included historical and political implications of encounters, and cross-cultural communication. Students explored American Indian perspectives and looked at issues that are particularly relevant to Indigenous people of North America. Current world and political events were explored each workshop session to acknowledge the lived experience and culture of each student.

Relying on a “sit spot” technique, students initiated a study of environmental stewardship and identified ways to create a sustainable earth. They worked to understand the past, act in the present, and to contemplate a vision for the future of Indian education and Indian child welfare best practice. Through readings, movies, speakers, conference participation, and attending campus and longhouse events, students engaged in program themes. Students learned how the language of oppression is foundational for understanding how the impacts of historical events still reverberate in marginalized communities today.

Gail Tremblay organized Indigenous artists from First Nations in the U.S., Canada and New Zealand (Aotearoa) on a panel “Indigenous Strategies for Multimedia Intercultural Collaborations” to share their design of complex multimedia three-dimensional projects that included intercultural teams of artists. The panel challenged students who were doing collaborative work – like the “shelter” assignment – where in groups, students made a diorama of longhouses, cattail mat structures, and/or tipis. In Gail’s words “...the most important objective of the panel is to help artists and art professionals to support complex intercultural collaborative art projects that value cultural differences and help groups of artists to work in ways that support the vibrant cultural diversity on the planet.” Additionally, Gail provided two workshops highlighting Indigenous art from the 1950’s and included current artists. Indian boarding schools and artists who survived and depicted their experience through their art were highlighted in the documentary and slide show series. Several students organized art portfolios for her review.



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

In the Reclaiming Indigenous Art workshop, students made art to experience firsthand the therapeutic value of cultural art practices. Students learned about steps tribes have taken to reclaim, awaken, and use sustainable practices that were taken away in a civilizing effort by the United States and their allies to assimilate people from Indigenous communities to accept the practices of European civilizations and give up their own. To instill the reality of oppression occurring in the world, students were encouraged to investigate the cultural practices from the people from whom they descend and to use their own cultural art icons on the beaded felt pouches, painted felt art, and the many projects that evolved over the quarter. This extension, by studying all cultures in terms of oppression, puts the act of reclaiming Indigenous arts as a means to identify skill sets to appreciate Indigenous art and not as an art to culturally appropriate. Through making art, students engaged in service learning by volunteering for projects with the Evergreen Longhouse and Tribes, helping to prepare for seasonal feasts and annual canoe journeys. Students learned that collaborative learning meant practicing accountability to the learning community and other communities, and interacting as respectful guests with other cultures and engaging in constant communication with co-learners.

Students worked on substantial independent projects throughout the quarter. They responded to four essential questions to focus their work, and they were responsible for identifying resources, developing the historical background for their project by applying the river of culture/historical timeline, committing to honing three elements of critical thought from Richard Paul's 35 elements, and initiating individual and/or group projects. They presented their final projects at the end of the quarter. Several students opted to job shadow at tribal centers in the area, moving theory to practice in work environments and sharing what they learned by reporting back to the program. Students also extended academic work by attending: the Annual Northwest Conference on Teaching for Social Justice; TESC Longhouse community dinner; Unveiling of the Welcome Woman Pole celebration, and several students followed activist movements in the local area.

Speakers included: Larry Mosqueda, *The Logic of Imperialism*; Samad Aidane, *Leading with Dignity: The Surprising Truth about Engaging Culturally Diverse Communities and Stakeholders*; Stokley Towles, *Creative Notebook Workshop*; Dr. Michelle Montgomery (Haliwa Saponi/Eastern Band Cherokee), "Introduction to Environmental Studies"; Tommy Orange *There, There*, Timberline Library Community speaker; Gail Tremblay, *Contemporary Indigenous Art 1950 to 2019*; Louis Wilson, *Developing Cultural Icons*; LaDean Johnson, *Puget Salish Icons*; James DelaCruz, *Devil's Club – Healing Salve and Walking Sticks*; Whitney Lewis, *Wire Weaving*; MorningStar Means-Marcellay, *Beaded Medallions*; UW-Tacoma Campus CW-TAP panel, Social Work; and others.

Films included: In The White Man's Image; Stealing a Nation – How the UK/US Stole the Diego Garcia, a Special Report by John Pilger; Rabbit Proof Fence; Princess Angeline; The Burning Times; and other documentaries.

Texts included: Paulo Freire, *Pedagogy of the Oppressed*; David Wallace Adams, *Education for Extinction: American Indians and the Boarding School Experience*; Jose Barreiro, *Thinking In Indian: A John Mohawk Reader*; Tommy Orange, *There, There*; Daniel Immerwahr, *How to Hide an Empire: A History of the Greater United States*; Daniel Okrent, *The Guarded Gate*; Madison Grant, *The Passing of the Great Race*; and a number of essays related to program workshops and themes.

EVALUATION:

Written by: Yvonne Peterson, MA

Bunni Peterson-Haitwas has shown herself to be an effective and dedicated learner in The Evergreen State College *Indigenous Education/Child Welfare: Laws, Policies, Lived Experience* program. She informed herself about laws, policies, and the lived experience of individuals within the disciplines of American Indian Studies (Indian Boarding Schools), Communication (Public Speaking), Contemporary



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

Indian Art: 1950-2019, and Contemporary Indian Art (Theory to Praxis). Bunni remained current with readings/seminars and expository writing connected to the River Of Culture template for laws/policies and the lived experiences of American Indian Tribes within the context of Washington State and United States History.

Bunni took upon herself to prioritize public speaking as a skill set. She prides herself on being able to effectively communicate (print/non-print) and took advantage of our collaborative student-learning environment to practice public speaking. Knowing our learning community allowed her flexibility to appreciate the situation within a workshop in which a message can be conveyed. She was called upon as a speaker to represent the longhouse at community dinners, conference gatherings, and for the Unveiling of the Welcome Woman Pole celebration. She gained experience over the quarter to be aware of contextual factors (external environment, speaking format, and the anticipated audience characteristics). She knows when to introduce herself within the context of being Indigenous, sharing her cultural, ancestral songs, and to highlight ancestral knowledge. She knows how to honor her strength, cultural knowledge, and ways to acknowledge her teachers as significant cultural bearers. This quarter, Bunni Peterson-Haitwas was featured in the *Evergreen Magazine* and was identified as "...the driving force behind the (Welcome Woman Pole) carving's restoration. After decades of exposure to the elements, the carving was in dire need of repair." Her speech and presentation at the unveiling ceremony allowed her to demonstrate her command of public speaking.

Bunni worked behind the scenes with Gail Tremblay learning how to organize and finalize preparations for a multi-media visual works/art installations panel highlighting Indigenous artists from First Nations in the U.S., Canada, and New Zealand. She travelled with Gail to the International Sculpture Center conference at the Portland Art Museum and used time at the conference to build her network with Indigenous artists. Bunni organized materials and made technology arrangements for the contemporary American Indian art workshops. Working with Gail (writing, critically reading Indigenous authors and poets, grant writing, and art project planning) offered Bunni an opportunity to learn about how to make art that is collaborative and deals with Indigenous topics.

Wrapping up the opportunity to carve and renovate the Welcome Woman Pole allowed Bunni to have intense cultural artistic conversations with Makah carver Greg Colfax. The symbolic imagery and ways to vision internally the carving over 5 months forced Bunni to move from theory to praxis. The genius of Greg Colfax to intertwine Salish culture, ancestral knowledge, story and "talk story," and carving technique to Bunni and expect her to rise to the occasion – has been the greatest gift of all for Bunni. By the end of the carving partnership, Bunni and Greg complimented each other: artistic talent, collaboration, and an ability to talk about the newly painted carving, as "a statement to the world of the importance of education to native peoples" was remarkable.

Bunni conducted ethnographic interviews with family, extended family, and with Skokomish Reservation survivors of the Chemawa, Tulalip, and Cushman Boarding Schools. She brought the information forward as the learning community gained insights from reading *Education for Extinction* and watching the films *Princess Angeline*, *In the White Man's Image*, and *Rabbit Proof Fence*. Bunni is an effective cross-cultural communicator.

Bunni is totally committed to doing the best work and thinking she can on everything that she does. She demonstrates a significant depth of understanding and mastery of difficult political concepts connected to activism/resistance, developing insight into egocentricity and sociocentricity, and thinking independently. I am glad Bunni Peterson-Haitwas chose to prepare herself for an art and art administrator career and that she selected the *Indigenous Education/Child Welfare: Laws, Policies, Lived Experience* program to build her strong liberal arts background. I am confident of her success and glad, too, for the people and colleagues I know – she will serve well. She exits the program in good standing and receives 16 credits for exemplary academic work.



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - American Indian Studies: Indian Boarding Schools
- 4 - Communication: Public Speaking
- 4 - Contemporary American Indian Art: 1950-2019
- 4 - Contemporary Indian Art: Theory to Praxis



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

June 2019 - September 2019: Indigenous Arts/Contemporary Times: Wood Block Carving
4 Credits

DESCRIPTION:

Faculty: Alexander McCarty, M.i.T.

This was an introductory course in which students developed the foundations of the woodcut relief printmaking process using hand burnishing methods as well as the etching press to create their impressions. Students explored and researched the use of relief printmaking by Indigenous artists of the Pacific world and created a conceptual body of work with an emphasis on professional editioning practices. The course was presented as one evening class and two intensive weekends (Friday 6pm-9pm, Saturday, Sunday from 9am-5pm). During the first intensive weekend students transferred their original full-scale concept designs to their woodcut matrices and carved their motifs. For the second and final intensive weekend students gained access to the Printmaking Studio in order to use the etching presses to print their limited editions.

EVALUATION:

Written by: Alexander McCarty, M.i.T.

Bunni Peterson-Haitwas attended class regularly and earned full credit. Bunni did very good work completing her two print assignments and demonstrated strong skills in the woodcut printmaking techniques and learning objectives covered. Pacific Northwest Indigenous art was a primary focus in the course and Bunni demonstrated a clear understanding of the regional style of Coast Salish design and was able to effectively use these elements in her two woodcut print editions. Bunni intends on keeping Coast Salish artistic traditions alive and her work this quarter is a testament of that goal. Bunni was a valued member of our learning community and is ready for more advanced work in the Printmaking Studio.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Introductory Woodcut Printmaking



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

Student Self Evaluation for Indigenous Arts/Contemporary Times: Wood Block Carving
06/2019 - 09/2019

Bunni Peterson-Haitwas, Self-Evaluation, Summer Quarter, 2019

Summer quarter I took two four quarter hour courses, Pacific Northwest Coast Woodcarving and Woodblock Carving, with Alex McCarty. In Pacific Northwest Coast Woodcarving, I worked on carving a dragon fly mask out of red cedar. I studied the structure of various dragonflies and settled on a particular one that had an interesting facial structure. It startled me, when the dragonfly I chose posed for me and allowed me to photograph it from various angles and make a short video of it on my phone. That inspired me to refine my design and to think about how the dragonfly fit into traditional stories in indigenous cultures in the Pacific Northwest. I roughed out the form of the dragon fly and carved it's face, and decided to create a mask that would be worn on the head of a dancer so that it moved above him when he performed. In Woodblock Carving, I created two plywood relief prints, one with a salmon design and one with a wolf design and printed them on off-white and grey Stonehenge papers. I used Acua black, red, and blue water based ink on a Takach etching press to create two editions of twelve prints. My salmon design was based on a Salish design I had done years ago, and the wolf design was based on the wolf I designed for the window of the carving studio. I had done relief prints on linoleum blocks and pine boards, but never had carved a relief print on plywood before, so I worked to perfect that technique for the first time.



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

June 2019 - September 2019: Indigenous Arts/Contemporary Times: Puget Sound Basketry

4 Credits

DESCRIPTION:

Faculty: Yvonne Peterson, MA

Students in the *Indigenous Arts/Contemporary Times: Puget Sound Basketry* program committed to gathering basketry materials, processing the materials for use during the class, and for a give-away to Tribal elders. Students completed several basket items, designed a basketry project of their own, completed an artist biography, artist statement, and presented their projects on the final day of class. The common reading for the course was Erna Gunther's *Ethnobotany of Western Washington*.

EVALUATION:

Written by: Yvonne Peterson, MA

The quality of academic work Bunni Peterson-Haitwas has produced for Indigenous Arts/Contemporary Times: Puget Sound Basketry has been very high and demonstrates a significant depth of understanding and mastery of how Puget Sound Basketry is on the one hand simply a craft and on the other representative of academic disciplines to include anthropology, ethnobotany, Indigenous art, environmental stewardship, Indigenous Science, and archaeology. She connected her knowledge of weaving to her carving of the "Welcome Woman" pole with Master Carver Greg Colfax. He guided her thinking about how to use a combination of red and yellow cedar to weave "hair" for the carving. She used traditional "mud" dye from Skokomish to make the hair appear to have a weathered look. The piece is massive because of the size of the pole! Excellent weaving by Bunni! She wrote an artist statement and artist biography and presented her final project on the final day.

Bunni Peterson-Haitwas receives 4 credits for exceptional academic work in the Indigenous Arts/Contemporary Times: Puget Sound Basketry program.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Puget Sound Basketry



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

June 2019 - September 2019: Indigenous Arts/Contemporary Times: Pacific Northwest Woodcarving and Design

4 Credits

DESCRIPTION:

Faculty: Alexander McCarty, M.i.T.

This was an introductory course in which students developed the foundations of design and woodcarving that focused on the local cultural perspectives of mask making and 3D sculpture. Students explored regional Northwest Native design, and examined masks, paddles, figures, totems, and rattles from local traditions as inspiration to their own concepts and designs. Students carved their own 3D sculpture, each one unique to the individual's identity, culture, and/or personal creative expression. The course was presented as one evening class and two intensive weekends (Friday 6pm-9pm, Saturday, Sunday from 9am-5pm). During the first intensive weekend students learned basic carving skills and rough shaped their sculptures using both contemporary and traditional Northwest Coast carving tools. During the second and final intensive weekend students used their original two-dimensional concept designs and transferred them onto their three-dimensional woodcarvings and used more advanced carving and finishing skills.

EVALUATION:

Written by: Alexander McCarty, M.i.T.

Bunni Peterson-Haitwas participated in all course activities and earned full credit. Bunni has an excellent understanding of the historical and contemporary perspectives of traditional and innovative Indigenous artists from the Pacific Northwest region. A notable strength was her ability to connect her research to her studio work. Bunni wrote in her self-evaluation: "I worked on carving a dragonfly mask out of red cedar. I studied the structures of various dragonflies and settled on a particular one that had an interesting facial structure. It startled me, when the dragonfly I chose posed for me outside of the woodcarving studio and allowed me to photograph it from various angles and make a short video of it on my phone. That inspired me to refine my design and to think about how the dragonfly fits into traditional stories in Indigenous cultures in the Pacific Northwest." Bunni made very good progress with the chisel, gouge, curved knife, and straight knife introduced. She is ready for more advanced work in woodcarving.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Introductory Northwest Native Woodcarving



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

Student Self Evaluation for Indigenous Arts/Contemporary Times: Pacific Northwest Woodcarving and Design
06/2019 - 09/2019

Bunni Peterson-Haitwas, Self-Evaluation, Summer Quarter, 2019

Summer quarter I took two four quarter hour courses, Pacific Northwest Coast Woodcarving and Woodblock Carving, with Alex McCarty. In Pacific Northwest Coast Woodcarving, I worked on carving a dragon fly mask out of red cedar. I studied the structure of various dragonflies and settled on a particular one that had an interesting facial structure. It startled me, when the dragonfly I chose posed for me and allowed me to photograph it from various angles and make a short video of it on my phone. That inspired me to refine my design and to think about how the dragonfly fit into traditional stories in indigenous cultures in the Pacific Northwest. I roughed out the form of the dragon fly and carved it's face, and decided to create a mask that would be worn on the head of a dancer so that it moved above him when he performed. In Woodblock Carving, I created two plywood relief prints, one with a salmon design and one with a wolf design and printed them on off-white and grey Stonehenge papers. I used Acua black, red, and blue water based ink on a Takach etching press to create two editions of twelve prints. My salmon design was based on a Salish design I had done years ago, and the wolf design was based on the wolf I designed for the window of the carving studio. I had done relief prints on linoleum blocks and pine boards, but never had carved a relief print on plywood before, so I worked to perfect that technique for the first time.



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

September 2018 - December 2018: Tradition and Innovation in Indigenous North American Fiber Arts

6 Credits

DESCRIPTION:

Faculty: Gail E. Tremblay, MFA

Full time students in this program studied the way Native American peoples from Indigenous Nations in Canada, the United States, and Mexico have developed a rich tradition of woven and twined textiles. The students learned to weave on frames and four harness looms to create woven tapestries and twill fabrics. They also learned about twining, plaiting and coiling baskets. Each person in the program studied the history of various techniques used to create a wide variety of fiber arts and designed and made objects like baskets, clothing, and bags out of plant and animal fibers that Indigenous peoples have used to create their art and material culture. Students attended a series of lectures on the history and traditions of Indigenous fiber artists and learned about the ways that contemporary First Nations artists both maintained and innovated on those traditions. People learned the vocabulary and techniques required to make a number of the objects whose art history they were studying, and then designed and created art using the techniques they learned. In the process, they worked to develop a sophisticated understanding of various art forms and to master the weaving and other fibers techniques required to design and make their own artworks. In addition, students learned about the political and cultural contexts in which contemporary Indigenous art is made and developed an understanding of the place of fiber arts in the contemporary Native American art movement.

Full time students worked to incorporate techniques used in Navajo weft dominant rugs and hangings to develop geometric and pictorial designs of their own. They also used computers to design point twill weave fabrics to make scarves and shawls based on patterns in Salish and Hopi weaving. They then warped four harness looms and wove yardage using those patterns. In addition, students learned to design and twine flat bags or small baskets, as well as to plait baskets using paper, and to coil baskets using various materials including pine needles and raffia or rope and wool.

This program coincided with the opening and naming ceremony of the new Indigenous Fiber Arts Studio, where our studies and project work took place. Everyone attended a major exhibit associated with the studio opening and had the opportunity to study the objects in that exhibit and the way the exhibit was installed. Students interested in learning more about curating and installing art had the opportunity to talk with the people who chose the objects and to work with the exhibit staff. Everyone in the program also had the opportunity to meet and work with an amazing group of Indigenous fiber artists from New Zealand and from Indigenous communities across the United States. Students were able to attend the various events at the opening ceremonies, and had the opportunity to attend demonstrations of a wide variety of techniques that various artists did for the accomplished weavers attending. By doing this, students could learn not only about those techniques but about strategies people used to teach their workshops.

For their final project, all full time students did research on an Indigenous fiber artist or a traditional fiber arts practice that interested them. They then designed a project that was inspired by their study. They prepared a short PowerPoint presentation that informed their program colleagues about the things they learned. At the end of the quarter, students designed an exhibit of works done by students in the program, installed and lit it, and showed their final projects along with the artwork they made over the course of the quarter. They created an artist statement and labels for their work. Full time students were required to take a field trip to Seattle to study relevant objects in museum collections at the Burke Museum and Seattle Art Museum. Finally everyone was required to attend a panel called Tradition and Innovation in the Work of Contemporary Indigenous Basket Makers at the Art Lecture series and a



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

presentation/demonstration by Jeremy Frey, Joe Feddersen, and Theresa Parker who were presenters on that panel.

In addition, students handed in a short research paper that helped them prepare to give their presentation, and an Intellectual and Design Journal that synthesized what they were learning from the readings, lectures, and weaving they were doing as part of the class. Texts they read included: *Weaving Arts of the North American Indian* by Frederick Dockstader; *Columbia River Basketry: Gift of the Ancestors*, *Gift of the Earth* by Mary Dodds Schlick; and *Maya Threads: A Woven History of Chiapas* by Walter F. Morris Jr. and Carol Karasik.

EVALUATION:

Written by: Gail E. Tremblay, MFA

Bunni Peterson-Haitwas registered for six quarter hours in the program and regularly attended program lectures and activities. She did outstanding work designing and weaving a Salish shawl on a four harness floor loom. As an enrolled member of the Twana people from the Skokomish Nation, Bunni is an artist from a long line of artists who work to keep Salish traditions alive. This quarter, she learned to design a Salish point twill design using AVL Weavepoint software on the computer, to wind a warp on a warping board, to warp a four harness floor loom, and to create twill weave yardage of her own Salish design in red and black wool. Her finished work showed her ability to weave straight selvages and to maintain an even beat on the non-traditional equipment she was using. Her finished work is beautiful, as is the dyed and natural color cedar bark and raffia basket she plaited and twined for her final project. The basket, which is five inches tall by five inches wide by five inches long, is an excellent example of basketry done by Salish weavers around the Salish Sea in what is now Washington State. She also completed a miniature cradleboard which she made of coiled raffia around a cattail core and lined with commercially produced blanket material. Bunni exhibited these three objects in the Student Exhibit at the end of the quarter, each with a label that had her name, the title of the work, and the material used to make it. She also posted a short artist statement with this body of work. In addition, Bunni learned the techniques for weaving a small tapestry and wove a small Skokomish dog on a frame loom, and she worked on mastering the techniques for twining a miniature flat bag of the kind made by the Wasco and Wishram peoples living along the Columbia River. She worked on two small bags and learned to design using the full turn double twining technique. Bunni comes away from her study with knowledge about Indigenous Fiber Arts traditions in North America, and a sense of the place of her own people in those traditions. Finally, she attended the basketry panel at the arts lecture series and the workshop demonstrations given by Jeremy Frey, Joe Feddersen, and Theresa Parker for the students in this program after they presented their work at the panel. She clearly learned as much as she could about the techniques of Indigenous weavers, and did more work than was required to earn six quarter hours. It was a pleasure to work with a student as artistically talented and hard working as Bunni Peterson-Haitwas for the past ten weeks.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

- 2 - History of Indigenous Fiber Arts in North America
- 2 - Fiber Arts Techniques
- 2 - Fiber Arts Design



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

September 2018 - June 2019: Teachings of the Tree People: Culture Matters

44 Credits

DESCRIPTION:

Faculty: Gary Peterson, MSW; Yvonne Peterson, MA; Rebecca Chamberlain, MA

Students in the “Teachings of the Tree People: Culture Matters” program committed to a study of environmental stewardship, understanding the laws, policies, and lived experiences of American Indians, and identifying ways to create a sustainable earth. They worked to understand the past, act in the present, and to contemplate a vision for the future. Through readings, movies, speakers, conference participation, and attending campus and longhouse events, students engaged in program themes and addressed the following essential questions: How do we cultivate creativity and resiliency in times of transformation and change? What is the social, economic, political, ecological, and cultural importance of cultivating communities of reciprocity and exchange? Once thriving communities and ecosystems have been disrupted, how can patterns based on diversity, reciprocity, and respect be restored? Students learned how the language of oppression is foundational for understanding how the impacts of historical events still reverberate in marginalized communities today.

Fall Quarter:

Gary Peterson provided foundational workshops using the River of Culture timeline to explore the laws, policy, and lived experience of American Indian Tribes and peoples – recent and past – as well as the significance of cultural traditions and ancestral wisdom. Students examined how knowledge becomes a tool for social change. While building a learning community, students engaged in academic work learning to effectively use research methods, ask essential questions to focus on independent projects, and move critical thinking theory to praxis. They learned to utilize Bloom’s Taxonomy as the basis for formulating essential questions, understanding laws, policies, and social justice, Indian treaties and tribal sovereignty, and moving the River of Culture historic dates into academic project timelines and thematic sustainability/survival projects. Over the quarter, there was an emphasis on vocabulary, the Doctrine of Discovery, Relational World View Model, the five steps of colonization, cultural competence, culture (What is it? Who has it? What difference does it make?), the history of tribes in Washington State and in the United States, cross-cultural communication, and contemporary issues facing Indian Tribes in the United States. While establishing an environment of collaboration, students identified topics of mutual interest and acted as partners in the exploration of those topics when reporting on thematic topics from texts, movies, and selected readings.

Students also participated in “Language and Land: Science, Story, and Sustainability workshops that paralleled the “River of Culture” template. These studies explored intersections between science, story, and sustainability and included readings and assignments related to natural history, indigenous science, writing, communication, and leadership. Students explored the role of language, story, and narrative to empower leadership, make meaning, create community, and generate positive change. They learned about reciprocal relationships between people, plants, animals, ecosystems, and communities, as they participated in workshops that linked language and land, science and story, and traditional knowledge. They explored teachings from Indigenous leaders and learned about the philosophy and ethics of indigenous science models that foster intellect, imagination, creativity, and sustainability. As they deepened their understanding and documented their work, students developed skills of critical reading and writing. They participated in field trips, wrote weekly reflection essays, contributed to online discussions, and developed a personal essay, and journalistic feature articles (or research papers related to their final projects) through multiple drafts.

In the Reclaiming Indigenous Art workshop, students made art to experience firsthand the therapeutic value of cultural art practices. Students learned about steps tribes have taken to reclaim, awaken, and



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

use sustainable practices that were taken away in a civilizing effort by the United States and their allies to assimilate people from Indigenous communities to accept the practices of European civilizations and give up their own. Students were encouraged to investigate the cultural practices from the people from whom they descend and to use their own cultural art icons on the beaded felt pouches, journal covers, painted felt art, and the many projects that evolved over the quarter. Through making art, students engaged in service learning by volunteering for projects with the Evergreen Longhouse and tribes, helping to prepare for seasonal feasts and annual canoe journeys. Students learned that collaborative learning meant practicing accountability to the learning community and other communities, and interacting as respectful guests with other cultures and engaging in constant communication with co-learners.

Students worked on substantial independent projects throughout the quarter. They responded to four essential questions to focus their work, and they were responsible for identifying resources, developing the historical background for their project by applying the river of culture/historical timeline, committing to honing three elements of critical thought from Richard Paul's 35 elements, and initiating individual and/or group projects. They presented their final projects at the end of the quarter. Several students opted to job shadow at tribal centers in the area, moving theory to practice in work environments and sharing what they learned by reporting back to the program. Students also extended academic work by attending: the Annual Northwest Conference on Teaching for Social Justice; Skokomish First Foods Ceremony; Indigenous Food and Medicine Workshops; Longhouse Fiber Arts Studio Opening and Community Dinner; Indigenous Health and Education Summit; Tradition and Innovation in Contemporary Indigenous Basketry in the United States; and several students followed activist movements in the local area.

Speakers included: Brian Frisina, Washington State Libraries; Terry Cross, Relational World View Model; Jovoen Byrd, Ethnomusicology; Lindsey Hotopat, Yakama Basketry/Tools; Jeanette Lezard, Beading; Curtis DuPuis, Chehalis Storytelling; Michael Yellow Bird, Sociology/Anthropology, NDSU; Brian Yazzie, Navajo Chef; UW-Tacoma Campus CW-TAP panel, Social Work; Teresa Parker, and others.

Texts included: Gregory Cajete, *Native Science: Natural Laws of Interdependence*; Terry L. Cross, *Cross-Cultural Skills In Indian Child Welfare – A Guide for the Non-Indian*; Roxanne Dunbar-Ortiz, *An Indigenous People's History of the United States*; Paulo Freire, *Pedagogy of the Oppressed*; Linda Hogan, *Dwellings: A Spiritual History of the Living World*; Melissa Nelson, *Original Instructions: Indigenous Teachings for a Sustainable Future*; William Zinsser, *On Writing Well*. Students also read a number of essays related to program workshops and themes.

Winter Quarter:

Drawing upon an understanding of the past, students were able to build on issues facing communities today. Essential questions for the program included: What are current issues around the politics of environmental stewardship and sustainability, and how do they connect to themes related to cultural and cosmological stories and traditions, and environmental, science, and arts education? How have lands and resources been privatized in the past, and what's going on with issues of water, land, and natural resources now? Through the "River of Culture Film Series" and workshops, students were able to focus on the school to prison pipeline, the effects of housing and economic policies, and how local communities and the Federal Government continue to discriminate and misunderstand tribal and treaty rights. What is the role of social work, education, and political action in making a positive change? Students deepened their understanding of the relationship between science and story, observation and participation, elders and youths, and traditional and Indigenous ways of learning and knowing. Students learned traditional participatory and empirical ways of knowing based in cultural education and curricula, including science, cosmology, natural history, and the arts. Seminars and workshop discussion cultivated empathy and understanding for multiple ways that culture matters in education, and through their own writing, speaking, reflection, questions, research, and leadership. Several students elected to do community action research – and to work with local Tribal and political leaders, educators, activists, naturalists, and



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

artists – as they grounded their work in independent ethnographic research. Students followed the research protocol established fall quarter for their independent research projects.

Gary Peterson continued to expand the River of Culture timeline template by exploring regional and national history, laws, policies, biographies, and the impact of colonial legacies on targeted communities in contemporary times. Using a participatory discussion model, students pursued issues of interest and concern to them bringing their research to the forefront of each workshop. Several students opted to job shadow at tribal centers in the area, moving theory to practice in work environments and sharing what they learned by reporting back to the program.

Students also participated in “Cosmological Connections--Creating a Sustainable Earth” that explored intersections between science, story, and sustainability. Building on the work in the fall quarter, students participated in readings, workshops, lectures, and field studies that explored cosmology, indigenous science, astronomy education, writing, literature, communication, and leadership. Lectures and workshops included analysis of texts, studies of archaeoastronomy, observation of a total lunar eclipse, and Stellarium workshops that explored stars, constellations, deep sky objects, celestial motions, and eclipses. Students investigated diverse cosmological traditions that included observational astronomy, historical, philosophical, and cultural traditions that explored human understandings of, and relationships to, the cosmos. They also addressed the importance of developing leadership skills and a sustainable vision for the future. As they deepened their understanding and documented their work, students developed skills of critical reading, writing, observation, and work with virtual planetarium programs such as Stellarium. Assignments included weekly readings, reflection essays, and online discussions, as well as Stellarium workshops. Students also had the opportunity to develop two writing projects through multiple drafts: 1) a personal or expository essay, and 2) writing or communication projects related to their academic research.

As students completed writing assignments and considered the theme of “Cosmological Connections: Creating a Sustainable Earth,” they responded to questions. As we face cosmological questions about the survival of life--in this age of continued colonization, climate change, and ecological crisis--what does hope look like? How can we work together to decolonize and transform destructive social, economic, and political systems? How do stories share valuable teachings and information about living wisely with the earth and each other, and how can we apply their lessons to our lives? How can inquiry into the intersections between indigenous science, story, wisdom--the past, present, and future--deepen our understanding? In what ways can we make a difference? How can we cultivate a sense of wonder, awe, or meaning—and develop our strength, resiliency, and leadership--during times of crisis, challenge, and change? How can we create a vision for, and act in ways that support future generations and life on earth? Why does active hope matter in human, planetary, or cosmological scales?

In the Reclaiming Indigenous Arts workshop, students honed art skills as they worked on coil basketry (raffia and cat-tail, raffia and pine needle), rawhide rattles, wire weaving over precious gems and design wire rings, and made leather pouches and beaters for rawhide drums. Several students opted to bead moccasins and pouches. A group of students elected to research the icons from the people they descend and this was expanded to become their independent project. Students worked in groups to prepare arts activities for the Generations Rising: Tribal Youth/Make Art day. Service learning and working with Tribal artists put collaborative learning into action. Students worked with Yvonne Peterson and Longhouse Staff to prepare an alder dye for a cedar mats workshop for the college Preview Day.

As they did in the fall, students worked on substantial independent academic projects throughout the quarter. They responded to four essential questions to focus their work, and they were responsible for identifying resources, developing the historical background for their project by applying the river of culture/historical timeline, committing to honing three elements of critical thought from Richard Paul's 35



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

elements, and initiating individual and/or group projects. They presented their final projects at the end of the quarter.

Guest speakers included: Whitney Lewis, "Wire Weaving"; Stokley Towles, "Creative Notebook: Strategies for Using the Blank Page"; Roger Fernandes, "The Star Child Myth and Cosmological Stories: What They Mean Today"; Amani Olugbala "Farming While Black"; and Shannon Pangaloss Scott and Francisco Velez, astronomy teaching assistants. Field trips included: a Total Lunar Eclipse Observation (Jan. 20th, 2019), and the Squaxin Island Museum.

We continued the texts from fall quarter adding a number of essays and readings related to program workshops and themes, along with readings from texts related to cosmology, archaeoastronomy, indigenous star-lore, and astronomy education.

Spring Quarter: Wisdom and the Future--Gathering Camas and Braiding Sweetgrass

As we moved forward to create a sustainable earth, we asked: What's going on today? What's at stake for future generations and the earth locally and globally? What are our questions and solutions? How can we take a stand? What are the issues around gathering and access to traditional resources? Students cultivated leadership and community connections as they continued to deepen their understanding of what it means when the elders say, "The earth is our first teacher." As we looked at the impact of global warming and colonial practices on Native American communities and traditional ecosystems, students developed a vision and plan for a sustainable future through community connections that included natural history, writing, and cultivating connections to environmental activists, policy makers, writers, Indigenous leaders, tribal communities, and keepers of traditional practices related to arts, healing, native plants, and resources. Students participated in community service and focused on writing or communication projects based on their vision and action for a sustainable future. They had the opportunity to attend the Hazel Pete Institute of Chehalis Basketry "weavers teaching weavers" gathering and other events. Field trips included La Push, the Mima Mounds, Glacial Heritage Reserve camas prairies, Farmworker Justice Day; and other events.

Gary Peterson highlighted the River of Culture timeline to include a summary of the Meriam Report (1928, a survey of conditions on Indian Reservations in twenty-six states) and how to use Maslow's hierarchy of needs to analyze the impact of colonization upon Indian child welfare. He selected several Tribes across the United States to use as case studies (Iroquois Confederacy, Duwamish, Puyallup, Cherokee). Vocabulary over the quarter included: TEK (Traditional Ecological Knowledge), subsistence living, reciprocity, cross-cultural communication, ancestors as "providers of purpose", checkerboard reservations, trust responsibility, cognitive dissonance, trauma. Organizations studied included the National Indian Child Welfare Association, Children's Justice Act Task Force, and Child Welfare League of America. Finally, he re-visited the Terry Cross "Relational Worldview Model" of cyclical vs. linear thinking. Students recorded a selection of their writing over the year dramatizing the impact upon their thinking about laws, policy, and lived experience. Several students job shadowed at DSHS, for Tribes in numerous child welfare programs, reporting out their experience as part of their independent academic work.

Students also participated in writing and field studies around the themes of "Wisdom and the Future: Gathering Camas and Braiding Sweetgrass," and "Community Connections: Vision and Action For Creating A Sustainable Future." These workshops explored intersections between science, story, and sustainability, and built on the work in the fall and winter around natural history and cosmology, as students deepened their understanding of indigenous science, wisdom and the future. Drawing upon studies of language, land, and leadership, students built a vision and action for creating a sustainable future. They participated in natural history labs, workshops, and field-trips, focusing on the flora and fauna of Puget Sound Prairie ecosystems, cultural ecology, and ethnobotany. Workshops included



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

creative writing, grant writing, ecocriticism, literature, natural history, communication, leadership, indigenous language, sustainability, and other topics.

As part of their work in "Wisdom and the Future," and "Community Connections," they participated in intensive workshops and assignments that supported their creative, academic, and professional and persuasive writing and communication skills. These included a series of creative writing workshops and prompts as they worked to develop poetry, short stories, and natural history essays. At the end of the quarter, students' writing and artwork were featured in a program anthology titled, "Voices of Nature: An Anthology of Poems, Short Stories, and Essays." They also participated in persuasive and grant writing/fundraising workshops, and projects related to indigenous arts, community service, environmental education, and cultural ecology. Finally, they developed research, writing, and presentations related to their academic projects. This was a chance to enhance their skills and to develop a foundation for using creative, persuasive, and professional writing to create a vision and cultivate action in the world.

In the Reclaiming Indigenous Arts workshop students wove with red cedar and sweet grass to make mats and baskets, painted their rawhide rattles and drums, attended the Hazel Pete Institute of Chehalis Basketry "Weavers Teaching Weavers" workshop, and prepared arts activities for a field trip to La Push to work with Quileute elders and attend a coastal jam. Students helped Nisqually, Skokomish, Puyallup, and Chehalis with a fundraiser at Millersylvania State Park by cooking; teaching how to paint paddles, and with canoe rides. Students engaged in service learning by helping We He Lut Indian School get acquainted with the campus and then assisting Anthony Fernandes in the recording studio to record their hip hop poetry. Graduating seniors wove cedar mortarboards and beaded a wool honor shawl for the graduation ceremony. Several students worked with Native Creative projects to complete regalia for the Skokomish River Road Canoe Family for the 2019 Paddle to Lummi. One student was selected to assist master carver Greg Colfax, Lummi, with refurbishing the Welcome Woman Pole.

As they did in the fall and winter, students worked on substantial independent academic projects. Each quarter, students had the option of developing writing and communication projects related to their academic projects, and to develop their creative, academic, and professional and persuasive writing and communication skills. Over the year, these included: research projects, papers, and presentations; oral history projects and interviews; feature articles and creative non-fiction essays; blogs; PowerPoint and public presentations; podcasts; photo-documentaries; grants, applications, professional, and persuasive writing; educational curricula related to indigenous science, natural history, environmental, art, and cultural education; writing and illustrating children's books; community service documentaries; and other projects related to students' interests. As students worked on their projects, they asked: what are we going to learn; how are we going to learn it; how will we know we learned it; and what difference did it make? They presented their final projects at the end of the quarter.

Speakers included: Gary Paul Nabhan, "Food from the Radical Center: Healing our Land and Communities;" Dr. Don Chalmers, "Introduction to Grant Writing;" Sarah Hammon, "South Sound Prairie Ecology: Cultural Ecosystems and Management;" Donna Choke, "Weaving Cedar Head Bands;" Elaine McCloud, "Weaving Cedar Hearts;" Anthony Fernandes, "Hip Hop as Storytelling."

Films included: *Awake: A Dream from Standing Rock*, by Josh Fox; *Treaty Talks: A Journey up the Columbia River for People and Salmon*, by Xander Demetrios and Adam Wicks-Arshack; *The Man Who Planted Trees*, by Frédéric Back; *How Trees Talk to Each Other*, by Suzanne Simard; *The Wisdom to Survive*, by John Ankele & Anne Macksoud; *What Does the Earth Ask of Us?: Questions for a Resilient Future*, by Robin Wall Kimmerer; *Describing the Ethnosphere*, by Wade Davis; *Princess Angeline*, by Sandra Osawa; and *Teachings of the Tree People: The Work of Bruce Miller*, by Katie Jennings.

Texts included: Texts from the fall and winter quarters and Robin Wall-Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. We also read a number of



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

essays and readings related to program workshops and themes, including poetry, short stories, natural history literature; ethnopoetics, ecocriticism; Puget Sound prairie natural history and cultural ecology, grants related to native arts and cultural ecology, and other texts.

EVALUATION:

Written by: Gary Peterson, MSW and Rebecca Chamberlain, MA

Bunni Peterson-Haitwas was in the program fall, winter and spring quarters 2018-2019. A pleasure to have in class, she took her learning seriously and thrived in the student centered, independent study environment the class provided. She was capable of taking charge of her learning and was a reliable, effective, independent learner. Her learning this year was multi-faceted. She learned about the benefits and difficulties of independent study while valuing the freedom to choose what she wanted to learn. Carefully considering what she wanted to learn and how she could do it, she designed a course of study that she valued, held her interest, and enabled her to pursue a different path when presented with new options. Her creative spark was evident as she carried out a rigorous, demanding learning plan for the year. A tireless worker, she demanded more from herself than any faculty would have required.

She learned about cross cultural communication, culture, cultural differences, and the role culture plays in issues of identity. She learned about the language of oppression and how past events still reverberate in tribal and other communities today. Her learning was grounded in understanding the significant impact of Native American history on their culture and lived experience. She clearly understood that what she learned impacted other oppressed or indigenous groups and enabled her to apply her learning to analogous situations. She learned about the effects of colonization on Indigenous Communities and the work that needs to be done in those communities to preserve Indigenous culture.

Her skill at working on her own, outside the classroom, was impressive as she located and utilized resources to help her achieve her goals. Focusing on issues of language preservation, she located and collected tapes on Twana (Skokomish) language and songs recorded by a linguist. Recordings included Twana ancestors, made early in the 20th century to preserve Twana language and songs. Bunni sang one of the songs she learned in class as a part of her end of quarter presentation.

Bunni learned about the five steps necessary for colonization to succeed: taking the land; taking the resources; taking the legitimacy of thought; taking governance; and taking the children. She learned about tribes struggling to survive within the framework of colonization and the difficulties resulting from the 3rd step of colonization, taking away the legitimacy of thought, identity. She learned about the colonized mind and the effects of colonization on other groups as well. She learned about culture as a basis for balancing cultural survival while creating and maintaining healthy communities and economies.

Utilizing the "River of Culture" model, Bunni learned about Indian history in Western Washington, Treaties, problems created by White settlement in the area, beginning in 1828, and how Tribes struggled to cope with rapid, lasting change. She learned about the European origins of the Doctrine of Discovery, how it related to US exploration, settlement, Lewis and Clark's expedition, and federal policy relating to Native Americans that evolved and is still in use today.

Learning the significance of the role culture plays in cross cultural communication, Bunni explored her own cultural norms and values through poetry and writing. Seeking clarity on what she would bring to cultural encounters, she wrote and recorded three culture based poems and an essay in Evergreen's recording studio, before other students in the class. She found that she was comfortable speaking before a camera and other students.



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

Bunni, an accomplished artist, learned about reclaiming traditional skills and knowledge. She practiced weaving basic Cedar bark, Sweet grass, and other traditional materials, learned about storytelling and their cultural value, as well as how art forms are woven into Native American culture and stories. She observed, first-hand, the therapeutic value of the arts as she worked as part of a group, conversed with other group members, received help from others, offered help as she mastered a skill, and felt pride in herself and others at completing a project.

One of her end of the quarter project reports included a presentation on Native weaving traditions that combined the importance of maintaining Salish artistic traditions, and the Salish style shawl and baskets she wove during the quarter. Bunni stated, "I came to see that making art rooted in my own cultural traditions can become an anti-colonial act that keeps culture alive." She created a wolf design that is etched on two of the windows in the newly completed indigenous carving studio.

Spring quarter Bunni took advantage of a unique opportunity to work with a master carver on a quarter-long project. A northwest coast traditional art form, a Cedar Welcome Woman pole, was erected at the entrance to the Evergreen campus when Evergreen first opened 40 years ago. Time and weather damaged the pole, requiring it to be refurbished. Bunni was selected to work with master carver Greg Colfax, one of the two original pole carvers, to refurbish the pole. She learned of the need to take care of the art piece spiritually before removal, supervise removal of the art piece to avoid damage, and set it up to be worked on. She learned to dismantle and repair parts of the Pole for replacement or repair. She learned reattachment techniques for replacement and strengthening of the pole and planning to reduce future weathering and damage to the pole.

Rebecca Chamberlain, MA, said of her work in the program:

Bunni is an exceptional student. She is smart, talented, and self-directed. She writes well and shares important insights and ideas. She demonstrates strong organizational and time management skills, and she comments on the ideas and writing of other students.

In the fall: She completed six reflection essays, sharing thoughtful insights and demonstrating an excellent understanding of a variety of readings. She connected her understanding to program topics, themes and issues, and offered extremely valuable perspectives on important cultural, social, and ecological issues. She articulated an excellent understanding of issues related to theories and practices of indigenous science, education, leadership and communication, and the arts.

She also developed a major writing project, pushing herself intellectually, academically, and creatively through her writing. She works effectively in peer editing groups and with instructor feedback, as she develops multiple drafts, refines her editing skills and abilities, meets deadlines, and develops her writing to new levels. She wrote a personal/expository essay that drew upon techniques of dialogue and descriptive writing. Her language is precise and compelling as she discusses the choices and decisions that brought her to where she is in her life. I said of her work: "This is a powerful and inspiring story of your educational journey, grounded in the knowledge, teachings, and abilities of a generous and talented father. You are so fortunate, and you take after him. It's clear you are on an important life path. You've overcome many obstacles, but you are smart, strong, resilient, and resourceful. I love the line: 'I responded with grace rather than anger.' You are indeed on a journey for your children and tribe. This is a worthy piece of writing and could become the foundation for your academic statement.



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

In the winter and spring: Bunni continued to do excellent work in the program. She is single-minded in her efforts and does an excellent job in following through on her goals as a cultural leader, scientist and visual artist, and in developing her writing and academic skills.

In the winter, she completed four excellent synthesis essays that demonstrated her understanding and insights about program readings and themes, emotional connection, ancestors empowerment song, dance, and lessons passed on through stories. She began her research into Lushootseed and Twana language and songs, and spent hours learning recordings and gave a presentation of one of her grandmother's songs at the end of the quarter.

In the spring, she participated in workshops on creative writing, grant writing, leadership, cultural ecology, and the natural history of Puget Sound and prairie habitats. She dedicated herself to developing a powerful personal essay, "Learning to Pray," which she revised through multiple drafts and worked with writer Gail Tremblay. Finally, she was selected to refurbish the historic welcome pole at the Evergreen State College.

Throughout the year, Bunni worked with integrity and completed her work with distinction. She is a charismatic leader who is developing strong public speaking and communication skills. She has an excellent understanding of cultural and indigenous arts and sciences. She has a sense of purpose and work that supports cultural, social, educational, and ecological values. Bunni works as a writer, scientist, a visual artist, and cultural leader. I look forward to seeing where she takes her important writing, thinking, and work as she pursues her goals.

Bunni met all of the requirements of the program. She finished the quarter in good standing and the following credit equivalencies are recommended:

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 44

- 4- Native American Studies: Encounters, Laws, Policies. Lived Experience
- 4- Art Therapy: NW Coast Art
- 4- Washington State History: 1828-2019
- 4- Critical Thinking: Richard Paul
- 4- Language of Oppression: Paulo Friere
- 14- Restoration: Traditional Carved Cedar Poles
- 5- Indigenous Science, Natural History Education, Comparative Cosmology, and Cultural Ecology
- 5- Writing, Communication, Leadership, and Narrative Studies



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

June 2018 - September 2018: Tears of Duk'Wibahl: Exploration of Customary and Contemporary Indigenous Arts - Puget Sound Basketry

4 Credits

DESCRIPTION:

Faculty: Yvonne Peterson, MA

Students in the *Tears of Duk'Wibahl: Exploration of Customary and Contemporary Indigenous – Puget Sound Basketry* program committed to meeting with another strand of the same theme (Linoleum Block Printmaking) for an intensive workshop on writing an artist statement and artist biography, overview of artist promotional materials, points about how to photograph work, and tips for writing successful grants and award applications. Students also benefited from a discussion about how to market, maintain a professional art portfolio, and an overview of careers related to Indigenous art.

Students in the Puget Sound Basketry strand attended the Protecting Mother Earth Conference at Frank's Landing, Nisqually Reservation, learned how, and demonstrated the weaving of cattail mats. Topics covered during the 40 hours of weaving included how to gather, process, research, and become proficient at the mat weaving techniques for Puget Sound Tribes. Other topics included: getting to know the ecological setting of weaving materials, developing insight when using anthropology and archaeology research, developing critical thinking skills in the examination of laws and policies and the lived experiences of Indigenous people and reclaiming of Indigenous art traditions, and to develop capabilities in writing as well as an oral presentation of ideas and learning of weaving techniques of Puget Salish Tribes. Each participant extended their weaving beyond workshop time at Frank's Landing.

Textbooks included: *Twana Twined Basketry*, D.L. Nordquist and G.E. Nordquist; *Re-Awakening Ancient Salish Sea Basketry: Fifty Years of Basketry Studies in Culture and Science*, Ed Carriere and Dale Croes; and *Cedar: Tree of Life to the Northwest Coast Indians*, Hilary Stewart.

EVALUATION:

Written by: Yvonne Peterson, MA

Bunni Peterson-Haitwas completed numerous cattail mats and experimented with weaving using red cedar and sweet grass. Her final project was a project titled "Kimberly's Tool Box," a series of "mats" over a pine 5" X 5" X 5" box – a basket made popular by a Skokomish master weaver. Bunni extended her work by visiting and weaving with a master weaver on the Squaxin Island Reservation. She inquired about materials and gathering/processing, designs, and techniques.

Her final presentation was a selection of baskets she completed, discussion about the transformations within her life and reconnecting to her Skokomish families' work as basket and textile weavers. She presented her artist bio and an engaging artist statement. Her written work included her artist bio, artist statement, summary of reflections being at the Protecting Mother Earth Conference – and reflections about her family as basket and textile weavers.

Bunni Peterson-Haitwas can be described as a strong scholar and public speaker. She exits the program in good standing and receives 4 credits.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Puget Sound Basketry



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

Student ID

June 2018 - September 2018: Tears of Duk'Wibahl: Exploration of Customary and Contemporary Indigenous Arts - Linoleum Block Printmaking

4 Credits

DESCRIPTION:

Faculty: Laura Grabhorn

The linoleum relief print-making class is one strand of the program, Tears of Duk'Wibahl: Exploration of Customary and Contemporary Indigenous Arts

This 3-day intensive course featured Native contemporary print artist, Linley B. Logan, who shared the role printmaking has had in contemporary Native art. Students learned about the work of key Native artists who work in the form of relief printmaking.

For the studio portion of the course, students were expected to produce print edition-multiple prints of one print- using a single ink color. They had the choice to produce a print in one of two size, 6 inches x 9 inches or 9 inches x 12 inches. Specific studio techniques discussed included achieving contrast, varying patterns and movement through carving on a linoleum plate.

Students learned techniques for manipulating ink on the plate surface to add multiple tones of color on a single print with the same color of ink. As time allowed, Linley instructed students on how the process translates to two color prints and how to use embossing technique for enhancing prints.

Finally, students learned how to organize their inking area to produce clean prints, economize on ink usage and achieve even coverage on the plate for printing.

Students were encouraged to explore how culture influences their own art and aesthetic.

EVALUATION:

Written by: Laura Grabhorn

In class, students were expected to produce a print edition of single color prints using the linoleum relief print technique. In that process, students learned how to achieve contrast, emphasize pattern and movement through carving techniques. Students also learned how to manipulate application and subtraction of ink on the plate surface to achieve differences in color tone to enhance the print image as desired by the artist.

Additionally, students learned techniques on organizing inking area, pull prints without a press, and how to organize and price prints for sale.

Finally, students discussed the way culture influences their own art.

Bunni ambitiously invested considerable more time to complete two linoleum plates, one at approximately 24" in height and one of the smaller plates assigned to the class. Students were expected to complete either a 6 x 9 plate or 9 x 12 single plate. Bunni used the smaller plate to become familiar with the linoleum and test out her larger composition. Carving the larger 24" plate and producing a print presents technical and time challenges as well as inking challenges. It also requires a careful thinking about how the prints would look on paper. She accomplished her goals beautifully with the much larger 24" long plate. Her piece includes a lovely background texture technique that highlights her central design. Her final prints reflect a cohesive and wonderful art piece.

Bunni also experimented with embossing of her print image (which was also not part of the course requirements). She is very excited and inspired with her printmaking experience outcome. As a carver,



Peterson-Haitwas, Bunni Louise

A00410997

Last, First Middle

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Bunni is clearly already aware of the effect of positive and negative space. She applied the skills from 3-D sculpture very well to the 2-D format of the class assignment.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Visual Arts



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September 2017 - March 2018: Integrated Natural Science

24 Credits

DESCRIPTION:

Faculty: Abir Biswas, Ph.D.; Robin Forbes-Lorman, Ph.D.; Mike Paros, D.V.M.; and Paula Schofield, Ph.D.

Integrated Natural Science is a full year interdisciplinary science program that includes general biology, general chemistry, historical geology, and soil science. The following description is for fall and winter quarters, and although each subject is listed separately, the material was delivered in an integrated manner, approaching many concepts from biological, historical, and chemical perspectives. Each week, students spent 13 hours in lecture and small group problem solving sessions, and 6 hours in laboratory. Students were assessed through completion of homework assignments, quality of laboratory notebooks, and performance on several quizzes and examinations.

General Biology: Evolution and Genetics focused on understanding life by analyzing patterns of natural selection and inheritance. Both microevolutionary and macroevolutionary processes were covered by studying how allele frequencies can change in populations. Concepts in Mendelian genetics and the chromosomal basis of heredity were explored, using a problem-based approach. *Biological Science*, 6th Ed., by Freeman et al. was used.

General Biology with Laboratory: Cell and Molecular: In the fall, students learned about the characteristics of living organisms and the changes that occurred in the cell across evolutionary time, including the plasma membrane, bacteria and archaea structure and function, eukaryote structure and function, and multicellularity. Labs included aseptic technique, bacterial growth and quantification, bacterial identification, microscopy, and subcellular fractionation. In winter quarter, students learned core concepts in cellular biology, molecular biology, and biochemistry. Specific topics included nucleic acid structure and function, protein structure and function, gene expression and regulation, cell membrane transport and signaling, cell division and the molecular basis of cancer, cell respiration and metabolism, and photosynthesis. Labs focused on molecular biology techniques, including PCR, gel electrophoresis, cloning, and signal transduction in yeast. *Biological Science*, 6th Ed., by Freeman et al. was used, along with various website readings.

General Chemistry I and II with Laboratory: The textbook was *Chemistry: The Central Science*, 13th Ed., by Brown, Le May and Bursten. Topics covered included measurement, nomenclature of inorganic compounds, stoichiometry, aqueous reactions, ionic equations, periodic properties of the elements, electron configuration, Lewis structures, chemical bonding, molecular shape, and intermolecular forces. More detailed topics covered included thermochemistry, chemical kinetics, and chemical equilibria. Aspects of introductory chemistry as they relate to biological systems were emphasized, such as biological redox reactions, enzyme kinetics, and the thermodynamics of biochemical reactions. In lab, students were introduced to the basic techniques of lab and field science. Laboratory exercises and techniques included UV and visible spectroscopy to determine the concentration of unknowns via standard curve methods; titrations, including an EPA method to determine the hardness of water, and a back titration; gas chromatography and thin-layer chromatography; natural product isolation via steam distillation; determination of a partition coefficient; acid-base extractions; the determination of the activation of an enzymatic reaction. Field measurements including dissolved oxygen, pH, temperature, flow rate, and conductivity were carried out at various sites along a local creek that ran into Puget Sound.

Historical Geology: The textbook *Earth System History*, 4th Ed., by Stanley and Luczaj was used to cover topics related to the evolution of life and the evolution of geochemical cycles through geologic time.



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Students started with the Big Bang and Hadean Eon and progressed through time into the Pleistocene Epoch, with coursework supplemented by one fossil-based laboratory activity as well as abstracts and figures from primary literature. Some students elected not to take this fall quarter-only component of the program.

Fundamentals of Soil Science: The textbook *Elements of the Nature and Properties of Soils*, 3rd Ed., by Brady and Weil was used to cover topics related to soil development and classification, the soil food web, and carbon, nitrogen, and phosphorus cycling in soils. Readings were supplemented with abstracts and figures from primary literature. Students characterized and collected soils from a local forest, and laboratory activities were focused on quantifying % water, % organic matter, and grain size distribution of these soils. Some students elected not to take this winter quarter-only component of the program.

Science Communication: Students completed a weekly synthesis assignment, in which they responded to weekly learning outcomes related to the material, made connections within the different content areas of the program, and reflected on their learning. For every assignment, students also completed anonymous peer reviews of two other students' syntheses.

EVALUATION:

Written by: Abir Biswas, Ph.D.; Robin Forbes-Lorman, Ph.D.; Mike Paros, D.V.M.; and Paula Schofield, Ph.D.

In the general chemistry component of the program, Bunni attended all class activities and completed all homework assignments. Overall, she demonstrated a solid understanding of the fundamentals of general chemistry, such as chemical equations, Lewis structures, chemical bonding, and stoichiometry. In addition, she showed a fairly good grasp of more complex and quantitative topics such as chemical kinetics and equilibria. Bunni worked well both individually and in small groups to apply her knowledge to solve problems. In lab, Bunni carried out her experiments in a safe and professional manner and learned the basic laboratory bench skills and techniques in general chemistry. Bunni's chemistry lab notebook was mostly very good. It was quite detailed and organized, containing methods, data presentation and analysis.

In the fall cell biology component of the program, Bunni demonstrated an adequate understanding of the material. In addition, Bunni took advantage of the opportunity to engage in the material through assignments, completing seven of the nine assignments. Bunni did adequate work in lab: Bunni came prepared with four of the five pre-labs completed. Bunni's lab notebook and lab analyses were adequate. In winter quarter, Bunni demonstrated an overall adequate understanding of cell biology based on weekly quiz scores. Bunni completed all of the homework reading assignments.

Bunni demonstrated a rudimentary understanding of molecular biology. In addition, Bunni took advantage of the opportunity to engage in the material through assignments, completing eight of the nine assignments. Bunni did adequate work in molecular biology lab. She came minimally prepared for lab, earning an average of 52% on pre-lab quizzes. Bunni completed three of the three lab analyses and these were rudimentary. Her lab notebook was very good.

In the science communication component of the program, Bunni completed five of the six weekly synthesis assignments, earning 67% of the possible points, and 10 of the 12 peer reviews.

Based on weekly exams, Bunni showed rudimentary comprehension of the major biology concepts covered in the Evolution and Genetics portion of the program. Bunni completed some of the assigned



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Last, First Middle

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reading and study questions throughout the quarter demonstrating basic preparation prior to lectures and workshops.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 24

- 10 - General Chemistry I, II with Laboratory
- 4 - General Biology: Evolution and Genetics
- 9 - General Biology with Laboratory: Cell and Molecular
- 1 - Science Communication



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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.