



Turk, Charity A

A00429275

Last, First Middle

Student ID

**TRANSFER CREDIT:**

Start	End	Credits	Title
09/2019	12/2020	35	South Puget Sound Community College

**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
09/2021	03/2022	32	<b>American Frontiers: Homelands, and Borderlands</b> 4 - Native American and Indigenous Studies: Indigenous History and Policy 4 - American Studies: Race, Ethnicity, and Class in the West 6 - Human Geography: Cultural and Political Boundaries 4 - Immigration Studies: Labor and Cultural Hybridity 4 - Cultural Studies: Indigenous and Immigrant Placemaking 4 - ArcGIS Training: StoryMaps 6 - Olympia Digital Walking Tours Project: Tidelands Oyster and Industrial History
03/2022	06/2022	16	<b>Tradition and Innovation: Northwest Coast Indigenous Digital Design and Printmaking</b> 2 - Native Studies: Pacific Northwest Native History and Culture 4 - Art History: Pacific Northwest Indigenous Design 2 - Digital Design: Adobe Illustrator 8 - Printmaking: Serigraphy
06/2022	09/2022	4	<b>Capturing Gems: Metalsmithing Techniques for Setting Stones</b> 4 - Visual Arts and Metalsmithing
06/2022	09/2022	4	<b>Fiber Arts: Transforming with Spinning</b> 4 - Visual Arts
09/2022	12/2022	12	<b>Native Pathways Program: Legacies of Resistance: Indigenous Environmental Advocacy</b> 4 - Native American and Indigenous Studies 4 - Environmental Humanities 4 - Research and Writing
09/2022	12/2022	4	<b>Native American Film: Representation</b> 2 - Indigenous Literature and Storytelling 2 - Native American and Indigenous Studies
09/2022	12/2022	2	<b>Cultural Arts and Identity</b> 2 - Cultural Arts and Identity
01/2023	03/2023	12	<b>Native Pathways Program: Indigenous Knowledge Keepers, Educators, and Scholars</b> 2 - Native American and Indigenous Studies 2 - Education 2 - Philosophy 2 - Research and Writing 4 - Cultural Studies
01/2023	03/2023	4	<b>Travel, Health, Food, Business, Culture</b> 4 - International Studies



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**EVERGREEN UNDERGRADUATE CREDIT:**

Start	End	Credits	Title
04/2023	06/2023	16	<b>Native Pathways Program: Indigenous Landscapes (Olympia)</b> <i>8 - Native American and Indigenous Studies</i> <i>4 - Literature, Visual Arts, and Media: Native American</i> <i>4 - Community Studies</i>

**Cumulative**

141 Total Undergraduate Credits Earned



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**April 2023 - June 2023: Native Pathways Program: Indigenous Landscapes (Olympia)**  
16 Credits

**DESCRIPTION:**

Faculty: Kyle Pittman, MPA and Dawn Barron, MFA

In *Native Pathways Program: Indigenous Landscapes, (Olympia), Native Communities and Representation in Urban Centers*, students examined and articulated fundamental aspects of belonging and the formation of communities against the backdrop of urbanism. By reviewing the historical development of urban centers and how Native communities came to be in their midst, students observed how changing physical landscapes impacted the development and integrity of Native communities both past and present. Students studied how the rhetoric of “civilization” and acts of land dispossession furthered colonial agendas to the detriment of Native communities, resulting in forced relocations from reservations and the attempted assimilation of Indigenous persons into modernity marked by urban scenery. In turn, students actualized the agency of these communities by analyzing their contributions to the metropolises of North America, highlighting both Indigenous manifestations of urbanism and the representations of Native persons and communities thriving amid the urban sprawl of colonial forces.

For many Indigenous Peoples, the concept of “community” sits at the core of what it means to be Indigenous. Students investigated elements of community to determine how changing landscapes altered our understanding of being “place-based” and what exactly defines a community. Students explored urban development from both an Indigenous and Western perspective to see distinct characteristics and how these were reflections of cultural values. And students saw how Native communities enacted survivance in the face of colonial violence to carve out urban spaces for both preservation and reclamation. This included looking at the presence of Native persons and cultures at the hearts of empires, observing the role of Native communities in activist movements, and capturing the impact of Tribal Nations and organizations on urban centers today.

**EVALUATION:**

Written by: Kyle Pittman, MPA

In the Native Pathways Program – Olympia site spring program *Native Communities and Representation in Urban Centers*, Charity Turk examined historical and contemporary Native communities exploring elements of continuity and change over time and how Indigenous Peoples have maintained connections and navigated disruptions associated with land dispossession and relocation. Throughout the quarter, Charity also used the concept of a “hub” to investigate how Native residents created belonging and vibrant social networks in North American cities. As part of the program’s hybrid format, students participated in bi-weekly video conferences that included lectures, discussions, media presentations, and student-led seminars. Charity contributed to discussions and led several seminars. Charity also attended two weekend gatherings at the Evergreen State College Longhouse with all NPP cohorts to collaborate in coursework, listen to speakers, and participate in discussions related to our quarterly theme.

Throughout the term, students constructed sketchbooks that contained writings and diagrams pertaining to program content, class notes, glossary terms, and weekly writing prompts. Charity submitted a submitted a creative and engaging portfolio that contained some of the required components. Students also engaged in a weekly asynchronous discussion thread called “Natives Doing Cool and Unique Things” where fellow students brought in outside, yet related, readings with an initial writing prompt. Charity contributed to and participated in some of these discussions.

Students completed two major assignments throughout the quarter. First, they had the option to either submit a speculative fiction story that related to our course theme of “Native Communities and Representation in Urban Centers” or a research-based paper examining a specific Indigenous urban hub,



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exploring the extensive intersections that connect the network. Using placed-based knowledge and local histories, Charity created a speculative story about the presence and importance of the Olympia oyster in the southern Puget Sound region and used this to draft the beginning of a children's book focused on incorporating Indigenous knowledge.

Charity completed additional work involving the creation of beadwork project. In doing so, Charity developed skills in a traditional art form used by Native Americans and practiced several new stitches, such as the peyote stitch and loom beading. Charity created a total of seven beadwork projects that were well executed and demonstrated patient and careful attention to detail.

Finally, students constructed a visual images project where they used pictures, art, or videos to tell a story and present it to the class. Charity created a project that reviewed a recent trip Vietnam and India as part of another program, tying in themes and concepts regarding Indigeneity, community, and identity and how these things manifest in different cultures around the world.

Overall, Charity has successfully completed all program requirements.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16**

- 8 - Native American and Indigenous Studies
- 4 - Literature, Visual Arts, and Media: Native American
- 4 - Community Studies



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**January 2023 - March 2023: Travel, Health, Food, Business, Culture**

4 Credits

**DESCRIPTION:**

Faculty: Hirsh Diamant, Ph.D.

This course allowed students to study abroad for 3 weeks at the end of winter quarter at destinations in Vietnam and India. Students were immersed in the cultures of the places visited and were able to pursue project work in topics of their own choosing in connection to those cultures. Students who were not able to travel met on zoom with the traveling group. The non-traveling students also conducted research and local travel related to areas of their interest. Course requirements included readings, seminars, reflective writing, and a commitment to be timely and cooperative when traveling with a group. Learning objectives included cultural research and understanding of the importance of cross cultural communication and connections.

Students read about the history of Vietnam and India, with special focus on colonial occupation and current history of relations with the US.

**EVALUATION:**

Written by: Hirsh Diamant, Ph.D.

Charity is an excellent student. Charity volunteered to be a Teaching Assistant (TA) for the class and contributed greatly to the overall success of our study abroad. While traveling abroad, Charity demonstrated discipline, resilience, and good cooperation both with the members of our group and with students we met in the universities abroad. In preparing for study abroad, Charity researched and wrote informative papers about the culture and history of India and Vietnam. Charity participated well in the seminars and was able to respect and benefit from the opinions and learning of other students in our group.

I hope Charity will continue learning in areas of international and cultural studies.

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

4 - International Studies



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**January 2023 - March 2023: Native Pathways Program: Indigenous Knowledge Keepers, Educators, and Scholars**

12 Credits

**DESCRIPTION:**

Faculty: Kyle Pittman, MPA; Dawn Barron, MFA

In this program, students traced the history of cultural education, US government Indian education and schooling, and the ascent of Indigenous Studies. Students looked at cultural knowledge keepers before and outside of the concept of Western schooling and examined early knowledge workers who sought to influence formal education such as Sarah Winnemucca and Zitkala Sa. This program explored historical and contemporary attempts to impose assimilation practices on Native populations in the context of federal policy and education reorganization, including boarding schools, progressive reforms, and self-determination.

By engaging with theoretical frameworks in Native Studies, students imagined the next phase of meaningful education reform in Indian Country from an Indigenous/ist perspective. Students considered the following questions: Can the history of imposed schooling ever be undone? How can modern scholars alter and influence the trajectories of Tribal life? How can we understand relational accountability when discussing traditional cultures and the academic study of the humanities? When and how does scholarship serve larger movements? The class considered authors such as Sandy Grande, Vine Deloria, Jr., Audra Simpson, and Daniel Wildcat as we explored the answers to these questions and built on foundations of Native and Critical Indigenous studies. By considering the history and consequences of education, students thought through the theory and practice of schooling (and education more broadly) with an eye towards liberation and sovereignty as epitomized by "survivance" and resistance within the academy.

Students also attended two weekend intensive class sessions during the quarter at the "House of Welcome" Longhouse where they practiced conflict resolution skill building, practiced leadership through NPP Student Governance meetings, attended various academic workshops, and demonstrated their learning with game style quizzes. Students completed reflection papers detailing their insights, perspectives, and experiences.

**EVALUATION:**

Written by: Kyle Pittman, MPA

Charity Turk successfully fulfilled the learning outcomes for this program and was an exceptionally strong student, having been present and attentive for most class meetings. Charity participated with the learning community by engaging thoughtfully during classroom discussions, making excellent inquiries and observations during instructional periods, and working collaboratively with other students during class activities. Throughout the quarter, Charity completed nearly half of the discussion posts, thus moderately expanding on the program's theme of education by providing supplementary material.

Charity attended most of the two scheduled weekend intensive class sessions during the quarter. During the first session, Charity completed a conflict resolution workshop, participated with others at research and cultural activity stations, and collaborated with classmates on group projects. During the second session, Charity demonstrated her knowledge by playing game-style quizzes concerning different topics related to Native American studies and education, completed a case study workshop on the Washington State "Since Time Immemorial" curriculum concerning Native American history as taught in the K-12 public school system, and further collaborated with classmates on assignments.



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During this quarter, Charity also traveled abroad to India and Vietnam as part of another academic program. However, Charity opted to complete additional coursework to supplement her learning in the Native Pathways Program by keeping a record of her travels and writing a final 13-page reflection detailing the experiences she had on the trip. To tie it to the theme of the quarter, Charity made comparisons between the cultures of these countries and her own cultural background of being a Cherokee Nation citizen, identifying overlaps in concepts and customs and then exploring how these pertain to the ways that Indigenous cultures may be instructed with their own methods of education.

Overall, Charity performed well during this program. Charity is encouraged to be more engaged with the learning community during class activities and to continue working with the faculty to devise plans to meet learning outcomes when accommodating additional academic responsibilities. Furthermore, Charity is encouraged to fully complete all assignments and to do so in a timely fashion.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12**

- 2 - Native American and Indigenous Studies
- 2 - Education
- 2 - Philosophy
- 2 - Research and Writing
- 4 - Cultural Studies



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**September 2022 - December 2022: Cultural Arts and Identity**

2 Credits

**DESCRIPTION:**

Faculty: Gary Bigbear

Through lecture, presentations, discussions, and personal reflections, students will explore personal identity through art making. Using the sketchbook as the primary tool for exploring art-making skills and writing about the ideas and questions that arise through artistic dialogue, students will create a sketchbook with specific pages designated for sharing, while other pages will be dedicated to the more private art making process and idea creation. Additionally, students will build, paint, and present drums for their final project presentation.

**EVALUATION:**

Written by: Gary Bigbear

Charity Turk actively explored identity through sketchbook explorations and expressions. As an emerging artist, Charity explored personal tribal imagery, used symbolic colors, and wrote expressive poetry. Charity engaged deeply in the course, and constructed and completed a final drum with a design.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2**

2- Cultural Arts and Identity



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**September 2022 - December 2022: Native American Film: Representation**

4 Credits

**DESCRIPTION:**

Faculty: Carmen Hoover, MFA

*Native American Film: Representation* traced the history and development of Native Americans' representation in film from the beginning of moving images to the 21st century as we explored representation over time and across cinematic genre. We explored academic analysis, investigated behind the scenes, and watched movies. We wrote illuminations and conducted mini-seminars as we moved through issues related to history, representation, production, storytelling, and impact of the film arts as created by and reflective of Indigenous Peoples. This course was the first of three in sequence: Representation, Renaissance, and Global Kinship.

**EVALUATION:**

Written by: Carmen Hoover, MFA

Charity Turk was successful in meeting the outcomes with intention and insight as we looked at the role of Native Americans in relation to the film arts, including lenses such as paradox, visual Sovereignty, translations, and transitions. As part of the work of honoring the contributions of Native and non-Native creatives in the historical film representations of Native North American cultures, Charity contributed insightful analysis to film screen discussions and written work and practiced with the vocabulary of cinematic language. The effect of this was clarity in both the development and expression of ideas throughout the quarter. The tools of critical thinking were also applied and led to a strong understanding of the paradoxical ways in which the film arts were and were not reflective of the Indigenous cultures being represented. Charity exhibited a high level of contribution to the course discussions.

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

2- Indigenous Literature and Storytelling

2- Native American and Indigenous Studies



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**September 2022 - December 2022: Native Pathways Program: Legacies of Resistance: Indigenous Environmental Advocacy**

12 Credits

**DESCRIPTION:**

Faculty: Hailey Salazar, MA, Kyle Pittman, MPA

In the Native Pathways Program's fall quarter "Legacies of Resistance: Indigenous Environmental Advocacy and Climate Action," students explored historical and contemporary ways that Native North Americans cultivate and maintain relationships with their surroundings. This program examined diverse pre-contact landscapes and lifeways across the continent. Students studied how Indigenous/Tribal communities navigated the disruptions and attempted detachments associated with Euro-American colonization. We investigated the many methods Indigenous Peoples across North America have used including diplomacy, military force, policy works, and numerous forms of protest to protect and retain sovereignty over important lands and spaces. This history illustrated the contexts of continuity and change necessary to understand recent efforts in fighting for environmental justice, promoting the implementation of traditional ecological knowledge, and initiating proactive measures to combat global climate change.

This program engaged with a broad geographic scope spanning North America to highlight and draw connections between how Indigenous Peoples have interacted with their distinct environments prior to colonization. Students critically analyzed and unpacked narratives of Euro-American "discovery" of "empty lands" that opened new "frontiers" of settlement, which have been used to justify the dispossession of ancestral lands for agricultural production, extractive industries, and transportation infrastructure. Moving beyond these persistent tropes, we focused on the ways Native Nations have sustained relationships and defended essential spaces despite these settler colonial structures. As Potawatomi scientist Robin Wall Kimmerer notes, Indigenous Peoples have long taken "care of the land as if our lives, both material and spiritual, depended on it." In recent decades, protectionary measures have been tightly entwined with issues of tribal sovereignty, civil rights, and environmental justice. This program explored the intersections between these movements and how they engage within broader national and international discourses.

**EVALUATION:**

Written by: Hailey Salazar, MA

In the Native Pathways Program Olympia site's fall program "Legacies of Resistance: Indigenous Environmental Advocacy," Charity examined how Native Peoples stewarded lands and waters for millennia and more recently navigate the disruptions of Euro-Americans to protect their homelands and essential spaces. As part of the program's hybrid format, students participated in weekly video conferences and in person classes that included lectures, discussions, media presentations, and student-led seminars. Charity regularly contributed to discussions and led one seminar with their seminar group. Charity also attended three weekend gatherings at the Evergreen State College Longhouse with all NPP cohorts to collaborate in coursework, listen to speakers, and participate in workshops and discussions related to our quarterly theme.

Students completed several written assignments throughout the quarter that pertained to program content. Charity satisfactorily completed all assigned "reading reflections" that summarized and analyzed the weekly reading assignments. Students also engaged in weekly asynchronous discussion threads called "Synthesis Discussion" and "Discussion Prompt," where fellow students brought in outside related readings with an initial writing prompt. Charity regularly participated in these discussions, often offering engagement with colleagues.



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The main writing assignment of the quarter was a ten to twelve-page research paper. Throughout the quarter, students submitted several written components of their work, including a research proposal, a source review, an organizational outline, and preliminary draft and final drafts. Charity successfully completed these assignments and constructed an emergent final draft. The seven-page paper titled "Poultry Houses and their Environmental Effects of Cherokee Nation" examined the impact of industrial chicken houses in Oklahoma using Google Earth and podcast interviews with local residents as research tools. Charity concluded that the growing agricultural industry has negatively impacted the environment due to air pollution from poultry farming.

Students completed two additional assignments at the end of the quarter. First, they constructed a visual essay project where they used pictures, art, or videos to tell a story relating to the topic "Legacies of Resistance: Indigenous Environmental Advocacy" and presented it to the class. Charity created an informative visual essay titled "Orcas Endangered." The visual essay presented included information about why orcas are endangered, the significance of salmon depletion, and the impact of boating accidents and water pollution on orcas. The essay ended with a beautiful art piece Charity created honoring the baby orca known as Sonic that died of starvation in 2017 due to the lack of salmon to fuel his diet. The piece depicted the playful nature of a baby orca with his parents.

For the final component of the course, Charity compiled all coursework from the quarter into a physical portfolio. Charity has sufficiently completed all program requirements and will receive full credit for the quarter.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12**

- 4 - Native American and Indigenous Studies
- 4 - Environmental Humanities
- 4 - Research and Writing



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**June 2022 - September 2022: Fiber Arts: Transforming with Spinning**

4 Credits

**DESCRIPTION:**

Faculty: Susan Pavel, Ph.D.

Spinning fibers into yarn has long been a fascination with people around the world. All human people have some form and way to spin the materials native to their place and region, into workable yarn. These yarns were then either plied or left in singles to be made into clothing, mats, nets, and enclosures, a necessity for the living of life. Coast Salish Wool Weavings, the indigenous regalia of our region, utilized a spindle whorl to create these yarns. In Paimarire, the Fiber Arts Studio, we learned how to draft and spin singles on the spindle whorl. We also plied those singles utilizing the suspended ring method. We were also introduced to and had an opportunity to learn other spinning methods such as: thigh spinning, treadle spinning, and drop spindle spinning.

**EVALUATION:**

Written by: Susan Pavel, Ph.D.

Charity was a student who was interested in learning about the symbolic meaning behind spinning. She accomplished that with the types of questions she posed in the classroom. She grew as a student artist and as a spinner. In order to become a good spinner, one must spin, a lot. Charity demonstrated this commitment to become a better spinner. Both her consistency and tension in spinning demonstrably got better throughout the weeks. Charity successfully completed all the learning objectives in the class.

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

4 - Visual Arts



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**June 2022 - September 2022: Capturing Gems: Metalsmithing Techniques for Setting Stones**

4 Credits

**DESCRIPTION:**

Faculty: Pamela Davis, BA

In this 4-credit course students learned three different styles of stone setting techniques: bezel setting, tube setting, and flush setting. In addition, they learned basic metalsmithing techniques such as forming, sawing, drilling, soldering, and polishing. Students created at least three finished projects or the equivalent of in the form of adornment or small sculpture. They also kept design notes, sketches, and time worksheets for projects. Faculty and students participated in discussions about assigned readings and about artists who create similar art such as Art Smith, Elsa Schiaparelli, Alexander Calder, Harry Bertoia, and Karl Fritsch. At the end of class, students took part in a peer critique.

**EVALUATION:**

Written by: Pamela Davis, BA

Charity Turk produced high quality work and participated in course discussions in meaningful ways. Charity was present for all class meetings and remained engaged with faculty and students throughout the class.

Charity completed all required class projects. The most memorable pieces were two matching pieces which could be either used as pendants or as earrings. The stones were set in silver with a textured border and finished to a high polish. Looking at these two pieces, it is evident the student understood each step of the process and meticulously applied the necessary techniques to finish the projects.

Charity was a highly engaged student and left the course with basic metalsmithing skills and the more advanced skills of bezel, tube, and flush setting stones.

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

4 - Visual Arts and Metalsmithing



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## **March 2022 - June 2022: Tradition and Innovation: Northwest Coast Indigenous Digital Design and Printmaking**

16 Credits

### **DESCRIPTION:**

Faculty: Alexander McCarty, MiT

This one-quarter 16-credit program emphasized digital design, serigraphy printmaking, art histories, visual literacy, and artistic research. The thematic thread addressed a range of visual languages, design strategies, and traditions employed by various communities, including Northwest Coast Indigenous design history and traditions. These approaches to images and objects are quite different from conventional, Western ideas about "Art" that is primarily aesthetically pleasing or focused on self-expression. Students worked on analytical skills through project reviews and developed skills in evaluating peer work through their participation. Students wrote weekly seminar connector cards and one synthesis essay. The morning lectures and workshops provided an overview of contemporary Northwest Indigenous arts by looking at work by Indigenous artists, scholars, and curators. Students were introduced to innovative work being made by contemporary Indigenous artists to consider the challenges they face in developing their practice. Students also gained insights into current writing being produced by Indigenous scholars developing theories from an Indigenous perspective.

During the digital design workshops, students were introduced to Adobe Illustrator and learned industry-leading techniques to make digital serigraphy prints. Students built on their visual literacy skills in Pacific Northwest Indigenous art, with a particular focus on the Northwest Coast Formline art style. Through serigraphy printmaking demonstrations, four edition assignments, and project reviews, students learned to create screen prints. Students gained skills in two printing methods (stencil and photo-emulsion printing). Students made single-color prints by hand cutting Rubylith stencils and made multi-color prints using photographic emulsion techniques with hand-drawn acetates. They also made Adobe Illustrator vector designs to print digital transparency positives to make serigraphy prints. They developed screens using the vacuum exposure unit, registered color separations, and practiced technical criteria for editioning prints. Students also wrote artist's statements and participated in project reviews. Students curated an end-of-quarter exhibition.

Program readings, seminar discussions, and weekly writings considered various texts and included: *Warhol and the West* (Heather Ahtone), *Northwest Coast Indian Art: An Analysis of Form, 50<sup>th</sup> Anniversary Edition* (Bill Holm), excerpts from *Solitary Raven: The Selected Writings of Bill Reid* (William Reid and Robert Bringhurst), excerpts from *In the Shadow of the Sun: Perspectives on Contemporary Native Art* (Karen Duffek, and Peter L. Macnair), excerpts from *Robert Davidson: Abstract Impulse* (Barbara Brotherton).

### **EVALUATION:**

Written by: Alexander McCarty, MiT

Charity Turk was enrolled in the spring quarter program **Tradition and Innovation: Northwest Coast Indigenous Design and Printmaking**. Charity has a very good understanding of the historical and contemporary perspectives of Indigenous artists of the Pacific Northwest region. She regularly attended all of the program activities (studio, lectures, presentations, workshops, and seminar) and earned full credit.

In preparation for seminar, Charity did a very good job on the weekly seminar assignments. Each assignment successfully demonstrated a clear understanding of the material presented. Charity participated fully in weekly seminars on the readings, offering insightful comments, and raising the



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discussion to a higher level of analysis. Students wrote a synthesis paper integrating our seminar readings with other class activities. Charity did an excellent job writing her synthesis essay and it successfully displayed her ability to engage with program themes. She did an excellent job connecting across seminar readings, workshops, lectures, and her own ideas and experiences.

In digital design and printmaking, Charity completed excellent work and demonstrated excellent skills in all of the techniques and learning objectives covered. Charity did an excellent job creating original visual narratives and well-written artist's statements that spoke to the ideation behind her work. Charity did an excellent job participating in project reviews and provided helpful feedback to her peers. Charity is prepared to do intermediate work in serigraphy printmaking.

In the spring quarter of 2022, Charity grew as a thinker and writer on the intersections of Pacific Northwest Native histories, cultures, and artistic practices. Charity actively participated in the preparation of the final program exhibition. Charity was a valued member of our learning community.

**SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16**

- 2 - Native Studies: Pacific Northwest Native History and Culture
- 4 - Art History: Pacific Northwest Indigenous Design
- 2 - Digital Design: Adobe Illustrator
- 8 - Printmaking: Serigraphy



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

32 Credits

### **DESCRIPTION:**

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

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

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

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

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

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

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

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



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

**EVALUATION:**

Written by: Zoltán Grossman, Ph.D.

Charity Turk was enrolled full-time in our two-quarter program *American Frontiers: Homelands and Borderlands*. Charity did excellent work in exploring the juxtaposed themes of frontier and homeland, and the overlap of Indigenous and immigrant experiences. Charity attended all required program activities—faculty lectures, films, workshops, and guest speakers—with perfect attendance. Charity was engaged in the program, made thoughtful observations, and conscientiously kept in communication with faculty about her work. She also completed three map quizzes on Native nations in North America, the Northwest, and Southwest.

Charity participated in the weekly seminar on the readings, offering thoughtful insights and personal experiences, and listening well. She submitted seven out of eight required “seminar tickets” on the readings every odd week. Students also wrote synthesis papers every even week integrating our seminar readings with other class activities. Charity submitted all eight required synthesis papers, writing interesting essays, and making observations on fellow students’ posts about half of the time. She submitted an excellent synthesis paper based on Charlotte Côté’s *Spirits of Our Whaling Ancestors*, Beth Piatote’s *The Beadworkers*, Leslie Marmon Silko’s *Yellow Woman and a Beauty of the Spirit*, and a class lecture on the theft of Native lands. Her essay made the connections between cultural identity (including songs and art), traditional food systems, and storytelling. Charity drew on her own family experience in learning about the transmission of elders’ knowledge through stories, first through ancient creation stories, and later through historical stories of oppression and suffering. Her essay noted that “all three books mentioned had similar themes when it came to sacredness of animals, especially animals that Indigenous people believe offer themselves to them.”

As their fall quarter research project, students submitted two short papers on the historical roots of a contemporary issue, and combined them into a final paper (assigned as 6-10 pages) that identifies the origins of the present-day issue in the past. Charity completed an excellent 7-page final paper titled “No More Stolen Sisters,” on the crisis of Missing and Murdered Indigenous Women (MMIW). In her historical roots section, Charity examined the case study in Indian Territory (later Oklahoma), after the Indian Allotment Act divided and privatized Native lands. White male “grifters” married Cherokee and Osage women, but then murdered their wives to take possession of oil-rich property, and were rarely prosecuted for these atrocities.

In her contemporary section, Charity examined the Violence Against Women Act (VAWA) of 1994, which she described as “a perfect example of how the U.S. has implemented laws to ‘protect’ women, but at its core, failed to protect the women who actually need protection—women of color, minorities, and indigenous women.... Current U.S. laws prohibit tribes from exercising jurisdiction over non-Native perpetrators who commit crimes on Native land. This is the root of the problem, because tribes are unable to protect their own, and as a result, Native women have become vulnerable to heinous crimes committed by non-Native predators.”

Charity documented the MMIW movement that fought for the 2013 reauthorization of VAWA, allowing tribal justice systems for the first time to arrest and try non-Natives for domestic violence against tribal women on tribal land. She described the efforts of Northwest Native activists such as Deborah Parker (Tulalip), Earth-Feather Sovereign (Colville), and Rosalie Fish (Cowlitz) to educate and mobilize Native and non-Native communities. They are pressuring Congress to pass a 2021 bill extending VAWA even farther, to apply to major crimes on all reservation lands. Charity concluded that any recent gains are “largely due to Native women speaking up, raising awareness, and driving change.”



Turk, Charity A

A00429275

Last, First Middle

Student ID

Charity's paper was very well cited, drawing on a two-page bibliography of diverse sources. The final version of her paper evidenced revision based on faculty feedback. At the end of fall quarter, Charity presented to the class on the research findings, as part of a student panel on "Raising Visibility." Her presentation was concise and compelling, and made good use of images. Charity also asked helpful questions on other students' presentations.

As their winter quarter project, students contributed to the "Olympia's Hidden Histories" project, exploring the local place-based history of the displacement of Indigenous and immigrant communities (as well as salmon and oysters) in the former Deschutes River Estuary. Student teams developed four digital walking tours of downtown Olympia, to tell stories of the creation of a settler colonial and white supremacist landscape, and of contemporary cultural and environmental revitalization efforts. Students were trained in the web-based ArcGIS StoryMaps platform to produce the self-guided walking tours.

Charity was part of the Tidelands Team, which examined the history of the downtown Olympia waterfront, including the Indigenous and Chinese harvesting of oysters, the arrival of early settlers and oyster businesses, the demise of the Olympia oyster species from pollution and invasive species, the enlargement of downtown through dredge fill, and the growth of shipping, logging, and timber processing industries that nurtured the earliest local businesses. Team research was reviewed by Ed Echtle (Olympia Historical Society). Charity turned in all eight required weekly project logs, in a timely manner.

Charity's specific work on the walking tour project included two beautiful original paintings, one an educational diagram of the historical strata contained within layers of soil downtown (including the Indigenous shell midden and settler refuse), and the other a logo for the "Olympia's Hidden Histories" walking tour project, made up of a salmon and the South Sound inlets superimposed on an oyster shell. She conducted research on the early oyster industry, read through the team's multiple text drafts, and made edits.

Charity also wrote a poignant poem titled "The Wise Olympia Oyster," beginning with "Careful where you step / Stories rest just beneath your feet." Her poem connected the demise of the Olympia oyster species to settler colonialism, and highlighted the risks of overlooking a place-based understanding of the local ecosystem. At the end of winter quarter, Charity presented the StoryMap to the class and guests, as part of the Tidelands Team. Her excellent work contributed to the success of the StoryMap.

In fall 2021 and winter 2022, Charity Turk grew as a thinker and writer on the history of Indigenous and immigrant homelands, the Western "frontier" and borderlands, and their legacy in present-day Olympia, the United States, and the world. She has a promising future as an engaged scholar and artist.

#### **SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32**

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



Turk, Charity A

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Student Self Evaluation for American Frontiers: Homelands, and Borderlands  
09/2021 - 03/2022

I chose the American Frontiers- Homelands and Borderlands program because I was interested in learning the history of Native and Latinx people and the conflicts/violence they were faced with. I also was intrigued to learn more about not just the history but also, spoken to what is currently happening in present day within these communities. My actual experience with this program taken fall quarter of 2021 has been that in general, Evergreen has been a better college experience for me. I have grown more as a student at Evergreen within 10 weeks then I had ever grown at South Puget Sound Community College in the 6 quarters I had been there for. I've never really enjoyed being in school prior to Evergreen so when I had first started, I was already in the mindset that it was going to be boring and that I wouldn't enjoy it or even find any of it interesting. My professors however, met this negative mindset I had within myself with instead, academic challenges. These challenges weren't always met within expectation. Next quarter I want to be better with my time management. These academic challenges my professors have faced me with, has made my experience at Evergreen all the more valuable. Reason being because I had to learn how to be academically uncomfortable. Before this course I had very little writing experience. This program has not only helped me strengthen my writing but it has also given me the ability to become a critical thinker through making connections between completely different topics and through synthesizing. I loved actively participating in weekly seminars because I got to listen to what other people were taking away from the books we were discussing about.

What I learned from the seminars matter to me because I was able to formulate my own conclusions based off not only how I grasped the concepts, but also how other students grasped the concepts as well. Seminar discussions have taught me to be more of an attentive listener when other people are sharing their perspective and to keep an open mind. As a student in this program, I learned that it is ok to feel uncomfortable academically. But it isn't ok to lack the effort in trying what you aren't comfortable with. If there's one thing, I've taken away from the quarter it's that we as people and as students grow in the face of discomfort, because through discomfort, and by making mistakes, we learn valuable lessons. Furthermore, I accomplished so much this quarter. I put forth more effort than I ever have in any class, and I worked very hard to stay on-top of all assignments. With that being said, I'm most proud of my work ethic. Even when I didn't turn things in on time, or didn't get to reading one of the chapters of our assigned readings. I still tried and I was still present to all discussions regardless on if I was prepared. This program relates to my path of study because I want to learn about what it means to be Indigenous. I plan to study more into my culture and maybe eventually tie it into work for native food sovereignty and bringing back traditional Native food starting within the Cherokee community. This program leaves me hungry for more and curious about Indigenous communities in the PNW. I'm excited to take winter quarter with Professor Grossman and Professor Ackley.



The Evergreen State College • Olympia, WA 98505 • [www.evergreen.edu](http://www.evergreen.edu)

## EVERGREEN TRANSCRIPT GUIDE

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

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

### **Educational Philosophy:**

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

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

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

- Articulate and assume responsibility for their own work
- Participate collaboratively and responsibly in our diverse society
- Communicate creatively and effectively
- Demonstrate integrative, independent, critical thinking
- Apply qualitative, quantitative and creative modes of inquiry appropriately to practical and theoretical problems across disciplines, and,
- As a culmination of their education, demonstrate depth, breadth and synthesis of learning and the ability to reflect on the personal and social significance of that learning.

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

### **Academic Program**

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

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

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

### **Evaluation and Credit Award:**

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

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

Credit is recorded by:

**Quarter Credit Hours:** Fall 1979 to present

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

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

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

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

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

The college academic calendar consists of four-eleven week quarters. Refer to the college website ([www.evergreen.edu](http://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.