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## Not Just Nature

Sarah Kellogg

Western Washington University, kellogs2@wwu.edu

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Not Just Nature

By

Sarah Kellogg

Accepted in Partial Completion  
of the Requirements for the  
Degree Master of Education

ADVISORY COMMITTEE

Dr. Nick Stanger, Chair

Dr. Nini Hayes

GRADUATE SCHOOL

Kathleen L. Kitto, Acting Dean

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Sarah Kellogg

29 May 2019

## Abstract

This field project, entitled *Not Just Nature*, consists of three parts: the first being a curriculum by the same name. This curriculum, an arts-based workshop series, has been/is being developed to open conversations to interrogate the colonial and white supremacist concepts of nature that have been created in the United States through a variety of means.

The second part of this project is using self as a site of research/critical autoethnography. No field is apolitical, and the creator/researcher will always bring pieces of themselves and their identities to whatever processes they participate in. Thus, throughout my graduate experience I have not only been digging into the theoretical frameworks of pedagogy but questioning my own current and historical familial relationships with land in the United States, as well as querying my role as a white settler to do this work.

The final piece is the write-up itself. Using a more circular rather than linear narrative, it presents in some ways as a portfolio. This paper includes papers written for classes engaging with the questions I have been asking, reflective pieces on the history of how mapping, naming, and artwork have helped to shape views on the environment in the United States, and my own artwork engaging with storied self and land.

While this work is not and should not ever be complete, this project demonstrates the process that I have gone through and ultimately should inspire/assist others in beginning these processes for themselves.

## Acknowledgements

I want to begin by extending my gratitude to the Lahq'temish and Noxws'á?aq peoples whose land on which I reside without permission, and who have cared for and lived in relationship with this land since time immemorial. I want to acknowledge too the Oceti Šakowiŋ, Iowa, Sauk and Meskwaki, as well as the many others who have passed through and cared for the places that now make up the state of Iowa. Their lands as well have raised me and nurtured me, and for that I am eternally grateful.

There are so many friends and family who have cared for me and loved me in such a variety of ways. Feeding me, letting me talk or not talk, being there throughout the tedious writing process, or in whichever other way(s) that has manifested has been so greatly appreciated—even if I never told you. I love each and every one of you.

Dr. Nick Stanger and Dr. Nini Hayes: thank you so much for being my committee. You both have nurtured, supported, and challenged me in so many ways, some I can name, some I cannot. Nick, your kindness, caring, and ability to truly see your students has lifted me throughout this process more than I can express. You inspire me.

Charles, your toddler joy and curiosity give me life and hope.

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## Preamble 1: Who Am I

I was born on the land of the Iowa, Sauk, and Meskwaki.  
Shaped by glacial remnants, prairie, marsh.  
The songs of redwing blackbirds and the morning mourning doves,  
Towering cumulonimbus on humid summer days.

I traded the waves of grass for the waves of the blue-grey ocean.

Tundra and tidal flats, salmon ghosts and canneries.  
A fleeting season of  
Busyness, noise, and never ending summer days  
Turned into endless night.  
Cold, snow, dark,  
Pollock after pollock after pollock  
Dragged out of the ocean and  
Flayed into fragments of their former selves.

Volcanic islands solid  
Amongst grey sky, grey water.

Waves pitching the boat back and forth  
My shoes sliding across the floor as the engine lulls me to sleep.

\*\*\*

The same open sky geographies that shaped me shaped my dad.  
Familiar names and places: Winterset, Ames, Skunk River, Squaw Creek,  
The street that shares our name.  
The field where he hunted rabbits that became a quarry that became a park.  
These same places as the ones before him and the ones before them  
And the ones before them with their dirt floors and hard lives.

Then there were new names and places to change who he was:  
Da Nang, Quang Ngai, Chu Lai.  
Hueys, Viet Cong, the NVA.  
Enlistment to escape, healing in his faith.

\*\*\*

(His faith is not mine.  
Sundays spent preaching,  
Baptist beliefs in a Methodist church.

I believe Jesus was too radical for that.)



\*\*\*

Once I spent a year in New Zealand.  
Aotearoa, the Land of the Long White Cloud.  
The bright yellow sun and blue ocean,  
Surrounded by flax, pohutukawa, and kowhai.  
For the first time I saw Indigenous resistance.  
I saw a bigger world.  
I began to learn how to be with others  
As well as how to be on my own.

\*\*\*

My grandparents built things out of and on the red Oklahoma clay.  
Buildings conceived and made real by my Granddad, his son,  
And my great grandfather—  
Like the Young who came from England many greats before me.

Vessels and sculptural figures created from earth dug up by my Grandmere  
Landscapes reflected in paper with folds and rolls.  
A sense of shapes and colors, lines and curves.  
Another way of seeing geologies, forests, skies, home.  
An inheritance of thought and seeing  
Passed down from one to the next:

Great grandfather, grandmother, mother, daughters.

Like the

Money earned on oil and gas extracted

From stolen Osage lands.

\*\*\*

Now I reside on Coast Salish land.

The home of the Noxws'á?aq and Lhaq'temish.

I have once again traded the waves of grass

But for waves of imposing granite slabs

Towering over the landscape.

Mist rising out of evergreen forests of trees and moss.

Figure 1: Union Chapel Cemetery, Madison Co., Iowa (2018)



## Preamble 2: Researcher as Storied-teller

Who I am and my history is an integral part of this project/story. My upbringing as a middle-class, white settler in rural, white settler spaces has shaped the narratives that I've been explicitly and implicitly told about the land<sup>1</sup>, and therefore shaped the relationships I have/had with the land that I live on. These same privileges have also influenced the educational and other opportunities that I have been presented with and had to opportunity to engage in, and thus have informed the processes and paths that have led me to Western Washington University and the experiences that I have had as a student here.

While this project is in part a telling of the curriculum that I have worked on, another important piece of this journey of graduate school involves the unlearning of my relationships with and understandings of land, and education and critically examine my identity in relation to others. The importance of this self-examination is stated by H. Richard Milner, who asserts educational researchers need to be aware of their identity:

I argue that researchers in the process of conducting research pose racially and culturally grounded questions about themselves. Engaging in these questions can bring to researchers' awareness and consciousness known (seen), unknown (unseen), and unanticipated (unforeseen) issues, perspectives, epistemologies, and positions (2007, p. 395).

---

<sup>1</sup> Leanne Betasamosake Simpson (Michi Saagiig Nishnaabeg): "Aki [land] includes all aspects of creation: land forms, elements, plants, spirits, sounds, thoughts, feelings, energies and all of the emergent systems, ecologies and networks that connect these elements" (2014, p. 15).

Tuck (Unangax) & Yang: "Within settler colonialism, the most important concern is land/water/air/subterranean earth (land, for shorthand [...]) Land is what is most valuable, contested, required[...]In the process of settler colonialism, land is remade into property and human relationships to land are restricted to the relationship of the owner to his property. Epistemological, ontological, and cosmological relationships to land are interred, indeed made pre-modern and backward." (2012, p. 5)

This idea is reinforced by many, including Cree scholar Shawn Wilson (2008). In his book *Research is Ceremony* he writes about research through an Indigenous lens. He frames his research, and his relationships that have shaped it, in the form of letters to his sons. In doing this, he reaffirms the idea that a person cannot separate themselves from their research, writing that “[a]n idea cannot be taken out of relational context and still maintain its shape” (2008, p. 8). He later explains that, particularly in his work regarding Indigenous research paradigms, it’s important for him to give these details because as a researcher, he is taking on a role as storyteller (p. 32). As a white settler who is attempting to unlearn western ways of thinking/learn other ways of thinking, I appreciate this context and the framing that each person--both storyteller and listener--are receiving information through their own epistemologies and ontologies.

Figure 2: Palisades-Kepler State Park (2002)



## Chapter 1: An Introduction

The project that I have been engaging in is multifaceted, but can be focused around one central question: How can I, as a white educator who is concerned with white supremacy in environmental education, contribute to the unsettling that Tuck and Yang, as well as others, reference? The results of this inquiry process can be compartmentalized into three different pieces. One is the piece that is intended to go out into the world and used by others, the curriculum. The principal idea behind the creation of this curriculum was to incorporate art/art activism into lessons that additionally create space for conversations that disrupt the settler colonial narrative surrounding nature/environment that are taught and held in most public spaces in the United States. Art can be and has been a provocative means to express ideas surrounding political and social movements, the environment, personal narratives, and is frequently used as a form of activism and therefore makes an easy entry point into those conversations. This curriculum my attempt at synthesis or translation between the theoretical frameworks of land education and the practical.

The second and third parts, which I would argue are equally, if not more important, involve using a critical autoethnography framework to query what environmental education should look like, and asking what it means to be an educator in the field. (Rather than, what does it look like now?) By using this qualitative methodology, I center myself as a site for research. This framework also allows for a more flexible, creative, and emotional/personal storytelling of my process through this program (Marx, Pennington, & Chang, 2017; Casey, 1995). By using this critically, I could examine my own story—particularly in relation to others (Milner, 2007;

Clanindin, Murphy, Huber, & Orr, 2009; Wilson, 2007), and then subsequently employ throughout this portfolio.

Alongside the evolution of the curriculum project, I grappled with questions: What does it mean as a white settler to teach environmental education? Particularly around land education? (How can I do this without centering myself?) More practically, how can I incorporate land education into my work? i.e., How do I synthesize the theoretical and the practical, and create something with both? What *should* environmental education look like?

The portfolio, the last piece, is this field project write-up. A culmination of digging into these questions, and others that sprung from those questions, are portrayed here. This includes a:

1. Review of Literature
2. Land Autobiography
3. Colonial Landscapes in the Pacific Northwest Essay

As well as my own artwork exploring my storied self and relationships/engagements with the land, and other relevant pieces written in classes (see Appendices).



## Chapter 2: Review of Literature (In several parts)

*While beginning this write-up, the thought of using a traditional academic format felt challenging. Not only was it a challenge for my own expressive style, I could not reconcile the idea that I have spent this time attempting to unsettle and challenge my settler self/education by using a linear and concrete progression with delineated sections. The formality and linearity made no sense to me. In *Research is Ceremony*, Wilson uses circular thought throughout his writing. He introduces ideas or themes, then returns to them at different intervals with increased levels of understanding. I attempt to do this here by including the literature review for my initial project proposal, followed by two reflective pieces written later that go further in depth into the reading, thinking, and reflecting that I have done.*

Environmental Education

Place-Based Education and Critical Place-based Education

Place-based environmental education serves as the “base” or foundational component of the theoretical frameworks used while creating this curriculum. Place-based education centers community as a place and means of learning (Sobel, 2005; Hutson, 2011; Gruenewald & Smith, 2008).

In the introduction to David Sobel’s *Place-Based Education* (2013), former *Orion* executive director Laurie Lane-Zucker writes:

Place-based education might be characterized as the pedagogy of community, the reintegration of the individual into her homeland and the restoration of the essential links between a person and her place. [...] Place-based education challenges the meaning of education by asking seemingly simple questions: Where am I? What is the nature of this place? What sustains this community? It often employs a process of re-storying, whereby students are asked to respond creatively to stories of their homeland so that, in time, they are able to position themselves, imaginatively and actually, within the continuum of nature and culture in that place. They become a part of the community, rather than a passive observer of it (pp. ii-iii).

Place-based education is used as a way to connect students or participants of a program with their location/community. Instead of students in an elementary school learning about Amazon rainforests, they may instead learn about the trees at the edge of their playground (Sobel, 2013). This process encourages hands on learning and problem solving within their community, and ultimately has a goal of fostering stewardship. Graham further explains place-based education as also containing a goal of sustainability of place. (2007).

While a place-based pedagogy is a piece to environmental education, there are scholars who argue that it does not go far enough, that it only address white, rural, and ecological contexts (Gruenewald 2003; Graham 2007; Miller 2017). Gruenewald continues his commentary by not discounting the efforts of place-based education, but rather by calling for a balance of the empathetic experience and creation of connection that Sobel discusses with the more radical or revolutionary critical pedagogy (Gruenewald 2003). His vision is for a fusion between critical pedagogy, which he claims has become focused on urban contexts and ignores the human relationship to ecological systems, with that of place-based education which tends towards focusing on rural situations and ignores the dominant culture (2003). Critical place-based pedagogy represents a blending of not only ecology and location, but awareness of relationships with each other and social/cultural critiques (Gruenewald, 2003; Graham, 2007).

Other critiques of place-based education include those of Sheelah McLean, who states that by focusing on sustainability, place-based education centers the effects of destruction and does not address the true root of environmental issues--colonialism, capitalism, and white supremacy (2013). She goes on to argue that sustainability is based on a post-racial view, is a “panacea to industrialism”, and ignores the industrial relationship to colonization (p. 357). McLean’s sentiment is echoed by Hutson (2011), “Place-based sentiments do not necessarily

reject a capitalistic society or practices; instead, they seek to honour the past, and enhance current and future community life” (p. 19). This is additionally echoed by Gruenewald, who states that a critical pedagogy “represents a transformational educational response to institutional and ideological domination, especially under capitalism” (p. 4, 2003).

In a similar vein to Gruenewald, Hannah Miller’s article *Developing a critical consciousness of race in place-based environmental education: Franco’s story* serves as a counter narrative to traditional place-based education that fits in with critical place-based education (2017). The story that she tells shows how race can be a factor in how one relates to a geophysical space. Miller uses critical race theory (CRT) as a lens and a call to action for examination of race within place-based environmental education (p. 846). The tenets she uses as an analysis of environmental education in her paper are:

1. counter storytelling;
2. the permanence of racism;
3. whiteness as property;
4. interest convergence; and
5. critique of liberalism (which includes the sub-tenets of colourblindness, neutrality of the law, incremental change, and meritocracy) (p.848).

By using CRT and particularly the tenet of counter storytelling to frame the experiences of a non-white student in a largely white region, Miller is making a clear statement that race can and does affect the relationships that people have within a particular location as well as the people who may inhabit those spaces.

The challenge of using critical place-based pedagogies are outlined by Graham:

“Although a critical pedagogy of place creates a conceptual background for art education that is ecologically responsible, there are significant obstacles in putting theory into practice. Curriculum focused on issues of local community and ecology does not necessarily guarantee effective learning, or even increased student interest, in spite of the claims of place-based education theorists. Many students resist critical pedagogy’s critiques of power and privilege and the politics of social transformation.” (2007 p.386)

## Land Education

Dolores Calderon argues in *Speaking Back to Manifest Destinies* (2014) that while Gruenewald (2003) is on the right track with his critique of place-based education, that he does not take it quite far enough. She states that “One of the major limitations of critical place-based education as it is generally theorized is that it does not go far enough to connect how place in the US has been inexorably linked to the genocide of Indigenous peoples and continued settler colonialism ” (Calderon, 2014, p. 25).

Her answer to place-based education is land education, which is focuses on how place is foundational to settler colonialism (Tuck, McKenzie, & McCoy, 2014). By looking at with a critical eye the impacts of settler colonialism and Indigenous genocide, land education centers not only the ecological but the history of the land, but asks educators and students to rethink their relation in terms of both ecological *and* cultural recovery and rehabilitation (Calderon, 2014).

Similarly to McLean’s (2013) thoughts on the focus of sustainability in the role of place-based education is that it does not address ignores industry’s relationship to colonization, in land-based education Calderon says that sustainability cannot be achieved without centering Indigenous communities in a place (2014). Because Indigenous knowledge/cosmologies have

previously been co-opted/omitted through colonizing schooling practices, Indigenous voices need to be leading the conversation on land education in communities (Calderon, 2014). As McLean says, “Often, when Indigeneity is inserted into environmental education, it is essentialized and secondary to the environmental destruction faced by all Canadians, concealing the additional impact of colonialism on Indigenous people” (McLean, 2013, p. 361). Land education calls into question educational practices that justify settler occupation (Tuck et al., 2014).

## Decolonization

Despite the differences in how Gruenewald and Calderon approach education, and Calderon critiques of a lack of centering of Indigenous voices, there are some commonalities between critical place-based education and land education. One thing that both authors agree on is that decolonization and reinhabitation are crucial elements.

The definition of what decolonization entails is dependent on the person theorizing. For Calderon, this requires an understanding of how settler colonialism is produced and maintained, and an understanding of relationships with the land that rejects anthropocentric/Eurocentric notions (2014).

Gruenewald’s definition looks to writers such as bell hooks and C. A. Bowers. In creating his definition of decolonization, he views it as a metaphorical<sup>2</sup> process of culturally responsive teaching that confronts the dominant narrative, and undoes the damage done by multiple forms of oppression (2003, 2008). It is an act of liberation, relies on building relationships, and is

---

<sup>2</sup> Eve Tuck and K. Wayne Yang would disagree with this tactic of using decolonization metaphorically. “When metaphor invades decolonization, it kills the very possibility of decolonization; it recenters whiteness, it resettles theory, it extends innocence to the settler, it entertains a settler future” (p. 3, 2012).

dependent on “recovering and renewing relationships and cultural patterns” (Gruenewald, 2003, p. 9). He puts forward a series of questions, “What is happening here? What happened here? What should happen here? What needs to be transformed, conserved, restored, or created in this place?” (Gruenewald, 2008, p. 11)

Gruenewald states that reinhabitation is the “underside” of decolonization (2003/2008). Similarly to his definition of decolonization, reinhabitation focuses on renewing relationships and creating cultural knowledge (Gruenewald 2003).

Once again Calderon again takes the argument further, calling on Peña (1998): “...reinhabitation ‘occurs when local, democratic self-management of degraded homelands becomes possible and stakeholders come to understand the colonizing effects of past historical practices’.” (Calderon, 2014, p. 27) Reinhabitation in land education makes extinct settler colonial notions of place and territory, requires educators and students to question their identities with place, Indigenous agency, and settler relocation to afford the opportunity of Indigenous peoples to maintain and heal spiritual relationships with the land (Calderon, 2014).

## Art education

Art is a means for entering into authentic and deeper conversation, questioning culture and community, self-reflection, and a way of inquiry into the world and our relationship to it (Graham 2008; Greene 2010; Song, 2012). It is praxic: a learning, reflective, transformative, and doing process that connects learning to students’ lives and engages with social issues (Graham, 2007).

Art education framed within a critical pedagogy of place requires students to engage in art making while asking deeper questions about nature, culture, place, and ecology while blurring the boundaries between art making, social critique, scientific inquiry, and activism (Graham, 2007). Responses are sought from these questions that involve creative solutions to personal, environmental, and social problems (Graham, 2007). And as place-based education can use the local to teach the global, art education can do the same. Exploring global issues such as environmentalism and ecology through can help promote an understanding of a locale, as well as local ramifications (Lai & Ball, 2002).

As an emotionally powerful and transformative medium (Shank, 2004), art has been used as a non-violent means of social and political activism for centuries. Nicholas Lampert, for example, outlines in *A People's Art History of the United States* how art and art activism has shaped politically and socially movements within the United States' 250 year history (2013).

There are many current examples of the intersection between art and activism, and one is the Raging Grannies. The Raging Grannies movement began in Victoria, BC in 1987, and consists of women aged 50+. An activist group, they often collaborate with groups within their communities to organize events and protests (Narushima, 2004). They use street performance and singing as a medium, and they can often be found at events dressed in stereotypical "sweet granny garb" such as shawls, aprons, and elaborate hats singing familiar tunes with political lyrics to bring attention to various issues (Raging Grannies "Starter kit", n.d.). Another example which focuses on creating symbols and language to turn observers into participants is the Amplifier Foundation, an organization that commissions art which is then distributed at no cost in an effort to change national narrative (Amplifier Foundation "About", n.d.).

### Chapter 3: Land Autobiography

*This Land Autobiography was the final essay written in December 2018 for Dr. Hayes' Justice and Equity in Environmental Education course. While I had been grappling with the theoretical frameworks of Land education for some time at this point, it felt as there was a wide gulf in my mind in being able to create a synthesis between theory and practice. This class helped to narrow that gulf, and to deepen my interrogations of unsettling and critical examination of self and relationships.*

*Additionally, at the time of its writing, I was experiencing new as well as resurfacing grief with the death of my last living grandparent. The yearning for familial connection that resulted only reified my desire to delve deeper into critical family history, and as a result have asked many questions of one of my uncles, who is the family historian and genealogist on my maternal side. These questions have helped to continue the personal interrogation and querying about my own storied self.*

#### **How has your thinking grown and/or become clearer?**

In some ways, this quarter has cleared up some of my thinking around place and land education, and in others it has complicated it and I feel has raised far more questions and things to explore than answers. Being able to discuss thoughts that I've been having with other folks has been extremely helpful in synthesizing some things, while delving further into the idea of land education has also brought up new thoughts to mull over.

I'm appreciative to have had the opportunity to lead the class with Montana (see Appendix A). I wrote in my journal that we paired up simply because it worked out that way with timing and interest, but I am so grateful because it seems that we're in very similar places in trying to discern our roles as educators, and questioning how we should approach decolonization and land education as settlers. We've been sharing articles and other resources with each other



and chatting every so often about what we've been reading and thinking, and it's been a really great way to connect and build a relationship, as well as work through ideas with someone else.

Some things that I think have been complicated or are new thoughts to think through, are exactly how to approach land education. Having previously read Calderon's piece and some by Tuck & Yang spring quarter, I had a vague notion of how to implement it in my work, but I know that there's much more to it than I had originally been reading into it, and I need to really be diligent in my thinking. One of the new things brought up in conjunction with land education that I'm really fascinated by is that of storied land. I like that La Paperson in *A ghetto land pedagogy* describes it as "an antidote to settler colonial vanishing" and talks of critical cartography and spatial analysis with a temporal analysis (2014, p. 115). This idea of critical cartographies and storied land is reflected in my notes from reading *From Place to Territories and Back Again* (2008) by Mishuana Goeman. The discussion of land as a placeholder that situated Indigenous knowledge (p. 24), and the idea of topophilia (p. 25) are both things I want to explore further. This article also ties in really well with (and was cited in) *Unsettling Settler Belonging: (Re)naming and territory making in the Pacific Northwest* and how place naming and mapping serves the settler narrative of disappearance/settler nativism (Murphyao & Black, 2015).

Another new thing for me to grapple with is what am I willing to give up. I think Carolyn Finney asked the question, and being willing to give up everything is the primary argument of *Revolutionary Suicide*. As radical as it might seem for a lot of people, it really spoke to me. When asked about my perception of who Jesus was, I often reference flipping the tables in the temple. Jesus was a radical. "Those who seek to save their lives will lose them, and those who lose their live for the sake of [the planet] will save them" (Pinkard, 2013, p. 32). This hit very

close to home for me as for the last few years I've been questioning my faith and my faith community. I'm struggling with superficial actions of faith that I feel are the norm, my attachments to a faith community that seems to be unwilling to dive deeper, and on top of that struggling with the idea of how far I myself am willing to go.

These are all things I'm now wrestling with. What does it mean to implement land education, truly as a settler? How can I engage in storied lands without erasing? How does space, mapping, land and colonization fit into the lessons that I plan? How can I make sure that I'm not disappearing Indigenous peoples, or perpetuating the tropes that Montana and I listed out for our class lesson?

Over the break, I am hoping to do some reading. I want to read *Emergent Strategies*, and to finish *As We Have Always Done* by Leanne Simpson and Linda Tuhiwai Smith's *Decolonizing Methodologies*. I also need to do some research, because currently I am planning to take one credit of independent study to do a reading seminar with Dave, and explore more the ideas and questions that I have that intersect with geography and the type of research that he does--unsettling and critical cartography are possibilities. I have been tasked with finding books/articles that align with the questions that I am wanting more answers on.

Next quarter I need continue to process everything that I've been learning, while trying to apply it to a product. I've been thinking about the following quote by Bang et al. (2014):

“The challenge for place conscious educators is to create learning environments for new generations of young people that do not facilitate and culture conceptual developments

and experiences of land that are aligned with ‘discover(y)/(ing) frameworks which elevate settlers’ rationales for their right to land’ (p. 42).

My demographic is not young people, so I’m trying to discern how I can break or mold thinking that is the creation of decades of socialization without “scaring” people so much that they are unwilling to sit with their discomfort. Every person will be different too, and it feels like a fine line I will be trying to balance.

I feel that it’s difficult right now to think in the long term. I know that this is going to be an ongoing and lifelong process of learning and adjusting, so I don’t feel I can give an explicit answer as to how exactly I will use land education in what I do because it feels so final. I don’t think that how I teach others should be static; it should change and grow, as I change and grow.

### **Truth, Reconciliation, & Decolonization.**

As for things that feel a little bit more settled, at least in the sense of understanding, are my thoughts on truth, reconciliation, and decolonization. It was incredibly helpful to have Wayne Zoom into class, and hear his thoughts on decolonization as being a project that is time and place specific. (I also appreciated hearing from him that we might not have a day job that is the thing that we want to do, and that’s okay. I could have used that years ago, and not let my jobs define me so much.)

Something else that has come up in the Colonial Landscapes class and at the *Dawnland* screening I attended at Whatcom was to explore more deeply the ideas of truth and reconciliation, and that truth must come before reconciliation or decolonization are possible.

Foundational to this, from what I have been hearing at these places, is to tell stories. That is something that I can do; tell stories, and tell the truth.

In addition to storytelling is relationship building/coalition building. The next step for me in Harro's cycle of liberation is a challenge because of my own mental health, but I also recognize that it's necessary to keep travelling through the cycle. One easy thing that I can do to work through that process is to follow up with a Fairhaven student who is planning a fundraiser for the Unis'tot'en First nations people. I'm also interested in assisting in some way with the Lummi as they host the canoe journey this summer. Perhaps I can look further into what Whiteswan Environmental is doing, and support them in some way. I know that there are a lot of opportunities to do this so I just need to follow through--even if this means finding someone to hold me accountable, and not let anxiety get in the way.

### **My Role as an Educator, Who Am I?**

Sometimes it feels like the universe is trying to send me a message, by repeatedly bringing particular idea/concept in multiple facets of my life, like it's trying to get my attention about something I need to be doing. This quarter this happened to me around the idea of knowing history--not only the history of where I live and how settler colonialism is manifesting itself, by my own history and where I come from. This happened through our poem and racial autobiography, and Natalie's visit to class when she discussed critical family histories. I've been thinking about family quite a lot lately, especially as I've now had my three remaining grandparents all die now in the last year and a half. I feel a loss there in so many different ways, and one small piece of that loss is the stories that they carried with them which are now gone

forever. While most of those stories passed down paint my ancestors as good people, and many of them may have tried to be, I also know that there is a darker history too. I have benefited directly from my great-grandfather's work in the oil and gas industry in Oklahoma, both monetarily and through social status gained from that money and through my family's educational history. Knowing that many of my ancestors on both parental sides were in the United States when it was still a British colony, how many of them were complicit in the dispossession of Indigenous peoples, and in what ways? How many of them were slave owners? What decisions did they make willingly, and which ones were they forced to? These ideas have come up not only in class, but in the things that I've heard others say, and conversations with people in other areas of my life who happen to be grappling with these same questions.

This idea of wanting to explore and acknowledge this history ties in somewhat with the thoughts that I had while reading Kate McCoy's *Manifesting Destiny* article (2014). It was rather insightful reading about the settlement of Jamestown through the lens of land education, and her tying Manifest Destiny not only as a "situational and historically specific political doctrine" (p. 85), but as having roots in Enlightenment thought and Protestantism of the time. The hermeneutic change of reading the Bible as an allegorical to literal is of interest to me, as it relates to the literary review that I wrote for ENV5 501 last fall. Since my paper was focused on present day environmental (in)action, I hadn't put much thought into the shift in how people interpreted the Bible, and how that really affected the ideas of Manifest Destiny and Doctrine of Discovery.

It was a good thing to be reminded of that settler colonialism "covers its tracks" (McCoy, 2014, p. 83), and the production of Manifest Destiny, like settler colonialism, is a structure that still exists today (p. 84). Later on in the paper (p. 91) where she writes about English property

law, that really hit home contextually because I could relate that back to Colonial Landscapes. The differences between settlers and Indigenous peoples in how property is viewed, which changes the perception and relationships that people have with the land. But what I found the most interesting of all about her paper, was actually not in the text of the paper itself. On page 95, there's a short "Notes on contributor". It contains this sentence:

"She is the descendent of settler Thomas McCoy, who worked with surveyor Thomas Massie to parcel out land to compensate Revolutionary War veterans in what was later to become known as the state of Ohio, land of the Shawnee and other Ohio Valley Indigenous peoples."

To me, that was incredibly powerful. Incorporating my own positionality into my writing, as vital as it is, has been a struggle for me. But who I am, and where I come from affects how I perceive the world. The way that this was included really ties into that process and gives me some insight, as well as into the questions that I'm asking about my family history.

So what does this mean as I move forward? I need to keep digging into the questions and searching, and maybe I'll find the answer (maybe I won't). I'll be asking my family members for the stories and information that they know, I have told friends who are doing this research for their own reasons that I'd like to work and share resources with them. And I'll keep an open mind about how these stories have shaped who I am, and my relationships with the land and with the people around me.



Figure 3: Midden and Burial Site, Sucia Island State Park



## Chapter 4: Colonial Landscapes in the Pacific Northwest

*This final essay, written for Dr. Rossiter's class in the fall 2018, is a further reflection of the unsettling that was occurring in Dr. Haye's class. Digging into the politics of treaties, and how colonial geographical spaces have been created through mapping, naming and culture, as well as the acts of refusal that Indigenous peoples use helps to make real how settler colonialism as a structure manifest itself. Being able to see these connections assists in further unsettling and ways in which settler colonialism can be disrupted/truth telling can occur. This class also narrowed the gulf between theory and practice through showing how the narratives are constructed, and therefore how those narratives can be refused.*

As an environmental education graduate student, I have spent much of the last two quarters exploring in depth the theoretical frameworks that I want to influence the work that I do. Place-based education has been at the forefront of environmental education since the early 1990s, and more recently has been criticized as reproducing settler colonial narratives and tropes. Erasing or appropriating Indigenous peoples and cultures, moves to settler nativism/innocence, and viewing Indigenous peoples as the “ecological Indian” or romanticized notions of Indian-ness all being common examples. In the last decade both Indigenous and non-Indigenous scholars have been theorizing and writing about land education as an antidote, or an Indigenous form of place-based education. By centering historical and current contexts of settler colonialism in relation to education of and on land, land education is a call to disrupt these narratives. “[L]and education calls into question educational practices and theories that justify settler occupation of stolen land, or encourage the replacement of Indigenous peoples and relations to land with settler and relations to property” (Tuck, McKenzie, & McCoy, 2014, p. 8).



In her article *Speaking back to Manifest Destinies a land based approach*, Dolores Calderon states that we students must be guided through a process of “uncovering how settler projects are maintained and reproduced, with understandings of land being one of the primary ways such identities are formed” (2014, p. 28). She suggests five elements that are critical for land education. There are three in particular I am interested in for the purposes of this essay (2014, p. 26):

- Centering settler colonialism and making it explicit, and deconstructing the legal landscapes that inform settler relationships with land
- The ideological and legal mechanisms of Indigenous removal, and the settler notion of territoriality
- That “land education challenges us to consider the politics of naming” and exploring the political landscape of land politics and ethics that influence(d) displacement of Indigenous people.

With all of this as the background from which I am coming, I was hoping during this class to gain knowledge on the history of how settler colonialism gained traction and has manifested itself here in the Pacific Northwest. Calderon writes that for students to fully understand themselves in the context of a place, this involves “not only understanding themselves in the present and future of place, but also the past and how all three shape who they are today and where they dwell” (2014, p. 28).

I appreciate that I now have a greater understanding of not only the history of the colonization of the region in which I live, but can now apply this knowledge to colonialism more broadly in Canada and the United States. Being able to break it down historically and see how it perpetuates itself today and how insidious it is will help me be able to dispel that erasing that it tries so hard to do. Because I am particularly interested in Indigenous resurgence, futurity, and decolonization, some of the later modules in the course tied in very well. Taking this class in conjunction with Dr. Hayes' Justice and Equity in Environmental Education class this quarter has been fruitful in helping my understandings through a number of different lenses.

The reading from Murphy and Black piqued my interest for a number of reasons. One of them has been my own interest in critical family history and my own family's relationships with slavery and colonization. Taiaiake Alfred is quoted in this paper as defining radical imagination (p. 318) as:

Euroamericans deciding to leave the old visions of conquest and privileges of empire behind and focusing on their responsibilities as human beings today. Learning the history of this land. Find your own place and that of your family in the story of North American colonization.

Reading this only reiterated for me that learning not only the history of place but narrowing down the view onto my own history and how I have personally benefited from settler colonialism is a vital piece of the process of my understanding.

In thinking about this article through the points that Calderon makes, it demonstrates in more depth the necessity to interrogate the naming that settlers have engaged in. It makes clear the case as to how it relates to (dis)possession and how we (settlers) view and relate to the land. It can seem so strange to think of settler naming as both erasing Indigenous presence while simultaneously appropriating Indigenous culture to create the feeling of an ancient settler

tradition (p. 318). However, this dichotomy can be readily seen in the city of Seattle, where the streets in the heart of the early city are named after some of the first settlers: folks from the Denny party, Henry Yesler, and “Doc” Maynard, for example. In contrast to (or to complement) this frontier image, Pioneer Square is home to a Tlingit totem pole--an icon that does not have roots in Coast Salish culture. The state of my birth, Iowa, is another example of disappearing an Indigenous presence while staking claim to deep, nativist ties to the territory and using Indigenous identity to create the image of a shared past.

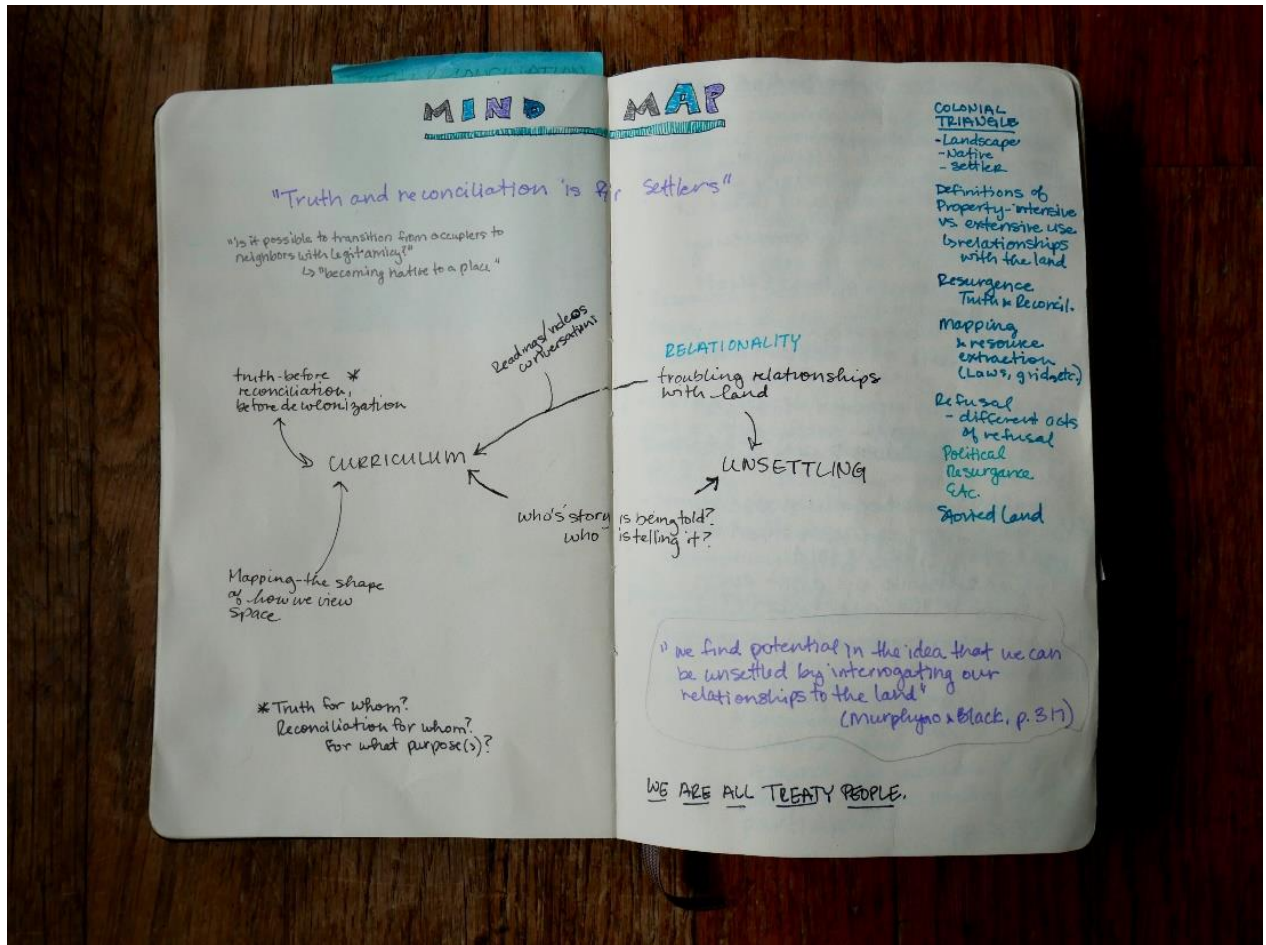
The difference in settler naming and views of land, in contrast with Indigenous naming is also the difference of storied land. While early explorers and colonizers in this region gave names to geographical features without even leaving their boats, Murphy and Black detail how in Indigenous cultures the names given had a much deeper meaning. “[O]ne can be confronted by geographical landmarks associated with great events that provide orientation to, and an explanation of, the *nature of existence*. Each story was a story about home” (p. 322). Mishuana Goeman furthers this notion of language and how it relates to the relationships we have with the land by discussing land as storied. “Storytellers, in all informal and formal forms, make space come alive by imparting a knowledge that travels and connects to other knowledge systems” (2008, p. 24). Land itself is a memory, and storied land is a placeholder that moves through time and situates Indigenous knowledge. It also “provides a transitorial analysis that unroots settler maps and settler time” (La Paperson, 2014, p. 124)

This unrootedness Murphy and Black also discuss: “The point here is to complicate Settler-origin stories that seek a rootedness within Indigenous territories, a rootedness derived from names that recall imperial hopes and colonial dreams” (p. 322). To unroot settler maps and settler naming, to reconsider settler colonial belonging is unsettling. They make the argument

that unsettling will be a prelude to the decolonization and rematriation of land that Tuck and Yang call for.

This idea of unsettling by (re)naming practices and “interrogating our relationships with the land” (p. 317), particularly as a move towards decolonization, is intriguing. While thinking about the future and how I utilize the time I have left with school, this quarter--and this article in particular has given me much food for thought. While fleshing out my curriculum next quarter, I will be continuing to think about what unsettling and storied land means. I will be asking questions: how can I encourage the students I am writing for to make those interrogations for themselves? How far can I push those boundaries into discomfort, without pushing away? Do I talk about the implications of political borders and sovereignty? Cartography and its role in settlement? As I wrote to Dr. Hayes in my final reflection, I feel as though in many ways this quarter has answered some of the questions I have been wrestling with and have gained some guidance about how to move forward, and in other ways it has raised more. With how deeply rooted settler colonialism is set into every facet of our lives, it can seem like trying to pull up English ivy or morning glories out of a garden, but we have to start somewhere.

Figure 4: "Truth and Reconciliation is for Settlers"



## Chapter 5: Focus Group on Not Just Nature Curriculum

The curriculum portion of this project began as a shell in Curriculum for Environmental Education with Dr. Stanger. Having an undergraduate background in art and literature, I knew that I wanted to create a curriculum using art. Furthermore, I was attracted to using art because it can be used to weave in discussions where participants are being asked to access and express their emotions. However, I struggled greatly at first to write for a specific demographic. After a number of changes in who I wanted this audience to be, I settled on writing for folks within the 55+ demographic. I have in the past led workshops on climate justice with participants in that age group, and as a group that is often overlooked in environmental education, felt that there may be a need there for curriculum targeted specifically for them. While the curriculum is flexible enough to be adapted for any adult audience, for the purposes of this project it will be spoken of specifically in terms of this audience.

I experienced a lot of difficulty in narrowing down my ideas into workable lessons, and have felt overwhelmed at trying to create a workable curriculum that covers a broad number of topics while being also able to dig deep and unsettle. I feel compelled to acknowledge that there will always be a feeling of incompleteness with this project for me, and I will be continuing to change it and fill in holes as time progresses. It is not “finished”, and likely will never be.

For the purposes of this project, the terms “retirees” and “third agers” will be used to describe the demographic audience of this focus group. The given age range for third agers varies, with a range of beginning anywhere between 50-60, with the “fourth age” beginning at the age of 75 or older (Istance 2015), however this paper will use 55+.

### **Which third agers are likely to participate?**

People likely to attend an educational/learning event are those who will have their basic needs already covered (Escuder-Mollon, Esteller-Curto, Ochoa, & Bardus, 2014) and do not have to continue working into their “retirement” age. This does affect who is able to participate, and who will be the subject of studies on adult learning. For example, Kim & Merriam in their study acknowledge that the majority of participants in the study that they conducted were female, married, and possessed at least an undergraduate degree (2004). Socioeconomic status, race, gender, and previous education correlate with participation in learning activities (Kim & Merriam, 2004; Istance 2015). Meanwhile, research shows that participating in such programming or educational endeavors has positive benefits on health (Istance, 2015).

### **Why do they want to participate?**

Kim & Merriam found that social contact with others was a primary motivator for this age group to participate in learning activities (2004). In his book *Prime Time: How the Baby Boomers Will Revolutionize Retirement and Transform America*, Marc Freedman highlights a number of retirees who volunteer, the impacts it has on their lives, governmental organizations that have been created to facilitate volunteerism, as well as other organizations that allow retired professionals to give back to the communities they live in (2002). The common refrain heard through the personal narratives woven throughout the book and echoed by a 2003 article by C. M. Mehrotra are the same: these folks want to feel useful, want to be involved and give back in their communities, and want to be able to keep socially, physically, and mentally active (Freedman, 2002).

By participating in learning activities, they are fulfilling these needs and generally improving their quality of life (Escuder-Mollon et al., 2014; Mehrotra, 2003). Reinforces value

that they may have within their communities as they experience a loss of authority in society (Istance, 2015).

## Methods

### Timeline of Curriculum Project

#### **Fall 2018**

- Complete proposal
- Complete IRB
- Continue research and readings

#### **Winter 2019**

- Consult with faculty on campus/others who may have insight on both theoretical and practical aspects of the project
- Map out how to make the theoretical concrete and practical
- Write lesson plans
- Conduct focus groups

#### **Spring 2019**

- Revisit literature review, and complete final product
- Complete project write up
- Defend project

Initially, I explored the possibility of running a full pilot workshop series with a local recreation organization that has programming for my targeted demographic. However, after a



number of conversations, the owners expressed some concern with the budgetary aspect of the workshop series, especially in relation to my insistence of centering and compensating an Indigenous person during one lesson, which would add a not insignificant cost to the of running the series. Additionally, one owner perceived the project as potentially becoming “too political” and was apprehensive about what impact that might have on participation in future programming. Ultimately, I decided to change focus and instead of running a pilot, work with a minimum of one focus group to get feedback.

After completing Western Washington University's human research compliance paperwork, the date for the focus group was set for February 25 at Garden Street United Methodist Church (GSUMC) due to a preexisting relationship with the church. As this was a convenience sample due to timing constraints, participants were recruited through GSUMC using personal email contacts and word of mouth, and fliers were printed and made available to recruit other potential participants. Seven respondents attended the 2.5 hour session. The session began with an overview of community agreements, included a shortened version of the Photography lesson, an overview of the curriculum, and time to respond. The response time was left open ended, although a list of questions had been written with specific information and feedback that was being looked for. The entire session was audio recorded and then transcribed, with the written consent of the participants. All audio recordings and personal data was then deleted. A brief, four question survey was emailed to participants as a follow up after the completion of the focus group.

## Focus Group results

While the sample was too small to generalize the results, there was some useful feedback for the further development to the curriculum. Feedback from the focus group primarily reinforced the need for cohesiveness within the overall curriculum structure. Specifically, the need to have a larger question or message that is applied consistently throughout each lesson, which may or may not fit into the overall goals of the curriculum. There were only three follow up surveys returned, and the responses varied wildly: when asked if they, or their peers, would be interested in attending a workshop like this in the future, there was one response for “slightly likely”, one for “moderately likely” and one “extremely likely”. The most fruitful response to the survey was a comment regarding some of the language used during the focus group, and it was made clear that there is a need to ensure that participants begin on somewhat more equal footing. A new, shorter module was then created to address power and privilege, which is intended to be led at the beginning of the workshop or lesson.

This response is overall a reflection of what I expected, having observed how folks in this socioeconomic and racial demographic within this age range have responded to workshops with similar themes in the past with varying levels of engagement and enthusiasm. Further focus groups with a wider range of participants within this and other demographic groups in this age range would be needed in identifying further changes to tailor the workshop experience to their needs.

## Chapter 6: Synthesis & Implications, or, “What’s the large vision?”

What’s the larger vision with this project? What are the things that I see as necessary steps to reinvision environmental education?

Unsettling. Unsettling is necessary to moving forward with the harder work of decolonization, and as Murphyao & Black write, “we find potential in the idea that we can be unsettled by interrogating our relationships to the land” (2015, p. 317). Unsettling removes settler innocence in complicity and moves forward the project of decolonization. In

*Decolonization is Not a Metaphor*, Tuck & Yang write:

“We, at least in part, want others to join us in these efforts, so that settler colonial structuring and Indigenous critiques of that structuring are no longer rendered invisible. Yet, this joining cannot be too easy, too open, too settled. Solidarity is an uneasy, reserved, and unsettled matter that neither reconciles present grievances nor forecloses future conflict” (2012, p. 3)

This process of unsettling requires, in part, a critical examination of relationships with history, geography, and the manifestation of white supremacy and settler colonialism. With the curriculum, the goal is to educate, unsettle, and inspire more folks to continue the examination begun in the lessons. They should be able to walk into a space, whether that be a National Park, an urban area, or an art museum, and be able to critically analyze their ability to exist in that space. To be able to understand the deeper history of what and whose stories are being told. What’s the wider history of the place? What is the story behind the artwork, and what are the wider implications, both historically and in the space it currently it exists? (See Appendix B for an example of what that might look like). These critical examinations may raise more questions than answers, but will allow people to dig deeper and unsettle themselves further.

Storied selves, storied land. Another interrogation that should be taking place, with participants in the curriculum that I have written and with educators as well as others, is that of self. Knowing one's history and their storied selves. When discussing critical family histories, there needs to be a recognition that there is privilege within the system of white supremacy in being able to do this. Because of the displacement and erasure caused by settler colonialism, trauma, and current neo-colonial actions creating further displacement, there are many who cannot do this. However, as a white settler, I have found value in reaching back through time and evaluating what I know of my familial history. The recognition of the actions and damage caused by them, and how I have benefited from that through generational wealth (both monetarily and culturally), helps to further inform my knowledge of my identity and positionality. Particularly as an educator I feel that it is crucial to be able to see and understand how my presence, epistemologies, and ontologies impact the work that I do and those who I am working with.

This, too, extends into reevaluation of land. Critically examining the creations of "nature" and "wilderness" through historical, cultural, and geographical means can help to reorient the relationships had with the land. This separation of human and place created through the casting of "land" as something to be owned and tamed. Bang et al. write,

"The challenge for place conscious educators is to create learning environments for new generations of young people that do not facilitate and cultivate conceptual developments and experiences of land that are aligned with discover(y)/(ing) frameworks which elevate settler's rationales for their right to land" (2014, p. 42).

By viewing examining relationships with the land and seeing it as storied "and providing stories from time immemorial, rather than as a confined place within rigid boundaries, will remind us of the responsibility to each other" (Goeman, 2008, p. 32).

At the end of his book, Shawn Wilson writes “If research doesn’t change you as a person, then you haven’t done it right” (2008, p. 135). I certainly can say that this process has changed me. Having experienced this shift in perspective and accumulation of knowledge, I can say that there are things that I would have changed about the process should I do it all over. Especially with the curriculum. One glaring issue is the lack of usable data and feedback regarding the curriculum. It would have been preferable to conduct multiple focus groups, with participants of wider demographic variety, and not just a single convenience sample. Perhaps instead of the project of the curriculum, which at times feels both too broad and not broad enough, I could have focused my efforts in a narrower way. Having now been exposed to the field of ecocritical art history, I see much value in fusing these two fields of interest that I have by instead concentrating on creating something more along the lines of the “The Sublime Landscape of Albert Bierstadt” paper [Appendix B]; scripts using these critical frameworks for docents to use in art museums example, or an art show to help visualize a new way of what environmental education can look like.

Returning to the question that I posed in the introduction, “How can I, as a white educator who is concerned with white supremacy in environmental education, contribute to the unsettling that Tuck and Yang, as well as others, reference?”, I feel as these are ways in which I, and other white educators, can begin to contribute to this unsettling, and the further changes that need to be made to reinvision environmental education.

Figure 5: Lake Polly, Boundary Waters Canoe Wilderness Area (2018)



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## Appendix A: Lesson Sketch

### Lesson Sketch: **Indigenous Place-based Education is Land Education**

Facilitators: Montana Napier, Sarah Kellogg

November 6, 2018

#### **Read:**

Bang, M., Curley, L., Kessel, A., Marin, A., Suzukovich, E. S., & Strack, G. (2014). Muskrat Theories, tobacco in the streets, and living Chicago as Indigenous land. *Environmental Education Research*, 20(1), 37-55. doi:10.1080/13504622.2013.865113

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#### **Desired outcomes:**

- Students will be able to identify common settler-colonial narratives in local environmental and place-based education examples.
- Students will be able to compare and contrast real-world examples of settler-colonial narratives in education from the perspective of land-based education and decolonization.
- Students will be able to brainstorm ways to incorporate the framework of Land Education into their own teaching.

#### **Facilitator goals:**

- Students and facilitators will examine the dynamics of settler colonialism that is buried in educational environments that engage learning about, with and in the land.

- Students and facilitators will make visible the impacts of settler colonial constructions, or its “narratives,” through examples of education in the local community.

### Activity outline:

10:00 - 10:10 AM: Announcements and introduction

10:10 - 10:25 AM: Present three, local examples of settler-colonial narratives in E.E. and place-based education.

- Review the “NSEA Promise” video and website on the big screen.
- Review article “[Native American Students Demand Accountability from WWU Open Letter](#)”
  - What were the conditions at WWU that inspired these students to speak up?
  - “[WWU Update on Diversity Initiatives 2](#)”
- Review the [Mountain School website](#) and the [Quileute Nation’s tale about Raven](#)

10:25 - 10:45 AM: The class is divided into four groups. Together, they examine examples of settler-colonial narratives in the three examples provided, using their notes from this week’s readings and the “common settler-colonial narratives” list we have compiled for this activity.

- Students record their findings - including examples! - and any questions they want to pose to the class.

10:45 - 11:00 AM: Debrief as a class on the examples and their findings from the activity.

11:00 - 11:20 AM: Provide two, additional (hopeful) examples of decolonization on the big screen.

- Introduce [Indigenous Women Hike : play video](#)
  - Social Media: [Facebook](#) and [Instagram](#)
  - “[Points of Action](#)” list
  - “[Hiking the Nüümü Poyo: An Act of Love by Indigenous Women](#)” : decolonizing the John Muir Trail
- [Indigenouswomxnclimb](#) on Instagram
- [Project562.com](#)
- [Since Time Immemorial: Tribal Sovereignty in Washington State Curriculum](#)

### Actions and Harro’s Cycle of Liberation

Waking up and getting ready (intrapersonal)

Listen and learn: follow people on social media, find Indigenous artists, activists, academics, and media. See the links above, as well as

- Eve Tuck, [Adrienne Keene](#), [Megan Scribe](#), [Ruth Hopkins](#), [Elissa Washuta on Twitter](#)
- [Kathy Jetnil-Kijiner](#), Marshallese poet and activist
- [Indian and Cowboy podcast media](#)

Reaching out and building community (interpersonal)

- Follow the “Points of Actions” list on Indigenous Women Hike
- Research groups working already within your community: how can they be supported, how can we show solidarity without intruding on space?
  - Michelle Vendiola at the People’s Movement Assembly in January, “defend the defenders”. (I-5 protest trial is coming up sometime in November.)
  - Ask schools why STI isn’t being implemented despite the mandate
  - [Red Line Salish Sea](#)

#### **Additional Citations:**

Eve Tuck, Marcia McKenzie & Kate McCoy (2014) Land education: Indigenous, post-colonial, and decolonizing perspectives on place and environmental education research, *Environmental Education Research*, 20:1, 1-23.

La Paperson (2014) A ghetto land pedagogy: an antidote for settler environmentalism, *Environmental Education Research*, 20:1, 115-130

Pearson, D. 2002. “Theorizing Citizenship in British Settler Societies.” *Ethnic and Racial Studies* 25(6):989–1012.

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Veracini, Lorenzo. 2011. “Introducing.” *Settler Colonial Studies* 1 (1): 1–12.

#### **Activity:** Dismantling Settler-colonial Narratives in E.E. and Place-based Ed

“When we fail to consider place as products of human decisions, we accept their existence as noncontroversial or inevitable, like the falling of rain or the fact of sunrise.”

**Background:**

The point of this activity is to unearth ways in which settler colonialism quietly operates in teaching and learning environments, and how it implicitly and explicitly undermines Indigenous agency. These “common settler-colonial narratives” subvert Indigenous peoples’ agency and futurity by maintaining and supporting core dimensions of settler colonial relations to land (Bang et al., 2012). The purpose of this activity is to examine the dynamics of settler colonialism that remain quietly buried in educational environments that engage learning about, with and in the land. **As a group, your task is to make visible the impacts of settler colonial constructions, or its “narratives,” through examples of education in the local community.**

**Examples to critically examine:**

[Nooksack Salmon Enhancement Association](#) and their “[NSEA Promise](#)” video

[Native American Students Demand Accountability from WWU](#) Open Letter

[Mountain School](#) staff telling a [Quileute Nation’s tale about Raven](#) to represent an Indigenous perspective in the *ACHOTUS* program, and [other M.S. curriculum](#).

*ACHOTUS* meaning: A Cultural History of the Upper Skagit.

**Directions:** Examine the three examples above using your notes from this week’s readings and the “common settler-colonial narratives” listed on the following page. Record your findings (include examples!) and any questions you may have to pose to the class.

**Questions to consider as a group:**

How do these examples support settler colonialism?

What is problematic about the narratives used in each example?

Who is responsible for the example, and who might be impacted?

What are the implicit and explicit ways this example undermines Indigenous agency?

How would this example be fundamentally different if it were developed within the framework of Land Education?

What Settler-colonial narratives are missing from the list?

Can you brainstorm ways to incorporate Land Education into other examples in the local community, or wherever home is to you?

### **Common Settler-colonial Narratives in Environmental Education:**

- **A continual disavowal of history:** settler colonialism is made invisible within settler societies (Veracini 2011)
- **A continual disavowal of Indigenous presence** (Bang et al., 2012)
- **Settler-colonial moves toward “white innocence” and metaphorization of decolonization** (Tuck and Yang, 2012)
- The **‘world as the backdrop to human activity’** social construct, often seen in extractive industries and outdoor recreation (Bang et al., 2012)
- **A ‘resource’ mentality about the value of the environment:** the core distinction between Indigenous peoples (relations to land) and settler colonial societies (relations to property) (Bang et al., 2012, pg. 46)
- **The construct of land as vast, uninhabited spaces** ripe for human cultivation, or endangered and in need of protection; *Terra nullius* or empty land that justifies the doctrine of colonial discovery (Paperson, 2012).
- **Binary opposition** between ‘people’ and ‘environment’ instead of functioning, complex relationships (Tuck, McKenzie, & McCoy, 2014)
- **Settlers, explicitly and implicitly, viewing themselves as the new natives of the land** (Tuck, McKenzie, & McCoy, 2014)
  - Often occurring in place-based education, in which there is an Indigenous absence, even though relational pedagogies are prescribed (Pearson 2002; Veracini 2011).
- **Racialized talk in education**, which serves to frame how Native youth might think about themselves: “Indigenous people belong in the wild” - and worse. (Friedel, 2011)
- **Indigenous ‘presence’ in EE: a representation of people often shaped and anchored in colonial conquest narratives.** Educators focus on race and/or past, and not contemporary discourses of territory and sovereignty (Bang et al., pg. 42)
- **‘The Ecological Indian’** trope coined by T.L. Friedel (2011): a stereotype linked closely to “the vanishing Indian.” It obscures the complexity and sophistication of Indigenous life, including the development of complex harvesting practices that ensured Native peoples’ survival over thousands of years.
- **Indigenous people as inferior “helpmates”:** an ideology of inferiority used to legitimize settler occupation of the land. (Friedel, 2011)
- Viewing **Indian resistance** as a lost cause of a vanishing race and dying culture (Paperson, 2012)

- 
- **Romanticized notions of Indian-ness**, such as “primitive” fire starting practices and “getting back to nature” (Friedel, 2011)
- **Non-indigenous peoples desires to access and adopt assumed Indigenous knowledge** (and ultimately exploit it), in line with romanticized notions of Indian-ness
- **Colonially-imposed binaries**: people/environment, rural/urban, past/future, nature/society, primitive/modern, which serve to undermine the potential for genuine Indigenous place-based learning (Friedel, 2011, pg. 537).

## Appendix B: The Sublime Landscape of Albert Bierstadt

ENVS 444

Sarah Kellogg

Research Essay

3 December, 2018

### **The Sublime Landscape of Albert Bierstadt**

Upon entering the American art galleries on the fourth floor of the Seattle Art Museum, one is greeted by a large, dramatic painting of a wild landscape. At 51 ½ by 82 inches, this imposing painting, *Puget Sound on the Pacific Coast*, shows a bay with large, translucent waves crashing on a sandy beach. A review of the piece in the *New York Evening Mail* from October 24, 1870 spoke of it:

“This cloud and mountain painting is dramatic in the highest degree....The eye searches in vain for..the limit of the earth, the beginning of the cloudland. To the right, the mountain forms are clearly marked, for here the Sound is narrow, and at these huge upheavals we have the base of Mount Olympia, the summit of which is seen or suggested rather through a rift in the heavier clouds and descending mists which wrap this portion of the view” (Anderson, 1990, p. 214).





On the sandy beach are a number of small figures and boats pulling up to shore, baskets on the beach. Hidden under the tree canopy at the left edge of the canvas are a set of structures. The *New York Evening Mail* article also says of the painting, "It is, we are told, in all essential features, a portrait of the place depicted, and we need this assurance to satisfy us that it is not a superb vision of that

dreamland into which our much admired painter has made at least as many visits as he has made among the material wonders of the West" (Anderson, 1990, p. 214).

This much admired painter was German-born Albert Bierstadt. At the time of his creating this large and impressive piece, he had not visited the territory of Washington north of the Columbia River. He did, however, have a number of Indigenous artifacts that he likely drew inspiration from, as well as James Gilchrist Swan's 1857 book *The Northwest Coast: Or, Three Years' Residence in Washington Territory* (Seattle Art Museum, 2011; Junker, 2011). It has been written that "Bierstadt invented the epic western landscape--the landscape that might carry a Rocky Mountain, Sierra Nevada, or Yosemite title but was always, in the end, about the American quest, however illusory, for peace and prosperity in a new golden land." (Anderson, 1992, p. 14). *Puget Sound on the Pacific Coast* is just an extension of this "epic" body of work that he created.

Schooled in Düsseldorf, Bierstadt was a member of the Hudson River School of painting--other associated painters included Thomas Cole and Frederic Edwin Church, who also created works that

encompassed large expanses of “wilderness” (Henderson, 1972). The painters, who were an American extension of the Romantic movement, embraced the ideas of “wilderness” as being savage and primeval, as well as creating works that exude the sense of the sublime and religious (Cronon, 1995). As Anderson stated, these works served a purpose in creating a message to the American people about the “uninhabited frontier”, including the Puget Sound region. The messages being shown with paintings such as *Puget Sound on the Pacific Coast* helped to, and still helps, to shape the cultural views of the time.

As William Cronon discusses in *The Trouble With Wilderness*, the sublime had roots in religious views of the “wilderness” as being a place on the edges of civilization where one might be confronted with moral confusion and despair, and have encounters with God (1995). This evocation of the sublime, which was not a pleasurable experience, contained an emotional component of desolation, desertion, and terror, is reinforced by the writings and theories of Edmund Burke, Immanuel Kant, and others (Cronon, 1995; Mead, 2012). For the Romantics, these feelings and experiences could be had in the vast wilderness and landscapes; the towering mountain, the deep chasm, waterfalls and thunderclouds were all places where this could occur.

Cronon, in his article, is arguing against the ideals of the environmental movement as it currently sits. However, he roots it in the same ideals and movements that Bierstadt would have been working within at the time of his travels and painting; the cultural constructs of wilderness, the ideas of the sublime, the frontier, and the “primitive” (Cronon, 1995). Meanwhile, as the wilderness was the epitome of the sublime in the cultural mindset of the time, that same wilderness was being tamed. On this American side of the movement was the addition of the idea of the “frontier”, which was shaping the American ideas of “wilderness” with its own moral values and cultural symbols. This frontier myth, combined with this idea of “primitivism” as a way to shed the trappings of civilization and “rediscovered their primitive racial energies, reinvented direct democratic institutions, and by reinfused themselves

with a vigor, an independence, and a creativity” (Cronon, 1995, p. 5). Paradoxically, this combination contributed to the “fall” of the “wilderness” with the settling of the American west (Cronon, 1995; Mead, 2012; Kloss, 2000).

One aspect of the American identity that was shaped by these landscape paintings was the sense of nationalism based on land. Images transcended class lines, and engendered “a set of common experiences” and created “a set of referee points shared by people otherwise unconnected” (Mead, 2012, p. 55). As this American land became synonymous with the American nation, it increased the appropriation of nature, and the resulting nationalism helped to fuel Manifest Destiny ideology. (Mead, 2012; Kloss, 2000).

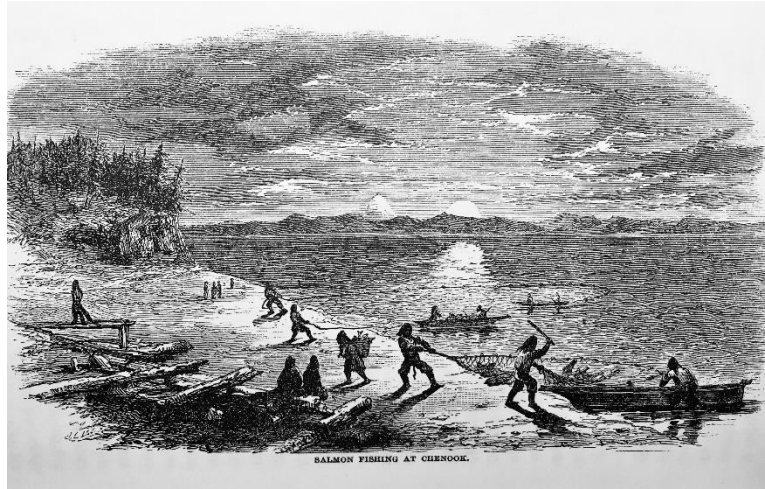
Sublimity and the extension of the sublime into luminescence is an integral part of the works of Albert Bierstadt, and in particular *Puget Sound on the Pacific Coast*. Despite the *New York Evening Mail* article that Bierstadt’s painting was not a “superb vision” of a dreamland, but a creative imagining of the Puget Sound region that he had not personally seen. Containing many of the landscape components associated with the sublime, Bierstadt’s painting demonstrates those towering thunderclouds, the imposing mountaintop, and the wild waves. Whether or not one believes in a godhead, this landscape is where one would expect to find one. His figures stand relatively small amongst this vast wilderness, some fighting against the stormy ocean to come ashore. Was the scale to emphasize the grand nature of the imposing scene, or, like his predecessor Catlin, was he portraying the “savage” and “vanishing” Indian? He did write “now is the time to paint them, for they are rapidly passing away; and soon will be known only in history” (Junker, 2011, p. 19).

George Catlin, who was painting in the 1830s, was also influenced by the conversation surrounding national identity. Arguing that his work was derived directly from nature, he was clearly influenced by the conventions of the national culture of the time. While he was critical of the

imperialism of expansion and political ideology of the time, as well as the Jeffersonian Indian policies, he was still embedded in these ideals (John, 2001). His landscapes contributed to the ideas of national identity that were occurring at the time, as well as the ideas of the Indian vanishing people.

Similarly to Catlin, James Gilchrist Swan was sending a message, perhaps more intentionally in some ways, that would contribute to the American nationalistic through the publication of his book *The Northwest Coast: Or, Three Years' Residence in Washington Territory*

(1857). In it, he tells of his time on the western coast of Washington Territory, primarily in Shoalwater Bay (now known as Willapa Bay). He describes his interactions with the



Indigenous peoples of the area,

including the signing of the Chehalis River Treaty under Governor Stevens in 1855. Swan also describes many of the resources of the Territory, and bemoans the fact that they have not been developed:

“The Indian disturbances have, in a great measure, retarded the developing of the resources of the Territory; and, with the exception of the operations in the coal mines at Bellingham's Bay, and the sandstone quarries on the Cowlitz, and the gold mines at Fort Colville, few minerals have been worked” (p. 393).

In addition to the geological offerings of the Washington Territory, he also makes certain to outline the vast timber resources as well; “inexhaustible forest of fir, of spruce, and of cedar. Either in furnishing manufactured timber, or spars of the first description for vessels, Washington Territory is unsurpassed by any portion of the Pacific coast” (p. 398). These resources, he concludes, should be “great inducements to the capitalist” (p. 402) to settle the region.

It is of interest that *Puget Sound on the Pacific Coast* was unveiled to the public less than one month after the *New York Times* published an article stating that a railroad route to Puget Sound had been surveyed (Junker, 2011, p. 47).

There is an argument to be made as well that not only did landscapes such as Bierstadt's influence the American mindset about resources and the settlement of the American west, but that landscape painting of the era was an extension of cartography. Aikin makes the point directly with the idea that many paintings of the time period are to be read in the way one would read maps. Literally viewing them as the top as north, and the west at the left, thus pointing the way to California and Oregon. A similar sentiment is stated by Ryan Mead, however perhaps a bit more figuratively, while writing about the intersection of surveys and illustrations begins his article with a quote from Rachel Ziady DeLue:

“Landscape painting in America in the nineteenth century *was* a form of mapmaking. It was understood, and shaped by, the explosion of cartography. It was also the case that painters made maps for their paintings. Paintings were, in fact, *experienced* cartographically. So sometimes an interest in cartography is not a move away from painting, as much as it is an extension of it” (2012, p. 32)

This is an intriguing connection because of the importance that mapping has on the creation of space. La Paperson wrote “Mapping creates taxonomies of land, water, and peoples. It generates false territories and also false temporalities, as land becomes property in a linear history of shifting ownerships. Mapping is knowledge generated in the service of empire” (2014, p. 123). Daniel Clayton makes a similar argument--“to map an area is to appropriate” (2000, p. 373). Clayton continues by stating that “Maps, like other signs and images, express the mandate and world-view of their makers and compound specific modes of understanding, but they also take on meanings that excited and redefine their *raison d'être* and give them a more contorted genealogy” (2000, p. 375). Nicholas Blomley lays surveys as the foundation of

detritorialization and reterritorialization—surveys are transformative, through the map itself and through the motivations of the surveyors (2003, p. 127). As George Catlin was defined by the political actions of his time, even while criticizing them, so was Albert Bierstadt as are we.

Mead argues that landscapes as a representation of space imply both separation and observation (2012, p. 34). This simplifies our relationship land, making it easier to see it as “blank” and uninhabited. This simplification, much like the idea of the “wilderness” and “frontier” imply a blank slate of land, wild unsettled regions, overlooks the who is already there and their history. This lack of concept of history--of place or others--makes it easier for the land to be manipulated by the government which in the case of the American west manifests itself in the survey. Surveying as the predecessor to colonial settlement unsettled; preparing it for private ownership established distinct ways of seeing and living in relationship with the land while often violently dispossessing Indigenous peoples (Aikin, 2000; Mead, 2012). Once the survey or the map, which Blomley calls “organized forgetting” (2003, p. 128) is complete, the land becomes property. It is now a part of a capitalist system, part of the world economy, a resource to be used. Harris cites the words of an Indian reserve commissioner in 1876:

“Many years ago you were in darkness killing each other and making slaves was your trade. The Land was of no value to you. The trees were of now value to you. The Coal was of no value to you. The white man came he improved the land you can follow his example--he cuts the trees and pays you to help him. He takes the coal out of the ground and he pays you to help him--you are improving fast. The Government protects you, you are rich--You live in peace and have everything you want. (2004, p. 170).

Plotting out the land, painting its landscapes whether fictionalized versions or real, all fed into the American nationalism that fueled the settling of the west, the dispossession of Indigenous peoples, and the use of its resources.

In the same way that *Puget Sound on the Pacific Coast* told a story in 1870 about the west coast of Washington Territory, how Albert Bierstadt's painting is presented today also curates a story; a particular way of telling our collective history. In an exhibit at the Seattle Art Museum, a reference was made to the opening of the Louvre as an art museum in Paris with the remark that it allowed the French, and by extension others that followed its example elsewhere, to “build their own museum collections as a form of devising and preserving cultural histories” (Seattle Art Museum, 2018).

While many visitor conversations that occur around the painting are about the piece itself--the light coming through the clouds, those translucent waves with the kelp, how those towering thunder clouds look more at home in Utah than the Pacific Northwest--it would be foolish to ignore the contextual arrangement of the piece and our collective history that tells it's viewers. Though *Puget Sound on the Pacific Coast* is presented in the middle of the room on it's own standalone wall, there is narrative significance to the pieces that surround it. On a wall to right is a landscape of Thomas Cole's, and to the left a painting by Sanford Robinson Gifford—*Mount Rainier, Bay of Tacoma—Puget Sound*. Pieces contemporary to Albert Bierstadt. On the opposite side of the standalone wall are three pieces: *The Crane Ornament* painted by George de Forest Bush in 1889, *A Moment of Suspense*, 1909 by Henry Farny, and a bronze sculpture: *Indian Warrior* modeled in 1898 by Alexander Phimister Proctor. Through a doorway one can see a display of Coast Salish masks from Native Art of the Americas exhibit.



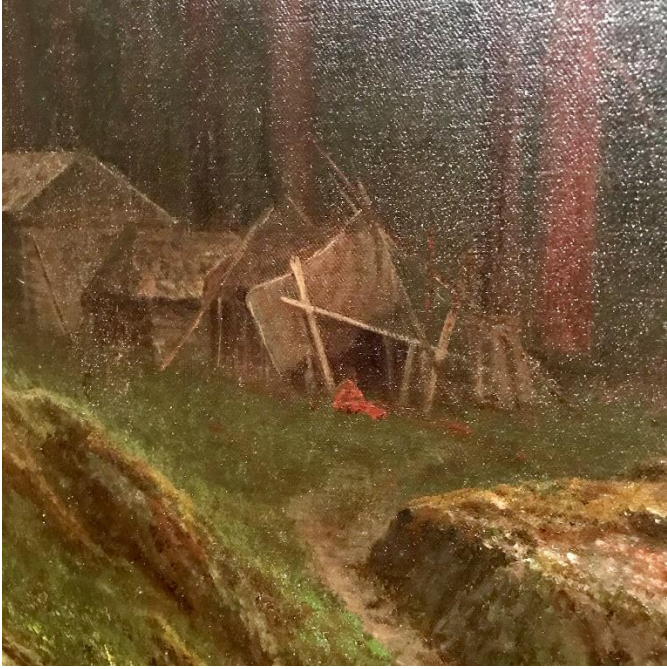
What cultural history is being devised for us by this placement? What is the significance of placing such an impressive piece of fiction opposite of works depicting Native Americans? How is such an epic painting like *Puget Sound on the Pacific Coast* engendering a set of common experiences and creating a set of referee points shared by people otherwise unconnected today?

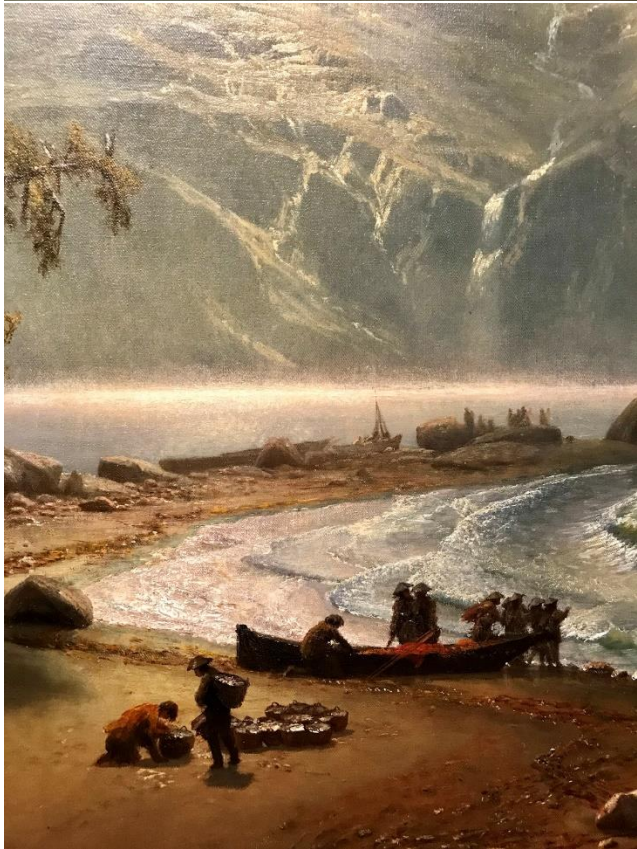
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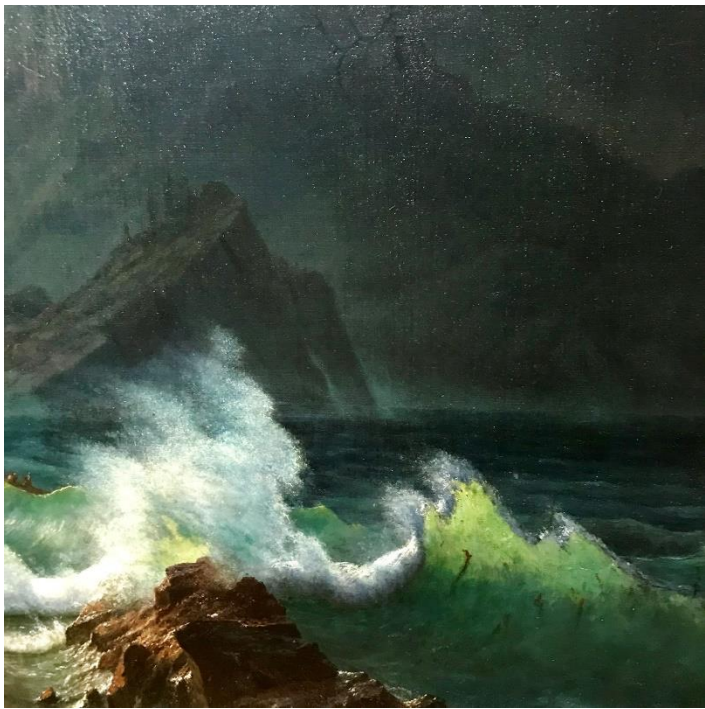


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## Appendix C: Focus Group Tools and Schedule

### Community Agreements/Community Behaviour

For the group at GSUMC: reference social principles

<http://www.umc.org/how-we-serve/advocating-for-justice>

### Mini-lesson

10 minutes



From curriculum:

“Begin the session by showing photographs by photographer Ansel Adams. Mention his connection to the Sierra Club, and use that as an entry point to the days topic. Ask if anyone in the group has previous knowledge or experience with the National Parks or environmental groups and in particular how it relates to race. Use that as an opportunity to segue into the reading discussion. Other photographers that could be used include Clyde Butcher.”

Overall narrative of national parks and photography, then video then going deeper into the presentation.

Just choose one or two shorter questions for the mini-lesson.

Activate previous knowledge

Open with iconic images of National Parks

Ansel Adams

Clyde Butcher

Mini-photography lesson

Basics: cropping, rule of thirds, contrast

Spend a few minutes outside

Show a short video

<https://www.snewsnet.com/videos/grist-video-national-parks-inclusion>

Discussion leads into focus session.

<https://www.artsy.net/article/artsy-editorial-13-photographers-who-captured-the-epic-beauty-of-america-s-national-parks>

Focus Session Questions

Does this feel accessible physically, what have I missed?

Do you feel as though you have adequate background knowledge for the subjects?

Is the range of material comprehensive enough?

Would you prefer a narrower range of topics, with more time to delve into them?

Is there something you would like to see instead?

Are the art projects interesting to you?

Would it be helpful to include information about power & privilege, cycles of liberation, and/or embracing uncertainty? (Supplemental materials in the curriculum? What do I do with this?)

Follow-up Survey

What additional thoughts or suggestions do you have now that you've had time to reflect on your experience?





# Focus Group: Not Just Nature Workshop Series

Monday, February 25  
9:00 am  
Garden Street UMC,  
Room B

This is a focus group for Sarah Kellogg's graduate field project. I am looking for folks of retirement age (55+) to participate in a 2 1/2 hour session that involves a mini-lesson from the workshop curriculum and a discussion.

Snacks and coffee will be provided. For questions or more information, or to RSVP a spot, please contact Sarah at [Kellogs2@wwu.edu](mailto:Kellogs2@wwu.edu), or (641) 799-5720.

## Appendix E: Focus Group Transcription

- Land Acknowledgement
- Community Agreements/Expectations
- Feed Forward

### Mini-Lesson

B: [talking about why they joined the Sierra Club]

“We joined because we loved going through Yosemite etc.”

“...mountains where something that were beautiful and far away.”

“There’s also a sense that nature has been as subdued here as in parts of California.” Talked about agriculture, and population. Pressure on all sorts of nature.

D: “When you asked the question I thought public space ...pretty but not totally familiar...and then you went and tossed that “and race” in there, and that gave me pause. And I don’t think I’ve given one lick of thought to that intersection.” “This is opening up a new topic of thought for me.”

E: “Yeah, I didn’t like that conjunction ...because I can’t think of any instance where I considered race other than you know some reading that will cover that. I’m kind of a devotee of Terry Tempest Williams so I follow a lot of what she says about national parks and public space from that point of view but not so much race.”

G: Talking about camping and how it might be unusual to see a Latinx or Black family camping. Not just in Washington, but all over. This extends to other public spaces such as the Smithsonian museums in D.C. “Which is something you don’t notice unless you actually you know, your question.” Talks about parades here in Bellingham, and the lack of diversity at parades in town. “It does seem like the National Parks are one of those things that are exclusively ours.”

C: Grew up in Wyoming, talking about Yellowstone, the Tetons, and South Dakota “it was always interesting to me that all of these parks were taken away from the Native groups and made into parks”. Moved to Alaska, married an [Inuit]. Talks about Gates of the Arctic National



Park—wasn't there when they moved there. Will there still be rights for subsistence use? Before they knew it, they were a park even though they didn't really want to, but subsistence was still allowed, "like normal". Talks about being watched by cameras, felt very invaded. Ted Stevens was approached. Two days later helicopters came in and took the cameras out—the village still has a lot of say.

Me: talking about Ansel Adams and his photographs in the larger cultural context, used the word "empty" to describe his work.

B: "I'm surprised you used the word empty."

Me: [people] talking about formation of National Parks

D: "Rather than where people were living."

B: "wild places" That landscape is not empty, it is wild.

E: Unpopulated, rather than what's there or not there.

B: Horizon in Illinois, it's not empty. Economics and business background, word in their lexicon is the word "developed". "Development is the enemy of that wild beauty."

D: Empty, as a contrast to having say oil derricks. "Empty or free of human influence yet as opposed to empty of the kinds of things B is talking about." Also thought of empty of human influence or effect.

G: We don't see the highways, etc. That's the value. Set up to preserve, to keep as much human influence out as possible. Separate designation of "wilderness" because of the development of the National Parks so much. Even in the off season it's strange to go and see it unpopulated. Badlands, for example, parking lots that are completely empty. Feels so strange.

A: "The thing that kind of strikes me is the intent, the value of the pristine wilderness land and its availability to all. Because it feeds our soul, because we need that component of walking in creation kind of thing. And that really echoes what the Native people believe as well as others of us that are people of spirit, of faith. But even people that wouldn't claim a faith there is something innately that reacts with a sense of peace and serenity and really does feed a place in us that populated areas or developed areas does not. And every time that I'm with the Lummi people they talk about how important that is to them, what a high value it is and so it comes out in every conversation. So it just really strikes me that as we have taken land and developed it we have [loud noise at 27:27]"

Me: Cultural ideas of what these spaces are and the knowledge that we have of them. Reference John Muir and glorification of the sense of wilderness that we have. Wilderness, sublime and the interactions of our perceptions.

A: Reading *The Big Burn*, has some good story telling about the establishment of the National Parks and the forest service lands. The oligarchs of the U.S. at the time trying to get ahold of the land that was being set aside for the people. Often times it was land taken away from tribes.

C: Talking about Utah, and the Native people trying to protect lands from resource extraction by getting the government involved to protect it. Most of it is sacred land that they want to protect. "A lot of times we think "well it's a beautiful park" and we just rip it out of somebody's hands." Saw that where they lived, up at Arctic Gates. But it's different there because there are no hotels, no roads, etc. "It's special." Talks about hunters who come in, and the difference between people from elsewhere and the Native people, and how they approach the hunting. (Leaving things behind, hunting in areas where Native people would hunt. Only taking the racks of caribou instead of using the meat.) Often times they are white people.

B: Talks about being in California/Nevada region. [Instructor who lived] in the foothills of the Sierras, and saw a metal placard on a hill that said “Discovered in 1879 by some European”, and he knew that the Natives in the area had lived there since time immemorial. And the [instructor] said that the sign just kind of...disappeared within a week.

How their [regional employer] told them to make contact with tribes in the area, and talking about reconciliation. But it wasn't enough, “you don't know this history, you need to know the history from our side” before reconciliation. They came and told about massacres in the area, some of which had been led by the pastors of local churches. The knowledge is something that they had to find out on their own.

Touching first base with space and race, we as white people just don't know the history.

Me: talk about my own education experiences with that as well, and that's why I want to do a project like this, the lack of education on Indigenous peoples from my home state.

- Mini Lesson
- Go outside
- Video
- Handed out curriculum, moved onto looking at that

Discussion on the dyeing activity; C mentions that it would be interesting in [Alaskan village] and the use of plants. (Ties in well with the original intent of the lesson, reinforces it as an option.)

A says it would make a really good retreat.

C: Photography would be a good activity, digital cameras make it easier. Even in rural Alaska now the younger folks can use their phones to share their lives through photography. Indigenous youth showing their experiences.

G: Suggests that the nature journaling and sketching activity could be a photography experience.

F: Using the photography as a tool.

G: It could be a new skill on organizing and using digital photographs, sharing as albums. Albums of weather, or clouds, many (speaking from their experience) may not want to learn new skills like drawing.

F: 55+ there's a comfort in doing things you've done well before, the idea of doing new things (in a group especially) is personally challenging. Not wanting to embarrass themselves.

Me: It's about the experience, not the quality and pushing yourself and leaning into discomfort. Discomfort is where the growth happens.

A: That hasn't been their experience, but also is a new retiree (compared to the previous speakers). Their peers on social media are wanting to try new things that they haven't been able to and wanting to push themselves.

F: When they retired had a whole list of things they wanted to do, agree with A that they think A is right. Did the list in time in different groups.

C: Not embarrassed to try new things, wants to live their life. "You only live once, and who cares how silly you look."

A: "I can't do it any younger!"

Me: Shows examples of land art, Andy Goldsworthy, *Spiral Jetty*.

D: Clarification question on him creating the images and then photographing it.

Me: Explaining that it makes it open to what's available.

D: "Is there another point of conversation around what some people would see as tampering with nature to create something, to create a visual effect? And would that be both something for individual reflection and certainly and interesting root topic for conversation." Do they find acceptable, not acceptable, art worthy, etc. You are impacting the natural environment in some way, some might see it as enhancement, etc.

G: Big Rock Garden, and people making rock towers there. It's okay there, but elsewhere it really annoys them. "Such a cliché." Has a very strong emotional reaction to the idea, and says that it's a matter of taste. "Who is this person to decide?"

C: Tells story about [Alaskan village] and the little people [many names, often called *Inukins* or *Erukins*]. Says "mythological" (specifically uses quotes) and acknowledges white status in telling the story. Rock stacks there some miles outside of the village, and that's where the little people live. The people from the village will say they saw a little person there, and it makes them scared.

They would be out hiking, and their spouse would point out a stack of rocks that their dad put there so that they would recognize "blah blah blah". These stacks of rocks mean something to them.

E: Directional.

G: For some people it might be artistic, but out somewhere else they want to have a sense that they are somewhere "natural". Acknowledges that it is already "spoiled" because of the trails, but doesn't get pleasure out of it. Negative reaction.

E: Doesn't like the word "spoiling" with art.

D: Feels both ways that G and E are discussing, as well as C. Could argue that there's a biblical basis. "Here I raise my Ebenezer." Early Hebrew people erected things like this, erected things in nature to mark an incident or other things. Using our understanding of our faith to justify things, how Indigenous peoples have had their faith reflected in what they have done or not chosen to do in the natural environment. So how has spiritual practices strengthened or weakened our relationships.

Me: Conversations about foraging and being respectful, *Braiding Sweetgrass*, our relationships with the land. Reciprocal relationships versus Manifest Destiny, etc.

C: Asks about involving Indigenous folks.

Me: Tries to explain my theoretical frameworks. (Critical pedagogy and land education.) Conversation reinforces the need to be plain with my language so that there's an understanding of what I'm trying to accomplish, and the implicit versus explicit nature of the frameworks. E suggests an index or dictionary to explain the language. I discuss the need to build community, and that it's important to not just ask for favors as well as appropriate compensation.

Tied back to the goings on at the time of the United Methodist Church's Special General Conference—making sure that the people who are being discussed are a part of the conversation and being heard. Came from both C and their experiences in Alaska and E and their and their spouse's experiences with UMCGC/legislation. F reaffirmed that it all comes back to privilege and power.

E: Asks about art as activism. References "Art is constantly pushing at the bounds of social convention."

Me: Talk about the Impressionists, *A People's Art History of the United States*, political cartoons.

C: Talks about changes in Indigenous art, asks about the change here and questions if that should be included.

Me: Street art, the Amplifier Foundation, etc. Building community and influencing the conversation. Art is a good means for creating social change and pushing boundaries.

Me: Changes to accessibility, and whether or not the topics are too many, need to be narrowed down, etc.

E: A more narrow focus on the race part, would like to see it as the bedrock concept. The thing they are least educated on.

F: Agrees, says that people are somewhat educated on it, but would like to take it further.

A: Part of our cultural norm, there is an openness.

F: Opportunities to participate, did the workshop on race recognition. A whole day of history, which was wonderful. (Our Savior Lutheran Church)

F: Power and privilege is bedrock. Could it be recommended for the first study for any group?

Me: Would go along well with creating community agreements.

A: Power and privilege with an art project? Could be a film clip, could be a lot of things. A way to experience it, not just talk about it. Could create an emotional connection.

G: The film we watched was so fast, it seemed like a lot, but it's something that could be watched more than once. (As in, with each lesson, giving it a new nuance each time.) Reflects on things from the video and experiences in the National Parks. The concepts could be examined a lot more.

C: Ken Burns' film, Black park ranger who is trying to get more Black and Latinx kids out into the parks.

A: Something about ensuring there are Indigenous rangers. Talks about hierarchy of the rangers, and how that has evolved. Now there are Naturalists/Interpreters and park police. Two different types/classes/contract types within the Parks systems. Power and privilege.

D: What is the overall question? What is the overall theme? Phrase that I've used more than once. What's the primary focus?

Me: The lineage of the lessons; disrupting concepts of nature, three lessons that are in a semi-historical sequence, then bookending with action.

D: Looking at the topics versus the medium. Flip the theme and the mediums, so the theme is the first thing that people see. Whatever language I use. The thing that the people are coming back to, so that one of the questions each week comes back to it. Like, white privilege, etc. as a filter. Narrow in on what's the overall focus, and then here are five elements to look at it. Five or more techniques (art) to help us look at it.



E: Love the photography, would point that to some specific to some part of the theory. For example our foray outside did not connect well to the theme of talking about public space and race.

D: If Ansel Adams was taking photos that aren't disrupted, then maybe the assignment is to take photos of places that are disrupted.

E: "This is a very ambitious project. And I think that there's a certain startle reaction. And that is a good thing, I don't like to be stuck in my ruts, even though I stick in them."

C: It may take a couple of sessions to get through one thing, it might feel overwhelming to do it all one right after another.

A: Asks about timing.

Me: I wanted the timing to be flexible.

C: "We're still feebly learning!"

A: Assisted living facilities as possibilities.

C: Wants to ensure that Indigenous people are involved.

G: Asks about local resources for Indigenous people/communities.

Me: Requires community building, maybe can put together a resources on how to find out the local tribes, but can't comment on how to contact appropriately people within the tribe.

C: Reinforces that statement, even as someone who was married and in a community wasn't always fitting in as a white person.

D: Is there some wisdom in suggesting to have some Indigenous people review the curriculum? Might give it credibility to be able to say that it's been reviewed by ... whoever. Someone local, than maybe someone from another region in Canada or the United States. Give suggestions from the United Methodist Church who might be willing.

Irrelevant comments.

End.

Appendix F: Not Just Nature Curriculum  
Curriculum by Sarah Kellogg

# Not Just Nature

Conversations on art, nature, and justice

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Photo of Stone Enclosure: Rock Rings by Nancy Holt at Western Washington University

## Introduction

This curriculum aims to create and nurture connections with place, while using art in the environment. I wanted to design a space to have conversations revolving around the concepts of nature and wilderness, and disrupting and unsettling the colonial version of history we've been given with the places we live. Art is an incredibly useful means for entering into these authentic and deeper conversations, questioning culture and community, self-reflection, and a way of inquiry into the world and our relationship to it (Graham 2008; Greene 2010; Song, 2012). It is praxis: a learning, reflective, transformative, and doing process that connects learning to students' lives and engages with social issues (Graham, 2007).

## Theoretical Frameworks

Place-based pedagogy, while playing an important role within environmental education, does not critically examine the intersections of the environment with race and Indigeneity. It tends to skew towards white, rural narratives thus also overshadowing urban environments and reinforcing settler colonial narratives of and relationships with the land. To move past these tendencies, I have adopted the frameworks of critical place-based education, and land education within this curriculum:

- Critical place-based pedagogy: this framework moves forward the necessity to examine the relationships between oppression and the ways the white settler narrative discuss "land" and "nature". This relies on critical race theory (CRT) and how race impacts BIPOC (Black, Indigenous, and People of Color) relationships with land and nature.
- Land education/Indigenous place-based education: land education recenters the settler colonial narratives and history of Manifest Destiny, and the settler history of land as something to be dominated. It disrupts settler narratives of "becoming Indigenous", or moves to settler innocence (Tuck & Yang, 2014). It also examines erasure of Native and Indigenous peoples from the land and in society (see race and National Parks--removal of Indigenous peoples to "empty" the land). Removes the idea that settler place is certain on Native land (unsettling), and introduces decolonization.

I have decided to write this curriculum for retirees and other folks in the age demographic of 55 and older, who may or may not already have a relationship with the outdoors. I see an opportunity to engage a population in conversations about environmental education as it relates to social justice; a demographic that perhaps have fewer opportunities offered to them than younger generations to be challenged by these topics.

## Vision

- Seniors having complex conversations about nature and the history of place.
- "Traditional knowledge keepers", grandparents passing down information to children and grandchildren.

- Some folks in this population are interested in these conversations, but don't know how to start them or find the information.

### Goals

- Trouble the word nature
- Unpack settler colonialism
- Delve into the racist history of public spaces in the United States
- Tackle the topic of environmental justice
- Use art as an exercise in activism
- Prepare participants to be able to critically examine history, geography, art, and other intersecting ways in which settler colonialism is reified

### About the Author

Sarah Kellogg is an Environmental Education M.Ed. student in Huxley College of the Environment at Western Washington University. Being a person with many privileged identities and positionalities, I believe that it is crucial that I continually critically examine these identities and how it affects my relationships with self, others, and land. This unsettling is necessary to move forward the dismantling of white supremacy, and I want to help others (especially those who share many of the same identities as myself) also begin that process of unsettling.

## Structure Overview and Schedule

Because this curriculum consists of shorter lessons, the schedule could be as weekend workshops over the course of several weeks or even months, or a week long series of daytime lessons. Following is a suggested schedule:

Day One	Day Two	Day Three	Day Four	Day Five
Community Contract	Review contract	Review contract	Review contract	Review contract
Activity How To	Activity How To	Activity How To	Activity How To	Activity How to
Activity	Activity	Activity	Activity	Activity
Break	Break	Break	Break	Break
Discussion	Discussion	Discussion	Discussion	Discussion
Debrief	Debrief	Debrief	Debrief	Debrief/Course Evaluation

## Audience and Setting

The primary intended audience for this curriculum are folks of retirement age--those who are in what some would call the Third Age. Most of these lessons are designed to be able to be done in either indoor or outdoor settings with the idea that they are flexible and can be adapted to meet the physical and emotional needs of participants or in the case of inclement weather. The lessons, while designed with a particular demographic in mind, are intended to be flexible enough to adapt for other audiences as well, based on geography, need, and content difficulty.

## Risk Management & Accessibility

Risk management is always a consideration for outdoor activities. Weather in Washington State at least is fortunately rather temperate. However, it is wise to be aware of the forecast weather conditions and naturally, it is advised that participants are prepared by dressing for the weather. Additionally, because moving around in uneven terrain or in spaces with rocks, plants, and plant debris can be trip hazards, it is recommended that the leader have basic first aid knowledge and a first aid kit on hand. This basic recommendation extends to art activities as well; particularly those that use X-acto knives, scissors, and any chemicals that participants may react to.

Risk management for this particular curriculum also includes that of emotional risk. What this may look like in participants and potential ways of mitigating these reactions is addressed further in the “Community Agreements” section.

The lessons in this curriculum are designed with some level of accessibility in mind. However, there may be occasions when further modifications should be made to accommodate the needs of all of the participants. It would be courteous of the leader(s) to make a space either during a registration period or at the beginning to allow participants to let their needs be known, so that further accommodations can be made if necessary. Creating a space where participants feel comfortable speaking up about their needs will aid in making the experience welcoming to everyone.

### For the Facilitator

For the facilitator, it is helpful to have a background in leading conversations similar to this. Basic background information that is helpful:

- Terminology
- The need to acknowledge and discuss power and privilege
- The ability to bring in additional readings and videos relevant to the space
- The importance of Land education and critical pedagogies
- The necessity of unsettling, and discomfort as a catalyst for growth. The resources on how to engage with those feelings.
- Urban areas as containing nature. Ghetto land pedagogy, urban pedagogy. (i.e. La Paperson’s *A Ghetto Land Pedagogy*, and Bang et al., *Muskrat theories, tobacco in the streets, and living Chicago as Indigenous land*.)

### Community Agreements

The very first action that is recommended with this workshop is to create a community agreement. While feelings of discomfort and unsettling are necessary catalysts to allow room for growth, it can be difficult for some to process. These resultant feelings can manifest themselves as defensiveness, anger, and other feelings that may cause them to act in ways that may inhibit their ability to process and learn, or are harmful to others in the group. It is advisable to establish ahead of time what values and ways of communication with each other are important for participants to carry throughout the process, and to gently remind folks to care for themselves. Revisiting the contract regularly, such as at the beginning of each session, is also highly suggested as a reminder to participants of the agreement as well as a way to amend said agreement as time passes and learning occurs. There are many resources available that can be used as guidelines to create these agreements, and some are listed in the “References & Resources” section near the end of the curriculum.

Instead of using feedback, ask participants to try to use feed forward. Framing a critique as something to be used in the future rather than what was done wrong can shut people down, and is not always particularly useful. Cult of Pedagogy has a good primer at: <https://www.cultofpedagogy.com/feedforward/>





## Lessons

This curriculum is composed of five lessons, which can be used either as a series of weekend workshops, as a part of a weeklong event, or potentially even individually with the proper participant background knowledge. The activity times are a recommendation; however, each lesson can be shortened slightly to make the time more accessible, or extended to further expand on the discussion/activity elements of each lesson.

- **Voices in Art**
    - This shorter, core lesson is intended to be used at the beginning of either a series, or the facilitation of a single lesson. This supplement integrates a vital discussion about power and privilege into one about art in keeping with the theme of art as an entry point for discussion.
  - **Nature Journaling and Sketching: Troubling the Word "Nature"**
    - This lesson begins with participants learning about nature journaling and sketching, then taking the opportunity to practice. From there, participants will be given time to have a conversation about the concepts of nature/wilderness, and the definitions that we may have surrounding those concepts. Many people conceive as nature being divorced from where they live, and this lesson is designed to challenge that concept.
  - **Dyeing: Settler Colonialism**
    - Building on the previous lesson on the concept of nature, this lesson will use ethnobotany and using plants as dyes as a tie to unpacking settler colonialism.
- AND/OR:**
- **Mapping: Settler Colonialism**
    - Discuss how mapping was and is used as a tool to perpetuate settler colonialism. Look at what counter mapping looks like. Create a map of personal geographies using wintergreen/transfer.
  - **Photography: Public Space and Race**
    - The history of the environmental movement in the United States is one of whiteness. Using the National Parks Service and well known photographers as an entry point, participants will examine this history and the current movements and organizations attempting to bring people previously excluded from these spaces back in to them.

- **Land Art: Environmental Justice**

- This lesson will continue the discussion on land and environmental racism by exploring current issues around environmental justice.

- **Collage: Art as Activism**

- Art pushes the boundaries of society, and artists often use art as a means for social and political change. This lesson will cover some history of art as activism, as well as current examples from organizations such as the Amplifier Foundation. Participants will then use collage to create a piece that reflects what they've taken away from the classes.

Each lesson is designed to consist of both a discussion component, as well as an arts-based activity relevant in some way to the discussion. Discussion should be conducted in a manner appropriate to group size, and utilize an activity that effectively engages participants. (Think-pair-share, World Cafe, Conver-stations, Gallery Walk, etc. are all good examples of engaging discussion techniques. See the "Leading Socratic Discussion Circles" article linked under References & Resources.)

## Evaluation

For each individual lesson, a small activity during debrief portion could be used. Parking lot method, mental velcro, etc. (see references for ideas). Something that can be used to gauge the parts that stick, and what isn't working so that the following lessons can be tweaked (and that lesson can be changed in the future).

## References & Resources

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## Classroom Techniques

[50 Classroom Assessment Techniques](https://www.uky.edu/celt/50-classroom-assessment-techniques-cats) - <https://www.uky.edu/celt/50-classroom-assessment-techniques-cats>

[Classroom Assessment Techniques: Quick Strategies to Check Student Learning in Class](http://www.celt.iastate.edu/teaching/assessment-and-evaluation/classroom-assessment-techniques-quick-strategies-to-check-student-learning-in-class/) - <http://www.celt.iastate.edu/teaching/assessment-and-evaluation/classroom-assessment-techniques-quick-strategies-to-check-student-learning-in-class/>

[Creating a Classroom Parking Lot](https://www.competencyworks.org/how-to/creating-a-classroom-parking-lot/) - <https://www.competencyworks.org/how-to/creating-a-classroom-parking-lot/>

[Leading Socratic Discussion Circles](https://www.cultofpedagogy.com/speaking-listening-techniques) - <https://www.cultofpedagogy.com/speaking-listening-techniques>

## Community Agreements and Facilitation Resources

[Alternate Roots, Community Agreements](https://alternateroots.org/alternate-roots-community-agreements/) - <https://alternateroots.org/alternate-roots-community-agreements/>

[Aorta, Anti-Oppressive Facilitation](http://aorta.coop/portfolio_page/anti-oppressive-facilitation/) - [http://aorta.coop/portfolio\\_page/anti-oppressive-facilitation/](http://aorta.coop/portfolio_page/anti-oppressive-facilitation/)

[Diversity Toolkit](https://msw.usc.edu/mswusc-blog/diversity-workshop-guide-to-discussing-identity-power-and-privilege/) - <https://msw.usc.edu/mswusc-blog/diversity-workshop-guide-to-discussing-identity-power-and-privilege/>

[Peggy McIntosh, White Privilege: Unpacking the Invisible Knapsack](https://www.racialequitytools.org/resourcefiles/mcintosh.pdf) - <https://www.racialequitytools.org/resourcefiles/mcintosh.pdf>

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[Leaning in: A student's guide to engaging constructively with social justice content](https://www.researchgate.net/publication/279539507_Leaning_in_A_students_guide_to_engaging_constructively_with_social_justice_content), Robin DiAngelo and Özlem Sensoy - [https://www.researchgate.net/publication/279539507\\_Leaning\\_in\\_A\\_students\\_guide\\_to\\_engaging\\_constructively\\_with\\_social\\_justice\\_content](https://www.researchgate.net/publication/279539507_Leaning_in_A_students_guide_to_engaging_constructively_with_social_justice_content)

## Contact Information

For questions, comments, and further clarification, Sarah can be reached at Kellogs2@wwu.edu

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Stone Enclosure Photo and Close up of paper sculpture by Sarah Kellogg

Paper Sculpture photo by Stephanie Heifner

# Voices in Art

*Power, Privilege, and Story in Art.*

## OVERVIEW & PURPOSE

Discussions and a basic understanding of power and privilege are integral to conversations about environmental and climate injustices. This lesson, using art and the formal ways in which art is often viewed, is an introduction to these topics.

## OBJECTIVES

- Interpret power, privilege, and whose stories get told through art.
- Examine different exhibitions through a critical lens regarding power and privilege.
- Connect these privileges and power differentials with other aspects of life.

## MATERIALS NEEDED

- [Thelma Golden Ted Talk](https://www.ted.com/talks/thelma_golden_how_art_gives_shape_to_cultural_change?referrer=playlist-powerful_art_activism) - [https://www.ted.com/talks/thelma\\_golden\\_how\\_art\\_gives\\_shape\\_to\\_cultural\\_change?referrer=playlist-powerful\\_art\\_activism](https://www.ted.com/talks/thelma_golden_how_art_gives_shape_to_cultural_change?referrer=playlist-powerful_art_activism)
- [Unpacking the Invisible Knapsack](https://nationalseedproject.org/Key-SEED-Texts/white-privilege-unpacking-the-invisible-knapsack) - <https://nationalseedproject.org/Key-SEED-Texts/white-privilege-unpacking-the-invisible-knapsack>
- [Leaning In: A student's guide to engaging constructively with social justice content](https://www.researchgate.net/publication/279539507_Leaning_in_A_student's_guide_to_engaging_constructively_with_social_justice_content) - [https://www.researchgate.net/publication/279539507\\_Leaning\\_in\\_A\\_student's\\_guide\\_to\\_engaging\\_constructively\\_with\\_social\\_justice\\_content](https://www.researchgate.net/publication/279539507_Leaning_in_A_student's_guide_to_engaging_constructively_with_social_justice_content)
- [Matika Wilbur](https://lrinspire.com/2018/05/08/edward-s-curtis-again-by-matika-wilbur/) and Adrienne Keene on Edward S. Curtis - <https://lrinspire.com/2018/05/08/edward-s-curtis-again-by-matika-wilbur/>

## SUGGESTED OTHER MATERIALS

- [Double Exposure, Seattle Art Museum](http://doubleexposure.site.seattleartmuseum.org) - <http://doubleexposure.site.seattleartmuseum.org>
  - [Will Wilson](https://willwilson.photoshelter.com/index) - <https://willwilson.photoshelter.com/index>
  - [Marianne Nicolson](https://www.mariannenicolson.com) - <https://www.mariannenicolson.com>
  - [Tracy Rector](https://en.m.wikipedia.org/wiki/Tracy_Rector) - [https://en.m.wikipedia.org/wiki/Tracy\\_Rector](https://en.m.wikipedia.org/wiki/Tracy_Rector)
- [Figuring History, Seattle Art Museum](http://figuringhistory.site.seattleartmuseum.org) - <http://figuringhistory.site.seattleartmuseum.org>
  - [Figuring History: The Joy and Exuberance of Black Culture, SAM Blog](http://samblog.seattleartmuseum.org/2018/04/figuring-history-joy-exuberance-black-culture/) - <http://samblog.seattleartmuseum.org/2018/04/figuring-history-joy-exuberance-black-culture/>
  - [Kerry James Marshall](https://en.m.wikipedia.org/wiki/Kerry_James_Marshall) - [https://en.m.wikipedia.org/wiki/Kerry\\_James\\_Marshall](https://en.m.wikipedia.org/wiki/Kerry_James_Marshall)
  - [Robert Colescott](https://en.m.wikipedia.org/wiki/Robert_Colescott) - [https://en.m.wikipedia.org/wiki/Robert\\_Colescott](https://en.m.wikipedia.org/wiki/Robert_Colescott)
  - [Mickalene Thomas](https://www.mickalenethomas.com) - <https://www.mickalenethomas.com>
- Dr. Dorceta Taylor, *The Rise of the American Conservation Movement: Power, Privilege, and Environmental Protection*. (2016). Duke University Press.

## ACTIVITY

**Complete community agreements.**

**Activate prior knowledge.**

**Discussion**

Watch Thelma Golden's Ted Talk, and pay particular attention to the responses of people to portrayals of Black men in art.

Matika Wilbur and Dr. Adrienne Keene on Edward S. Curtis, portrayals and consequences of the portrayal, who gets to show and whose versions of Native people.

- Why are Indigenous photographers always shown as a contrast to Curtis, instead of given standalone shows?
- Discuss Curtis in contrast/comparison with contemporary Richard Throssel, Cree (1882-1933).
  - Horace Poolaw, Kiowa (1906-1984)

Bring up other examples (suggested or otherwise), and continue the conversation. Ask participants to relate back to their own lives, and observations that they have made/are making.

**Revisit community agreement.**

## ACCOMODATIONS

Addressing power and privilege can bring up strong emotions for people. It's important to address this before beginning, and to remind participants that they may leave the room if they need. Having the community agreements visible as a reminder in how to engage with each other is helpful, as is using nonviolent communication.



# Nature Journaling & Sketching

*Troubling the word “Nature”*

## OVERVIEW & PURPOSE

This lesson begins with participants learning about nature journaling and sketching, then taking the opportunity to practice. From there, participants will be given time to have a conversation about the concepts of nature/wilderness, and the definitions that we may have surrounding those concepts. Many people conceive as nature being divorced from where they live, and this lesson is designed to challenge that concept.

## OBJECTIVES

- To give an overview of types of nature journals.
- To build a nature journal.
- To discuss the concept of nature.

## MATERIALS NEEDED

- Sketchbook, notebook, or journal
- Pencils or pens
- Other art mediums such as colored pencils, pastels, watercolors, etc.

## SUGGESTED OTHER MATERIALS

- *The Art of Urban Sketching*, Gabriel Campanario
- *Keeping a Nature Journal: Discover a Whole New Way of Seeing the World Around You*, Clare Walker Leslie
- *Botany for Artists*, Lizabeth Leech
- *Botany for the Artist*, Sarah Simblet



## ACTIVITY

### Activating Prior Knowledge and Experience

#### How to Keep a Nature Journal (30 minutes)

- Show examples of nature journals, books about or that use nature journaling would be a great resource.
- Discuss how journaling can be used as a seasonal record.
- Also discuss urban sketching and how built environments include nature.

#### Going out and sketching/drawing (1-1.5 hours)

- This could be in almost any location; urban, rural, a park, etc.

#### What is “Nature”? (1.5 hours)

- Engage in a participant-lead discussion on the concepts of nature and wilderness. Recommended pre-reading, William Cronon’s *The Trouble With Wilderness*.
  - Suggested discussion questions/themes:
    - What does the word “nature” conjure up for you? If reading *The Trouble With Wilderness* has challenged that mental image for you, in what ways?
    - What is your relationship with “land”?
    - How has this reading challenged your relationship with “wilderness”?
    - Have you previously been exposed to the history of the environmental movement, and/or the formation of the National Parks before? In what contexts?
    - Land/wilderness as something to be in awe of or tamed.
    - The intersections of writing and art with cultural perceptions of the spaces around them.

#### Debrief/Sharing (1 hour)

- Discuss experiences, show sketches/share writings, etc.

## EVALUATION

Debrief/sharing--parking lot method, or other similar way of receiving feedback/feed forward.

## ACCOMMODATIONS

Sketching could take place in a sheltered area, such as a park shelter, or even from inside a coffee shop,

etc. It does not need to be outside.

## EXTENSIONS

There are a number of possible extensions that could be made; digging more into literary examples of nature writing/journaling is one possibility. Extending the time in the activity is another, especially if that involves a move between sites that participants can then compare and contrast.

# Dyeing

## *Ethnobotany & Settler Colonialism*

### OVERVIEW & PURPOSE

Building on the previous lesson on the concept of nature, this lesson will use ethnobotany and using plants as dyes and responsible foraging as a tie to unpacking settler colonialism.

### OBJECTIVES

- To discuss settler colonialism and its impacts and implications.
- To share ethnobotany.
- To use dyes created from native plants.

### MATERIALS NEEDED

- Prepared dyes from plants, preferably local, seasonally appropriate plants. Participants could bring in their own plant supplies (foraged from appropriate spaces such as personal gardens) if they are creating their own dyes, or brought in earlier for the facilitator to incorporate.
- Materials to dye.
- Other associated materials (gloves, buckets, etc.)
- [Destinies Manifest](https://vimeo.com/204731983) - <https://vimeo.com/204731983>

### SUGGESTED OTHER MATERIALS

*Braiding Sweetgrass*, Robin Wall Kimmerer

*Ethnobotany of Western Washington*, Erna Gunther

App: Washington Wildflower Search, available on iTunes and Google Play

Pojar, J. & MacKinnon, A. *Plants of the Pacific Northwest Coast*. Lone Pine Press. (There are a number of editions, any of them would work.)

[What is Settler Colonialism, Sarah Perdiguer](https://www.youtube.com/watch?v=0Y4WQ9KvRPk) - <https://www.youtube.com/watch?v=0Y4WQ9KvRPk>

[Standing Rock Teach-In: Introduction to Settler Colonialism with Anne Spice](https://www.youtube.com/watch?v=JgybQvHpG4w) -

<https://www.youtube.com/watch?v=JgybQvHpG4w>

## ACTIVITY

### Activating Prior Knowledge and Experience

#### Discussion (1 hour)

- Share examples of native plants, and their known uses.
- Discuss responsible foraging.
  - Robin Wall Kimmerer and reciprocity would be an appropriate conversation here.
    - “The Honorable Harvest”, pp. 175-201 in *Braiding Sweetgrass*

#### Explanation of activity and setup (30-45 minutes)

- Setup space for dyeing, explain the process.

#### Activity (2+ hours)

- Dyeing--could take longer than two hours dependent on method, also need to be aware that things will not dry immediately.

#### Discussion (1.5 hours)

- Ideally, this particular lesson would include a local Native/Indigenous person who is adequately compensated for their time. Learn and follow proper protocols--this requires taking the time to have or build a relationship.
- Discuss settler colonialism

#### Debrief (1 hour)

- Share pieces and what each person was thinking while they created them. Encourage discussion on themes, ideas, or issues that stuck with the participants from the lessons that they drew from on this particular project.

## EVALUATION

Debrief/sharing--parking lot method, or other similar way of receiving feedback/feed forward.

## ACCOMODATIONS

Most or all of this activity takes place indoors. Ethnobotany portion could be indoors/outdoors dependent on location. If indoors, samples could be brought to the classroom.

## EXTENSIONS

Creating own dyes--does take time, would need to be started at least the day before, if not earlier. Dependent on whether or not participants are also wanting to forage for their own dyes, what materials are being dye, etc.

# Mapping

*Mapping, Counter Mapping, and Settler Colonialism*

## OVERVIEW & PURPOSE

Discuss how mapping was and is used as a tool to perpetuate settler colonialism. Look at what counter mapping looks like. Create a map of personal geographies using wintergreen/transfer.

## OBJECTIVES

- To discuss settler colonialism and its impacts and implications.
- To understand how maps and mapping function as a tool of colonialism, empire, and resource usage. To extend this understanding to the act of counter mapping.
- To create a map of one's own using the ideas of mapping and counter mapping.

## MATERIALS NEEDED

- [Emergence Magazine, Zuni Counter Mapping Video](https://emergencemagazine.org/story/counter-mapping/) - <https://emergencemagazine.org/story/counter-mapping/>
- Resources for wintergreen transfer
  - Wintergreen oil (or other solvent)
  - Laser printer, etc.
  - Photocopied images
  - Magazine images
  - Well ventilated area
  - Burnishing tools

## SUGGESTED OTHER MATERIALS

- [Mapping Back](http://mappingback.org/home_en/) - [http://mappingback.org/home\\_en/](http://mappingback.org/home_en/)



- [Native Land](https://www.native-land.ca) - <https://www.native-land.ca>

## ACTIVITY

### Activating Prior Knowledge and Experience

#### Unsettling Activity (30 minutes)

- Ask participants to draw a picture of a place that is meaningful to them.
- Participants place all of their drawings in the middle of the room.
- Facilitator should come in (as a character), and start sifting through the drawings. Then, start ripping the drawings making statements such as “Oh, I like this bit”, etc. and making comments about all of this empty land.
- After awhile when there are two piles (“good” parts and “bad” parts), the facilitator pretends to finally notice that the participants are there.
- Facilitator tells participants that they can have the parts that they don’t want, but continues to take pieces from the pile that they didn’t want, until there are only a few pieces left.
- Facilitator could then continue on, making reference to treaties and making small gestures as though participants are gaining some kind of (trivial) compensation for the parts that they did not get to keep.

#### Discussion (1 hour)

- Look for sources. Something about mapping and geography, but not something too academic.
- Follow with Zuni counter mapping video.
  - Suggested discussion questions.

#### Explanation of activity and setup (30-45 minutes)

- (See links below.)

#### Activity (2 hours)

- Wintergreen solvent transfer
  - <https://www.youtube.com/watch?v=ext7wMoDuqY>
  - <https://www.instructables.com/id/Solvent-Transfers/>
  - <http://inkjetprinterpersonalwebg.blogspot.com/2012/10/diy-wintergreen-oil-and-solvent-image.html>
- Participants can choose image of maps significant to them and make a personal type of counter map. (See Zuni video, counter mapping.)

### Discussion (1.5 hours)

- Ideally, this particular lesson would include a local Native/Indigenous person who is adequately compensated for their time. Learn and follow proper protocols--this requires taking the time to have or build a relationship.
- Discuss settler colonialism
  - How does mapping reinforce settler colonialism?
  - In what other ways is it reinforced?
  - How do maps shape our views of the land, and how does that affect our relationships with the land?

### Debrief (1 hour)

- Share pieces and what each person was thinking while they created them. Encourage discussion on themes, ideas, or issues that stuck with the participants from the lessons that they drew from on this particular project.

## EVALUATION

Debrief/sharing--parking lot method, or other similar way of receiving feedback/feed forward.

## ACCOMODATIONS

Most or all of this activity takes place indoors. There should be no issues with requiring accommodations. Wintergreen oil may be an issue for participants, acetone, turpentine, and mineral oil are other options, although may also be irritants. Extensions/Alternatives for alternate mapping activities.

## EXTENSIONS/ALTERNATIVES

Alternate 1) Community mapping

Alternate 2) Event mapping

Alternate idea an activity centering mapping that involves plants/ethnobotany. This could include a component about foraging and respectful foraging (i.e. Robin Wall Kimmerer, *Braiding Sweetgrass*). This would still tie to settler colonialism with the expectation of Indigenous involvement.



# Photography

## *Public Spaces and Race*

### OVERVIEW & PURPOSE

The history of the environmental movement in the United States is one of whiteness. Using the National Parks Service and well known photographers such as Ansel Adams as an entry point, participants will examine this racist and colonizing history and the current movements and organizations attempting to bring people previously excluded from these spaces back in to them.

### OBJECTIVES

- To investigate the intersections of race, nature, and public spaces.
- To share different tips for taking photographs.
- To use a camera to take a series of photographs.

### MATERIALS NEEDED

- Digital cameras
- Computers to look at images

### SUGGESTED OTHER MATERIALS

- Look at artists such as Ansel Adams, but also J R and other artists.
- [Environmentalism's Racist History, The New Yorker](https://www.newyorker.com/news/news-desk/environmentalisms-racist-history) - <https://www.newyorker.com/news/news-desk/environmentalisms-racist-history>
- [The shady past of Parks Canada, National Post](https://nationalpost.com/news/canada/the-shady-past-of-parks-canada-forced-out-indigenous-people-are-forging-a-comeback) - <https://nationalpost.com/news/canada/the-shady-past-of-parks-canada-forced-out-indigenous-people-are-forging-a-comeback>
- [People of Color and Their Constraints to National Parks Visitation, Scott & Lee](http://www.georgewright.org/351scott.pdf) - <http://www.georgewright.org/351scott.pdf>

## ACTIVITY

**Note:** The cameras used to not need to be expensive with lots of features. I dislike the notion that using such a camera will automatically make one a better photographer. The purpose of this lesson is not to create museum-worthy art pieces, but to continue looking at things we see every day with a new and critical eye.

### Introduction, Prior Knowledge and Experience

#### Photography 101 (30-45 minutes)

- Things like rule of thirds, contrast, etc.
- <https://www.thesprucecrafts.com/introduction-to-photography-tips-for-beginners-2688546>
- <https://www.thesprucecrafts.com/understanding-light-in-photography-2688892>

#### Activity (1-2 hours)

- This portion could have a specific focus or thematic piece. It could also tie back to previous two lessons (plants or “nature”).

#### Discussion (1 hour)

- Begin the session by showing photographs by photographer Ansel Adams. Mention his connection to the Sierra Club, and use that as an entry point to the day’s topic. Ask if anyone in the group has previous knowledge or experience with the National Parks or environmental groups and in particular how it relates to race. Use that as an opportunity to segue into the reading discussion. Other photographers that could be used include Clyde Butcher.
- “Nation Building, Racial Exclusion, and the Social Construction of Wildlands”, pp. 350-382 *The Rise of the American Conservation Movement* by Dr. Dorceta Taylor
  - Suggested discussion questions/themes:
    - Looking at data of [visitor demographics to the National Parks](#), and linking it back to the reading.
    - What other factors may be at play that discourage POC to visit National Parks and other wilderness areas. (This may be looking ahead to the next lesson. Use it there and tie it back to that?)
    - Tie it back to the concept of “wilderness”--Dorceta also discusses transcendentalism and similar concepts as Cronon at the beginning of the article. Who decided what is wild, etc.
- If using the lessons in sequence, return to William Cronon’s *The Trouble With Wilderness*.

#### Debrief (1 hour)

- Discuss experiences, observations, reflections, etc.

[Brothers of Climbing](https://boccrew.com) - <https://boccrew.com>

[Indigenous Women Hike](https://www.indigenouswomenhike.com) - <https://www.indigenouswomenhike.com>

HYPERLINK "<https://www.indigenouswomenhike.com/>"[Outdoor Afro](http://outdoorafro.com) - <http://outdoorafro.com>  
[Black Girls Hike](http://www.blackgirlshikeco.com) - <http://www.blackgirlshikeco.com>  
[Latino Outdoors](http://latinooutdoors.org) - <http://latinooutdoors.org>

## EVALUATION

Debrief/sharing--parking lot method, or other similar way of receiving feedback/feed forward.

## ACCOMODATIONS

The area where the photography portion happens could vary greatly dependent on the comfort level of participants to walk distances, the weather conditions, etc. This is intended to be an exercise in how seeing, and to challenge participants in viewing things in a way that might be new to them. The “where” is only semi-important in this regard.

## EXTENSIONS

Film versus digital.

Resource for black and white film photography: *Black and White Photography: A Basic Manual*, Henry Horenstein (currently in 3rd revised ed.). This may not be an extension where the participants themselves necessarily develop and print their photos, but with a limited number of frames, it could be used as a way to push them to think critically before they take photos about their subjects.

Editing on a computer.

Adobe Photoshop, Lightroom, etc. Other available programs with different levels of complexity.

## ADDITIONAL RESOURCES

*The History of Seneca Village*, Central Park -  
<http://www.centralparknyc.org/about/blog/story-of-seneca-village.html>





# Land and Justice

## *Environmental Justice*

### OVERVIEW & PURPOSE

This lesson will continue the discussion on land and environmental racism by exploring current issues around environmental justice.

### OBJECTIVES

- To explore the intersection of racial injustices and land.
- To share how art can be created using the landscape.
- To create impermanent artwork with natural objects.

### MATERIALS NEEDED

- None, outside of appropriate outdoor clothing and gear.

### SUGGESTED OTHER MATERIALS

- [Richard Long](http://www.richardlong.org) - <http://www.richardlong.org>
- [Robert Smithson](https://www.robertsmithson.com) - <https://www.robertsmithson.com>
- [Andy Goldsworthy](https://en.wikipedia.org/wiki/Andy_Goldsworthy) - [https://en.wikipedia.org/wiki/Andy\\_Goldsworthy](https://en.wikipedia.org/wiki/Andy_Goldsworthy)
- [Laura Pulido](https://www.laurapulido.org) - <https://www.laurapulido.org>

### ACTIVITY

#### **Activating Prior Knowledge and Experience**

- Are participants familiar with land art?

- What knowledge do participants have about environmental justice?

### **Explanation of activity** (30-45 minutes)

- Show examples, possibly a video of one the artists' works.
  - Lots of Andy Goldsworthy videos; many public libraries have DVDs.
- Talk about how people feel about this activity and the location--in some spaces they might feel uncomfortable with coming across such obvious human activity. This would also be a good opportunity to discuss controversies/concerns around building rock cairns.
  - This could be a discussion around ephemeral art.

### **Activity** (2 hours)

- Work in groups to construct a sculptural piece, bring the conversation into the space and relate it.
  - This time can be used to lead conversation about the place being utilized. Who are the people that live nearby, is there any industry nearby, etc. Try to tie it back to questions and discussion points from previous discussion inside.

### **Discussion** (1 hour)

- [Grist video on Environmental Justice](https://www.youtube.com/watch?v=dREtXUij6_c) - [https://www.youtube.com/watch?v=dREtXUij6\\_c](https://www.youtube.com/watch?v=dREtXUij6_c)
- [ProPublica Brief History of Environmental Justice video](https://www.youtube.com/watch?v=30xLg2HHg8Q) - <https://www.youtube.com/watch?v=30xLg2HHg8Q>
- Suggested discussion questions
  - Begin or continue the conversation from before: Who are the people that live nearby, is there any industry nearby, etc. Try to tie it back to questions and discussion points from previous discussion inside.
  - How do you see these discrepancies in your own community?
  -

### **Debrief** (1 hour)

- Share pieces and what each person was thinking while they created them. Encourage discussion on themes, ideas, or issues that stuck with the participants from the lessons that they drew from on this particular project.
- Share examples of community-led efforts focusing on environmental justice that participants can learn about and support.

## EVALUATION

Debrief/sharing--parking lot method, or other similar way of receiving feedback/feed forward.

## ACCOMODATIONS

This activity can be done in an easy to access place, such as a park with a flat walking area. The alternative activity can be done entirely indoors.

## EXTENSIONS/ALTERNATIVE

<http://artsojean.com/ArtSojean/>

<https://www.elsamora.net/>

Instead of a land art lesson, another option is paper sculpture. Making paper is more intensive in both time and supplies, but can be done inside. Using flexible screens, the wet paper pulp can be formed into various shapes that resemble geological forms and decorated with various materials.

<http://www.paperslurry.com/2017/03/23/environmental-installations-handmade-paper-art-by-jane-ingram-allen/>

### Materials Needed

- Recyclable paper--newspaper, construction paper, etc.
- Plant fibers such as grass, seeds, etc. for decorative pieces
- Blender
- Basin
- Screen in a frame/screens that can be molded for land shapes
- Towel
- Sponge

## Example of Paper Sculpture



Paper sculpture at Collegiate United Methodist Church, Ames, Iowa by Mary Young.





Close up of work by Mary Young.

# Collage: Art as Activism

*Tying it Together*

## OVERVIEW & PURPOSE

The goal of the final lesson in the series is to both introduce art as a form of activism, and tie it back to the concepts discussed in the previous days. Art is constantly pushing at the bounds of social convention, and is used to assist in the creation of social and political change. This lesson is designed to discuss some of the history of art as an agent for change, as well as look at current examples of how art in various forms is a part of social and political movements. Participants will then use collage to create art incorporating ideas from the previous lessons.

## OBJECTIVES

- To discuss how art can be used as a form of activism.
- To integrate previous topics.
- To construct a(n) art piece(s) using collage with the goal of activism.

## MATERIALS NEEDED

- Paper
- Magazines, books, etc.
- Scissors
- X-acto knives
- Glue and Mod Podge
- Other art materials: pens, markers, acrylic paints, found objects, etc.

## SUGGESTED OTHER MATERIALS

- *A People's Art History of the United States*, Nicolas Lampert. (2013). The New Press.
- [Amplifier Foundation](https://amplifier.org) - <https://amplifier.org>

- [Repeal Hyde Art Project](http://www.repealhydeartproject.org) - <http://www.repealhydeartproject.org>
- [Why Artistic Activism](https://c4aa.org/2018/04/why-artistic-activism/) - <https://c4aa.org/2018/04/why-artistic-activism/>



- [Border Walls and Art as Protest](https://www.afar.com/magazine/10-border-walls-that-artists-have-turned-into-powerful-protests?fbclid=IwAR2zE6CClnpV2sS7G8p6hT1XyAI8PdQqbFcRrHWIbhwWIYtACQR6v8iuiXg) - <https://www.afar.com/magazine/10-border-walls-that-artists-have-turned-into-powerful-protests?fbclid=IwAR2zE6CClnpV2sS7G8p6hT1XyAI8PdQqbFcRrHWIbhwWIYtACQR6v8iuiXg>

## ACTIVITY

### Prior Knowledge and Experience

#### Discussion (1 hour)

- Art as activism, art as an agent in social change.
  - Use pieces from *A People's Art History* as examples, as well as websites
  - Tie it to previous lessons.
  - Questions?

#### Explanation of activity and setup (30 minutes)

- Review previous topics of discussion, ask questions about collaging. Many people will already have an understanding of collage. Provide examples of collage, and artwork as activism.
- Encourage incorporation of other media; particularly written. Link it back to Kathy and Aka's poem, if they want to add words or something they've written.

#### Activity (1.5-2 hours)

- Create collages, encourage open discussion during this time.

#### Debrief (1 hour)

- Share pieces and what each person was thinking while they created them. Encourage discussion on themes, ideas, or issues that stuck with the participants from the lessons that they drew from on this particular project.

## EVALUATION

Debrief/sharing--parking lot method, or other similar way of receiving feedback/feed forward.

## ACCOMODATIONS

As this activity can take place indoors and while seated, it should not require as much in regards to accommodations as others. That being said, some folks may have difficulty with fine motor skills/hand usage, so be sure to ask what kinds of accommodations they may need.

## EXTENSIONS

During the discussion, introduce the Cycle of Socialization and Cycle of Liberation from Bobbie Harro. Locate where participants feel they are on the cycle of liberation, and as a group discuss what next possible steps might be.

- Bobbie Harro, [\*The Cycle of Socialization\*](https://geography.washington.edu/sites/geography/files/documents/harro-cycle-of-socialization.pdf) -  
<https://geography.washington.edu/sites/geography/files/documents/harro-cycle-of-socialization.pdf>
- Bobbie Harro, [\*The Cycle of Liberation\*](https://geography.washington.edu/sites/geography/files/documents/harro-cycle-of-liberation.pdf) -  
<https://geography.washington.edu/sites/geography/files/documents/harro-cycle-of-liberation.pdf>