

Nature and World Cultures

AMS/ENVS/HUM 159

Section 01 Sundays 1600-1845 using WebEx Meeting 925 375 192

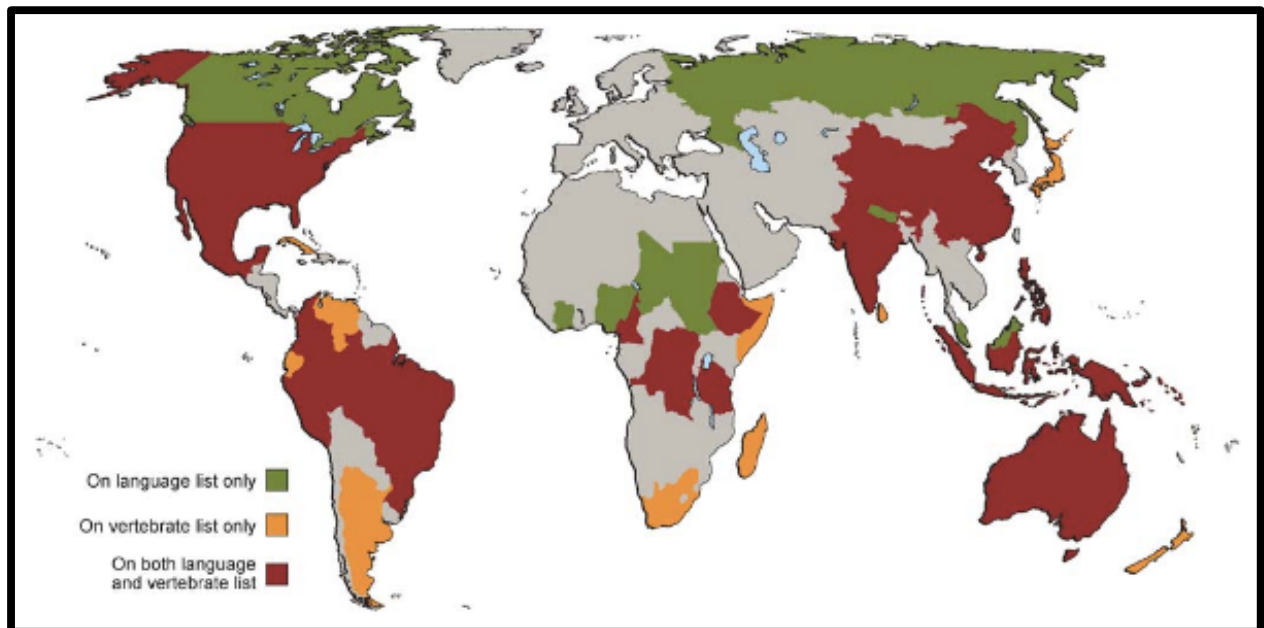
Section 02 Mondays 1500-1745 in Clark 238 NextGen Classroom

Dr. Jeanine Pfeiffer

TELEPHONE: 707.969.7490

EMAIL: jeanine.pfeiffer@gmail.com

OFFICE HOURS: M 1200-1400 in Clark 414R



World map showing overlap of endemism in languages and higher invertebrates. Original work by D. Harmon, 1996. Taken from Maffi, L. 2005. Linguistic, cultural, and biological diversity. *Annual Review of Anthropology* 29:599-617.

This interdisciplinary course asks the questions:

- (a) **What are the reciprocal and dynamic relationships between cultures and the environment?** (i.e., how does each influence/change the other?); and
- (b) **How do socio-cultural factors:** ethnicity, spiritual beliefs, economic standing, geographic location, historical events, gender, age, social status, profession and personal philosophies **influence and/or change an individual's or a group's relationships with their surrounding environments?**

Course Summary:

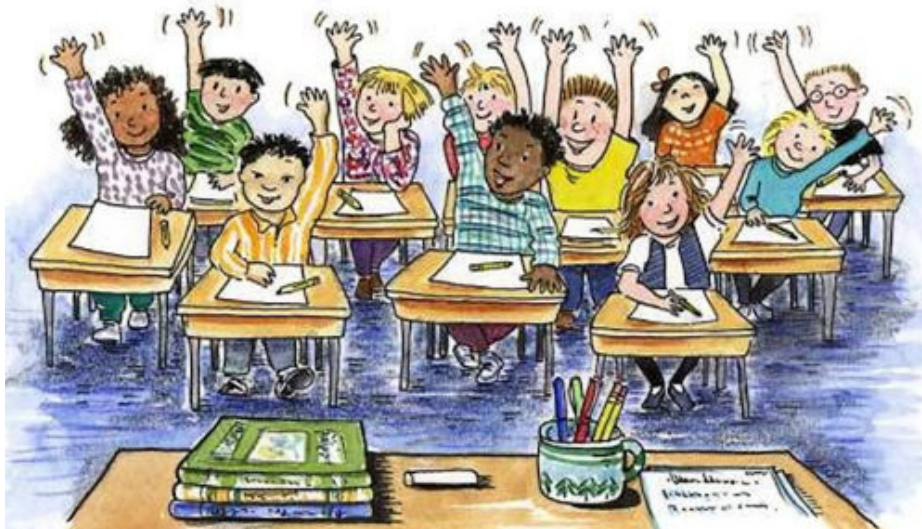
In Dr. Pfeiffer's *Nature and World Cultures* we survey **conceptual and empirical relationships between nature and societies across the globe**. In class lectures, films, discussions, assignments, and group projects we investigate and compare a wide range of cultural philosophies, experiences, knowledge about, interactions with, and responses to, nature.

During the course we examine works of authors representing different viewpoints, professions, socio-economic classes, spiritual traditions, educational backgrounds and geographical regions.

We will read and hear the words of anthropologists, ecologists, journalists, naturalists, Native scholars, historians, indigenous peoples, poets, activists, museum curators, immigrants, filmmakers, and conservation organizations, and compare the authors' narratives with our own experiences and insights.

We will investigate cutting-edge theoretical frameworks and their real-world applications:

- Ethnoscience relating to the natural world (ethnoecology, ethnobiology, ethnobotany, etc.)
- The relationships between biological and cultural diversity (biocultural diversity); agrobiodiversity
- Specific topics within cultural ecology and environmental anthropology: cultural keystone species, sacred ecology, indigenous cosmology; anthropomorphism; environmental activism
- Traditional Ecological Knowledge (TEK); indigenous resource management systems
- Cultural Heritage Tourism, Community-Based Ecotourism, Nature-based tourism
- Climate change, habitat loss, biological invasions, and biocultural diversity



**Active participation is key:
everyone comes to our “live” sessions fully prepared!!**

Students share questions, opinions, and insights during EVERY class session, which are conducted more as “seminars” than as “lecture”-based classes.

Course FAQs:

- All course materials** (texts, films, video clips, audio files, animations, maps, images, exams) are **available for free** on the course SJSU Canvas website.
- You are graded on the **caliber** and **substance** of your written work and class participation.
- In-person attendance** in weekly class sessions is **mandatory**, either online (WebEx) for Section 01 or on campus for Section 02.
- The mid-term and final are short-essay format and cumulative, completed on your own time.
- The instructor prefers text messages to email, as she is able to respond more quickly.
- The course is set up for you to succeed: most students earn an “A” in the class.
- All classwork **must** be submitted via SJSU **Canvas**. (*Nothing* can be accepted over email.)
- Assignment links contain explicit instructions.

Don't wait until the last few minutes to upload your classwork!!

CANVAS doesn't care if you are one second late.

It's automated! If you're past the deadline, you can be LOCKED OUT.

“Late” = Any time other than the EXACT date and time announced by the instructor/stated on Canvas.

It will take you 4-6+ hours to complete each module.

ALLOW ENOUGH TIME.

MODULE REPORTS • DUE AT 3:00 PM on Sundays (Section 01)
or Wednesdays (Section 02)

DISCUSSION POSTINGS • DUE AT 11:55 PM on Sundays (Sections 01 & 02)

GROUP ASSIGNMENTS • DUE AT 11:55 PM on Sundays (Sections 01 & 02)

More Course F.A.Q.s

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of forty-five hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

This class is a 3-unit course.

Do the math: 3 credit units x 3 hours/unit – 2.75 hours of lecture = **6+ hours of work each week**

EXTRA CREDIT:

The instructor will award extra credit points for sharing relevant scientific articles, fantastic weblinks, outrageously cool videos, or online tutorials relating to course topics.

Awarding of the points is at the instructor's discretion, and if >1 student submits the same resource(s), points will only be awarded to the *first* student who provided the resource.

To receive extra credit, the student must post a summary of the work on the "Extra Credit" Canvas link, after checking in with the instructor and receiving approval to do so.

If you are unable to make any of the mandatory classes or webinars due to an absolute emergency, you MUST inform the instructor in advance!!

Otherwise you will receive a grade of "zero" for the session, which will impact your grade, especially if you miss a quiz.

Dr. Pfeiffer's Professional and Scholarly Learning Objectives for this course:

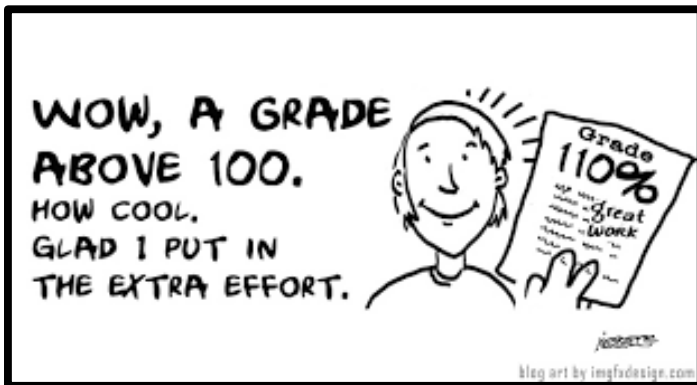
- Improved grasp of complex interdisciplinary concepts using innovative, multi-media techniques.
- Heightened ability to research ethnoscientific terms, concepts, and related articles online, and be able to discern between low- and high-quality websites and web content.
- Improved time-management practices that support proactive, independent learning techniques.
- Improved ability to collaborate academically and professionally and to work independently within a team.
- Increased familiarity with online learning tools and media, and increased fluency in using online media to achieve learning goals.

Learning Challenges

If you have already registered with the SJSU Access Center, please inform the instructor at the beginning of the class so that she can better address your learning needs throughout the course.

Student Checklist:

- a. Procure and maintain a relationship with **1** new living plant.
- b. Produce integrated work on **2** short essay exams.
- c. Speak up at least **5** times during every class.
- d. Work successfully with another **3-4** students on a group project.
- e. Complete **10** modules: **20** reports and discussion posts.
- f. Learn to say **30** words in another language.
- g. Watch and take notes on **40+** short, medium, and long films.
- h. Read and take notes on **50+** articles, chapters, and poems.
- i. Go outside and spent **60+** minutes quietly, with no technology.
- j. Research **70+** different cultures from across the world.



GRADING:

Throughout the course, **you will be graded on your individual progress** (i.e., if you demonstrate increasing sophistication in your understanding as you proceed through the course) – not against a narrowly defined standard or a class average.

Your grade depends on your thoughtful participation & honest efforts.

Module Reports	20% = ± 300 points	[1 essay + 10 reports worth 20-40 pts each]
Discussion Postings & Quizzes	20% = ± 300 points	[Scoring will vary between 10 – 30 points]
Group Research Project	30% = ± 400 points	[Scoring will vary between 10 – 120 points]
Mid-Term and Final Exams	30% = ± 400 points	
TOTAL	± 1400 points	

Grading percentage breakdown (to calculate your grade, simply convert your total points to a percentage value):

94% and above	A	83% - 80%	B-	69% - 67%	D+
93% - 90%	A-	79% - 77%	C+	66% - 64%	D
89% - 87%	B+	76% - 74%	C	63% - 60%	D-
86% - 84%	B	73% - 70%	C-	below 60%	F

I hate calculating these grades. Let's not, OK? OK!

GROUP RESEARCH PROJECT

Professional life in the real world constantly involves collaborations.

No matter what professional field you choose, your experience, insight, and productivity will be challenged and enhanced by working with others.

A key component of this course involves student research projects on **biocultural ecology and biocultural evolution**. These projects will be group efforts (3-5 students/group).

Each member of the group will be responsible for specific portions of the project, and your grade will depend both on your individual effort and the final group product – the better you organize and integrate your work, the higher your overall grade.

How you divide up each of the assignments is determined by your group.

Your group research project for this class will result in a

**GROUP MICRODOCUMENTARY (with manuscript)
or a PUBLISHED NEWS ARTICLE or STORY-FILM
or a HANDS-ON ACTION**

You will be completing your group project in a series of EIGHT STAGES during the course.

EVERYTHING MUST BE SUBMITTED BY ALL MEMBERS AT 11:55PM on Sundays

If you sense a pending time conflict, PLAN AHEAD.

Don't neglect your group!!

Group Project Stages:

1	Identify topics and confirm groups, meet your group members		DUE 2/7/16
2	Background statement (2000 words minimum))	[50 pts]	DUE 2/21/16
3a	Establish contact with tribal cultural representative(s)	[10 pts]	DUE 2/28/16
3b	Project outline: each individual's contributions clearly delineated	[50 pts]	DUE 3/6/16
4	Literature search - Individual bibliographies = 20 references each	[20 pts]	DUE 3/13/16
5a	Version 1 of the microdoc [as a PPT], article or story-film	[50 pts]	DUE 3/20/16
5b*	Revised Group Plan, in consultation with the instructor	[20 pts]	DUE 3/20/16
6	Version 2 of the microdoc [as a PPT], article or story-film	[70 pts]	DUE 4/10/16
7a	PEER REVIEW of each other's work with commentary	[20 pts]	DUE 4/17/16
7b	Approval of micro-doc/article/film by cultural representative(s)	[20 pts]	DUE 5/8/16
8	FINAL GROUP MICRODOC or ARTICLE or STORY-FILM	[120 pts]	DUE 5/15/16

* Stage 5b only happens if a group needs to significantly revise their Version 1

STAGE 1: IDENTIFYING YOUR GROUP PROJECT

DUE 2/7/16

Your final product will result in something you can share with the rest of the world.

In your group project, you will research how a Native Californian cultural group (tribe or tribal community) has **changed** their relationship with **specific aspects of nature** (e.g., their language, agricultural or food systems, their environmental practices, their ethnobotanical or ethnozoological traditions, religious beliefs, ceremonial practices, etc.)

and how that part of their culture has evolved over the past four centuries [i.e., from the 1600s to the present].

Your project **must** focus on a **specific contemporary situation** – for example: how a tribe is restoring Native lands, Native traditions, Native language, or culturally significant native species – and then work backwards, historically, from the current era.

Websites where you can get ideas for projects include:

NEWS FROM NATIVE CALIFORNIA <http://newsfromnativecalifornia.com/>

INDIAN COUNTRY TODAY WEBSITE <http://indiancountrytodaymedianetwork.com/>

Your topic must be narrow enough to allow for a well-defined and thoroughly researched group film or article, but not so esoteric or narrowly defined as to make it difficult to find adequate references.

To aid in the group process, your group must establish a

GROUP WEBSITE & WEEKLY MEETING TIME

(on Facebook, Google Docs, etc.) **no later than the 2nd class.**

PROFESSIONALISM IN OUR CLASS:

If at any point in time, any group member is not fully and responsibly participating in the group and/or not contributing to the group assignments in a timely fashion, **it is the duty of the other group members TO REPORT THIS IMMEDIATELY TO THE INSTRUCTOR, who will take measures to resolve the issue.**

The instructor will then take action, and the offending group member runs the risk of losing their group privileges and having to complete all of the research project assignments entirely on their own (...much more work and not fun, no, not fun at all...) or losing up to 300 points.

STAGE 2: COMPOSING THE BACKGROUND STATEMENT (min. 2000 words) DUE 2/21/16

Your background statement shows that **you have done your research on the issue** and you understand the history and context underlying the issue as it exists today.

This stage is essential before you contact the cultural representative and establish a working relationship with that person(s). *You may want to include it in your introductory email.*

Your group's background statement should follow this basic format:

- a. INTRODUCTION - A clearly worded statement of **WHY** your project's focus is **IMPORTANT** and **WHICH** aspect(s) of cultural diversity and biological diversity you are focusing on.
- b. METHODS - A statement about **WHICH FORMAT** your group project will take: micro-doc, published article, story-film, or hands-on action, and **WHY** you are choosing this format.
- c. DISCUSSION - A concise synopsis of **HOW and WHERE and FOR WHOM** your project addresses the conservation, maintenance, or revitalization of biocultural diversity.
- d. EXPECTED RESULTS - **HOW** your micro-documentary, news article, story-film, or hands-on action will directly contribute to conserving/reviving biocultural diversity.

The key to a good background statement is creating as many **SUBHEADINGS** as possible...the more you divide and sub-divide the subject matter, the easier it will be to figure out how to proceed during Part 3B in determining WHO in your group is responsible for doing WHAT. **Each individual's contribution must be clearly delineated in the outline that you complete later on.**

Your background statement will be used when contacting the cultural representative.

Any assertions (where you make a topical, general, or hypothetical statement) in V1, V2 and V3 of your group project must be backed by literature citations.

This means that EVERY FACT, EVERY IDEA, EVERY CONCEPT that did not emerge directly from your inherent, intrinsic, personal knowledge MUST BE CITED (with a reference provided following the APA format).

- **90%** of the references for your Group Project must be from **peer-reviewed sources** (academic texts including scientific journals and magazines, books, institutional reports, etc.) **or from primary sources** (interviews, archival documents). Only **10%** of your sources can come from non-peer reviewed texts (internet sites, NGO reports, newsletters, blogs, etc.).
- Use the APA format for citations. Full instructions for different types of citations are available at: <http://owl.english.purdue.edu/owl/resource/560/01/>

STAGEs 3a and 7b: **OVERSIGHT BY A CULTURAL REPRESENTATIVE**

DUE 2/28/16

With the help of the instructor, you need to establish positive contact with a cultural representative.

Your group project must include primary source material from a representative(s) of the cultural group you have chosen to focus on. The representative(s) must approve any direct quotes and use of images.

Groups must have representative approval of your final project before it will be accepted & graded.

Students who have successfully worked with tribal representatives recommend the following:

- Start early!! As soon as you identify your cultural group (tribe), start researching phone numbers and contact the tribal council office to get help with communications.
- Remember that you are in the position of being a cultural ambassador from SJSU. Everything we do with our group project is about building bridges and connections, and increasing understanding and respect.
- In the initial email/phonecall: describe the assignment (including whether you are doing a short film or aiming for a published article), describe how you are doing your “homework/ research on the tribe/the issue, ask if you can interview someone(s), and include a list of questions. Be clear about your deadlines!
 - ➔ Loop your instructor into all your communications by cc-ing her on emails, and reporting in to her during webinars.
 - ➔ Don't be discouraged if you don't seem to be getting a timely response. Remember that many tribal staff are overwhelmed with a heavy and constantly changing workload.
 - ➔ Be persistent and respectful (verbally gentle and kind) with contacting the representatives. Don't get stuck with trying to contact only one person, especially if you've been waiting 7-10 days for a response. Try to find someone else in the tribe.
- When calling the tribal offices, call as early as possible in the day. Don't be afraid to make a “blind call”- but prepare talking points before you pick up the phone, i.e., who you are, the name of the course and your professor, and the reason why it's so vitally important that your group be able to liase with a representative from the tribe.
 - ➔ Use basic professional courtesy on the call: is this a good time to talk? Do they have 15-20 minutes now? Can you schedule a follow-up call? Are there other people whom you can speak with? Can this person help make the introductions?
 - ➔ Link your email and phonecalls to the representative. Call first, and then follow up with an email, or email first and follow up with a phonecall.
- If you are able to meet with a tribal representative in person, spend some time getting to know each other before launching into your questions. Introduce yourself and the assignment, talk about what you've learned so far, and then respectfully ask if it is OK to record the meeting (in writing or digitally) for the purposes of the assignment.
 - ➔ If you can, schedule meetings around food: invite the person for tea/coffee, or bring some fruit or cookies with you to the meeting, or meet over a Big Time meal.

STAGE 3b: GROUP OUTLINE

DUE 3/6/16

The group outline is essentially **an informal contract** between you and your team members about what you will be responsible for during the group project.

Your responsibilities should be divided up **topically** (i.e., what areas/questions/topics each person will be researching) and **logistically** (what tasks will you be performing from the list below):

Each group **must** have designated individuals who commit to the following:

1. Group leadership (meeting deadlines)
2. Group communication (ensuring everyone is looped into all the decisions)
3. Liaising with the cultural representative
4. Liaising with the instructor (asking questions, checking in when things go wrong or weird)
5. Literature review (helping group members do lit searches; coordinating the ten shared references)
6. Plagiarism oversight (following all relevant instructions on the syllabus)
7. Illustrations/Technology guru (locating, downloading, citing, and incorporating images, maps, photos, etc., overseeing the iMovie or other film media work)
8. Text/Transcript editor (ensuring the final micro-documentary, article, or story-film transcript is PERFECT).

Define and list who will be playing each of these roles in your outline.

ALL of the roles must be filled by 1-2 people.

AVOID PLAGIARISM!!

- All facts, theories, images, etc. ANYWHERE in **ANY** VERSION (Abstract, Outline, V1, V2, V3) of your project that are not “common knowledge” or your own personal intellectual property must be cited.
- **TAKE NOTES FROM EACH SOURCE** AS YOUR RESEARCH PROGRESSES so that you don't lose valuable time going back to references, trying to figure out where you got your ideas/concepts/quotations from.
- Only use direct quotations if they are absolutely necessary, otherwise paraphrase. To distinguish between plagiarism and paraphrasing, see the following website:
<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

STAGE 4: LITERATURE SEARCH FOR BIBLIOGRAPHIC REFERENCES

DUE 3/13/16

You are required to identify and make good use of twenty (20) references for your group project.

At least 10 of those references will be unique to your part of the group project; the remaining can be shared by other group members.

Your 20 references must be from peer-reviewed books, journal articles, magazines [scientific, literary, or news magazines, *not popular magazines*], agency reports, or historical archival materials [audio recordings, original documents, ethnographies, etc.]. Although you will need to make good use of the internet, and web-based resources for background material for your project, *internet websites do not count towards your total*.

ON-SITE RESEARCH: Spending at least an hour in the SJSU MLK Library, going carefully through the stacks in all the sectors containing books related to the tribal group you are focusing on, is incredibly important. If you really want your project to be amazing, visiting the tribal office or a museum containing books and displays about the tribe, will be invaluable.

OFF-SITE RESEARCH: You can access a tremendous number of resources through the SJSU Library (<http://library.sjsu.edu/>).

Your most efficient searches can happen via electronic databases. The best ones are available on the SJSU “Articles and Databases” link. Do not try to search by Subject Area. Instead, go directly to the alphabetical Database listing (<http://library.calstate.edu/sanjose/databases/alphabetical#A>) and access the following databases:

- Academic Search Premier
- American Indian Experience
- Calisphere: a world of primary sources
- **Google Scholar**
- **JSTOR**
- San Francisco Chronicle
- ScienceDirect
- Smithsonian Global Sound for Libraries
- SpringerLink/SpringerOpen
- ProQuest Dissertations and Theses

The key to performing an efficient and effective literature search involves experimenting with keywords.

Finding the perfect keywords is not easy: it is a highly developed skill. You will have to try many different combinations – and to do it well, you should keep track of each keyword or key phrase combination you use, and your results.

For example, if your group project was on the Sierra Miwoks and how they are maintaining their basketry traditions, you would not just use the most obvious keywords, i.e.,

Sierra Miwok culture • Sierra Miwok nature culture • Sierra Miwok basket

To identify the best references, you would need to try out additional keyword combinations that are related to this topic. For example, adding a concept we study in class or a material type used in baskets:

Sierra Miwok traditions • Miwok traditional knowledge • Sierra Miwok willow

You can also make use of standardized “subject terms” that are assigned to texts you find via the electronic databases. **You can re-use these subject terms in follow-up searches.** For example, if you search for “Sierra Miwok culture” on *Academic Search Premier*, the following subject terms come up:

Indians of North America; Miwok

If you are unsure how to cite your sources properly, including images, internet sites (URLs), go to this website:

http://www.plagiarism.org/plag_article_how_do_i_cite_sources.html

To cite from conversations you have had with tribal elders or experts, you will cite it as a “Personal Communication” using the person’s full name and the date of the conversation inside parentheses. For example: (Personal Communication, Yohannes Jehabu, August 9, 2012).

MEETING INFORMATION LITERACY (IL) STANDARDS AND COMPETENCIES:

50% OF YOUR FINAL PROJECT GRADE will be determined based on the following IL Standards:

- Every student has effectively defined the scope of their project, including key concepts (sub-topics), within the abstract and outline and Versions 1-3 of the group project (ILS 1).
 - *Theoretical and scholarly information obtained from peer-reviewed sources and other contemporary resources have been translated into real-life, applied syntheses that demonstrate critical, integrated thinking and trace the cultural evolution of a Californian tribal group in relation to specific aspects of nature – MAX 70 points.*
- Every student incorporates at least twenty relevant references into their portion of the group project; evaluating each reference listed in their bibliography for its relevance, discarding references that were not useful, and finding new references/resources that are more appropriate (ILS 3).
 - *The project contains information synthesized from a wide variety of relevant sources (texts, videos, illustrations, maps, interviews, lectures, websites) – MAX 40 points.*
- Every student contributes a sophisticated, scholarly piece to the group project that demonstrates an advanced synthesis of resources identified via an extensive literature search (ILS 4).
 - *The project incorporates a series of hypotheses (assertions), based on increasingly sophisticated analyses of information, derived from an expansive and diverse set of research materials – MAX 70 points.*
- Every student uses all their references and source material effectively, efficiently, correctly, and ethically in their project (ILS 2 and 5).

ANTI-PLAGIARISM CHECKLIST: *complete and attach to the final version of your group project.*

1. _____ Performed a keyword search within at least ten SJSU library databases.
2. _____ Made an actual, physical visit to the SJSU MLK Library and checked out books for the project.
3. _____ Read through **ALL** the material and links on this website: <http://www.plagiarism.org/>
4. _____ Completed **at least FOUR** of the online SJSU tutorials at <http://library.sjsu.edu/online-tutorials/online-tutorials> (prove this by uploading a screen shot of the final page of each tutorial when you submit your literature search on the DropBox link).
5. _____ Compiled a list of twenty bibliographic references.
6. _____ Shared and exchanged bibliographic references with everyone else in your group.
7. _____ Read and understood the Anti-Plagiarism guidelines emphasized in this syllabus.
8. _____ Cited **all 20** bibliographic references **at least once** in Versions 1-3 of your project.
9. _____ Reviewed each Version of your project to ensure everything taken from another source (an image/figure/photo/map, fact, idea, phrase, etc.) is appropriated cited.
10. _____ Submitted the final manuscript (film narrative, news article, or written paper) of your group project to Turn It In, and re-checked it to ensure it is plagiarism-free.

To understand more specifically how points are assigned in relation to each Information Standard, refer to the rubric attached to your Group Project assignment links on CANVAS.

STAGES 5 - 8: CREATING YOUR MICRODOC/NEWS ARTICLE/STORY-FILM/HANDS-ON ACTION

10 Key Guidelines for Succeeding:

- a. Remember that *every minute* in your microdocumentary or *every paragraph* in your news article or *every frame* in your story-film or *every part* of your hands-on action plan needs to somehow connect your chosen cultural group with a specific aspect of nature. **If you aren't making the connection, you need to re-write.**
- b. Try, sooner rather than later, to **integrate** sections that you are working on with the sections of other group members' work. Weave your work together wherever there are overlaps or connections.
- c. Be careful to **be chronologically specific** whenever you describe historical events, activities, beliefs, or cultural practices that took place in the past, often you need to be much clearer about WHICH time period(s) you are referring to: 20 years ago? 50? 100? 200? 300? 500+? Mid-1800s? 21st century? And if the activity/belief/practice is true for both the present AND the past, you need to make that explicit.
- d. Don't treat your chosen cultural group as if it were a homogenous monolith, as if everyone in the group has acted and thought exactly the same over the past several hundred years. This is never the case. Groups divide into sub-groups, and differences in geography, micro-climates, localized elders, etc. etc. You will need to spend more time in primary sources – especially those dated after the year 2000 – to figure out how members within your chosen cultural group have carved out their own unique trajectories.
- e. **Use sub-headings** liberally to divide the sections of your film or article or action plan. Give titles to each of your sections, and further sub-divide each section as your analysis becomes even more specific. Covering too many topics within one lengthy section isn't advisable – instead, sub-divide the sections into smaller chunks with more sub-headings. You may find that for some sub-headings, you only have 1-2 paragraphs. That's OK.
- f. **Whenever you make an assertion** (EXAMPLE: "The Salish are sophisticated fishermen."), **follow it up with a specific illustration**, or example ("The Salish carefully monitor tidal flow patterns before deciding where to fish").
- g. **Be sure to cite your references frequently!!** See the syllabus about the instructor's zero tolerance for plagiarism. As part of our commitment to avoiding plagiarism, you will be completing the checklist on Page 9 of the syllabus.
- h. Be sure to complete **original work** - not just an inventory of facts and phrases cobbled together from other texts. Your project also needs to contain a high proportion of words, phrases, sentences, and paragraphs that are solely and uniquely your group members' own thoughts, analyses, and viewpoint. Otherwise you are merely parroting and paraphrasing the words of others, something that will not earn you many points in this class.
- i. Remember that the focus of your group's project is the **CULTURAL EVOLUTION of NATURE-BASED** beliefs, practices, activities, etc. Your project needs to explicitly incorporate this theme, discussing exactly what has changed, how it changed, and why it has changed. (Not simply what was done to them by whom, but how the group you have focused on were/ARE themselves agents of change.)
- j. **Have fun! Be creative!** Think outside of the box! Find lots of maps, illustrations, photos, graphics, audio and video clips, etc. that help illustrate your points.
- k. Check out students' videos on Dr. Pfeiffer's Channel: <http://www.youtube.com/user/DrPfeiffer> or student groups' published articles on Dr. Pfeiffer's homepage: <http://www.jeaninepfeiffer.com>

STAGE 7a: PEER REVIEW**DUE 4/17/16**

Team up with a person inside or outside group to complete peer reviews of each other's work. The peer reviews **MUST** be posted on your Group Blog to receive credit, and adhere to the following guidelines:

Remember to **NUMBER** your ten comments (1., 2., 3., etc.) and to be **SPECIFIC**. Also be **KIND**.

Make your comments detailed enough so that the person reading them (the writer or the instructor) knows **EXACTLY** what you are referring to. Noting the section and paragraph number will be helpful.

STAGE 8: Final Group Micro-doc/News Article/Story-Film/Hands-On Actions

To receive full credit, in this final version of your group effort you will have done the following:

- 1) Integrated everyone's work using codes or differently colored sections to indicate who did what.
- 2) Corrected and revised your group project based on the instructor's comments.
- 3) Carefully checked your entire group project (containing all your individual work) for errors in spelling, grammar, syntax, punctuation, and formatting, ensuring that you have an error-free work
- 4) Peer Review: Given your section of the group project to at least one other student to review.
- 5) Ensured that **EVERYONE** in your group project has contributed to the "Introduction", "Conclusions" and "References" sections. (The Reference section can immediately follow the Conclusions section – it does not need to be on a page by itself).
- 6) Re-checked the accuracy and completeness of all your citations, especially any Personal Communications. All references must be cited in credits (film) or footnotes (article).
- 7) Carefully checked your work, and other group members' work, to make sure nothing has been plagiarized.
- 8) Received verbal or emailed approval of your final work by a relevant cultural representative.
- 9) Ensured that every single image or graphic used in the film or article is appropriately credited and that each one of your group members has completed the "Anti-Plagiarism Checklist."
- 10) Ensured that ALL group members are uploading the SAME version of the final product.

ALL students must submit the EXACT SAME COPY of all group project files to demonstrate they participated in the work and their work was approved by the other members.

Final group work must be submitted by the deadline at 11:55pm in the following formats:

MICRO-DOCS/FILMS/DIRECT ACTIONS:	YouTube weblink (preferred)	.mov	.mp4	.flv
NEWS ARTICLES/WIKIPEDIA ENTRY:	weblink (preferred	.doc	.docx	.pdf

Module Content

Each module explores the connections between biological diversity (nature) and cultural diversity (culture).

Module 1 Biocultural Diversity

WEEK OF January 31 – February 8

FILM(S)

TEDx Talk: Michael Gavin. 2014. Why Cultural Diversity Matters

<http://tedxtalks.ted.com/video/Why-cultural-diversity-matters>

Biocultural Diversity combats climate change

<https://www.youtube.com/watch?v=qnEcVfYMD0>

Prior student projects on Dr. Pfeiffer's YouTube Channel <http://www.youtube.com/user/DrPfeiffer>

READING(S):

Pretty, J and 14 other authors. 2009. The intersections of biological diversity and cultural diversity: towards integration. *Conservation and Society* 7(2): 100-112.

http://www.conservationandsociety.org/temp/ConservatSoc72100-5888917_162129.pdf

Pfeiffer, J. and 7 other authors. 2014. "Interactive learning about biocultural diversity: university students engage tribes." *Langscape* 3(1):54-61. <http://www.terralinguaubuntu.org/Landscape/home.htm>

WEBSITE(S):

- Terralingua www.Terralingua.org
- UNESCO Interactive Language Atlas <http://www.unesco.org/languages-atlas/index.php>
- UNESCO on Endangered Languages <http://www.unesco.org/new/en/culture/themes/endangered-languages/>
- Guardian article <http://www.theguardian.com/news/datablog/2011/apr/15/language-extinct-endangered>
- IUCN Red List (Threatened and Endangered Species) www.iucnredlist.org

CONCEPTS(S):

Biological diversity, cultural diversity, diversity "hotspots," endangered languages, endangered species

EXERCISE(S):

Print out a full copy of the syllabus; enter due dates into a physical or digital agenda planner or calendar.
COMPLETE MODULE 1 REPORT and DISCUSSION POSTING.

Module 2 Landraces

WEEK OF February 8 – February 15

FILM(s)

A Thousand Suns (27'27")

<https://www.globalonenessproject.org/library/films/thousand-suns>

Winona LaDuke 2013 Bioneers Talk – *Seeds the Creator Gave Us* (24')

https://www.youtube.com/watch?v=WEVg_KMPCmg

Hopi Farmer (9') <https://www.youtube.com/watch?v=wJ-tLq7yhk4>

READING(s):

Winona LaDuke. Ricekeepers: a struggle to protect biodiversity and a Native American way of life. *Orion Magazine*, July/August 2007. <https://orionmagazine.org/article/ricekeepers/>

Anita Endrezze. Corn Mother. Pages 64 – 66 in L. Hogan and B. Peterson, eds., 2001. *The Sweet Breathing of Plants*. NY: North Point Press.

Mark Henle. (n.d.) Hopi Corn. <http://www.azcentral.com/news/native-americans/?content=hopi-corn>

Gamo Fact Sheet

<https://www.globalonenessproject.org/sites/default/files/downloads/Gamo%20Fact%20Sheet.pdf>

WEBSITE(s):

- 40 maps that explain food in America <http://www.vox.com/a/explain-food-america>
- PBS animation – Engineer a Crop: Transgenic manipulation
<http://www.pbs.org/wgbh/harvest/engineer/transgen.html>
- FAO – What is Agrobiodiversity? <http://www.fao.org/docrep/007/y5609e/y5609e01.htm>

CONCEPTS(s):

Cultivation, agrobiodiversity, landrace, heirloom variety

EXERCISE(s):

Acquire a personal plant, that you will care for throughout the semester (*and hopefully beyond!*). Post a photo of yourself and the plant on Canvas, and answer the brief set of accompanying questions.

Module 3 Species

WEEK OF February 15 – February 22

FILM(s)

Buffalo Wild. 2013. <https://www.youtube.com/watch?v=pvWRZDDPzW4> (4")
(Buffalo Field Campaign with John Trudell.)

The Amah Mutsun. 2012. <https://www.youtube.com/watch?v=NeiAl-E4kEg> (10")

Cultural and Ecology in Micronesia: Plant Use and Conservation (18')
<https://www.youtube.com/watch?v=t8Zx6vYfQLI&feature=youtu.be>

READING(s):

Ann Garibaldi and Nancy Turner. 2004. Cultural Keystone Species: Implications for Ecological Conservation and Restoration. *Ecology and Society* 9(1): online. <http://www.ecologyandsociety.org/vol9/iss3/art1/>

Sergio Cristancho and Joanne Vining. 2004. Culturally Defined Keystone Species. *Human Ecology Review* 11(2): 153-164. <http://www.humanecologyreview.org/pastissues/her112/cristanchovining.pdf>

WEBSITE(s):

Buffalo Field Campaign <http://www.buffalofieldcampaign.org/>
Native American Ethnobotany Database <http://herb.umd.umich.edu/>

CONCEPTS(s):

Cultural keystone species, ecological keystone species, cultural revitalization, ecological restoration, conservation

EXERCISE(s):

Research cultural keystone species for the cultural group you are working with for your group project.

Module 4 Habitats

WEEK OF February 22 – February 29

FILM(s)

Luna: The Stafford Giant Redwood Tree. 1998. <https://vimeo.com/32793773> (20")

Julia Butterfly Hill Interview on the 4 R's. <https://vimeo.com/channels/106078>

Among Giants (12'51")

<https://www.globalonenessproject.org/library/films/among-giants>

READING(s):

Julia Butterfly-Hill. 2000. Pages 19-35, 135-143, 247-255 in *The Legacy of Luna: the Story of a Tree, a Woman, and the Struggle to Save the Redwoods*. San Francisco: Harper-Collins.

Sally McGrane, "German Forest Ranger Finds that Trees Have Social Networks Too." *NY Times*, January 29, 2016. http://www.nytimes.com/2016/01/30/world/europe/german-forest-ranger-finds-that-trees-have-social-networks-too.html?_r=1

Jaquelin Suskin. One Poem That Saved A Forest. *Yes Magazine*, July 21, 2015.

<http://www.yesmagazine.org/issues/make-it-right/one-poem-that-saved-a-forest>

Anna Badken, "The Men Who Planted Trees." *Nautilus*, December 4, 2014.

<http://nautil.us/issue/101/in-our-nature/the-men-who-planted-trees-rp>

WEBSITE(s):

- The Ethnobiology of California's Oak Woodlands
http://ucanr.edu/sites/oak_range/Oak_Articles_On_Line/Policy_Issues/The_Ethnobiology_of_Californias_Oak_Woodlands/
- Society for Ecological Restoration (SER) – Traditional Ecological Knowledge (TEK)
<http://www.ser.org/iprn/traditional-ecological-knowledge>
- SER – TEK and Ecological Restoration <http://www.ser.org/iprn/traditional-ecological-knowledge/tek-ecological-restoration>

CONCEPTS(s):

Ecological conservation; ecological restoration, traditional ecological/environmental knowledge

EXERCISE(s):

List twenty culturally significant species associated with a redwood forest or an oak woodland.

Module 5 Communities (1)

WEEK OF February 29 – March 7

FILM(s)

TED TALK – Mark Plotkin “What the people of the Amazon know that you don’t” (16’35”)

https://www.ted.com/talks/mark_plotkin_what_the_people_of_the_amazon_know_that_you_don_t?language=en

In the Light of Reverence - free on this Vimeo link: <http://vimeo.com/106639248> (Password = ITLOR)

Testimony by Corine Pearce to the California Fish and Game Commission. 6/26/2013.

<https://www.youtube.com/watch?v=tRge8M-t-4o> (Begin at 4:35:50)

READING(s):

Mark Plotkin. "In Search of Amazonian Plant Masters and The Healing Spirit of Ayahuasca." *Shaman's Drum* No. 55, 2000.

Pfeiffer, JM, with the Tado and Waerebo Communities, and L Gish. 2010. Countering the Loss of Knowledge, Practices, and Species on Flores Island. Pages 55-58 in L Maffi and E Woodley, eds., *Biocultural Diversity Conservation: A Global Sourcebook*. Earthscan Publications, London and Washington DC.

Ian Saem Majnep with Andrew Pawley. 2001. “On the Value of Ecological Knowledge to the Kalam of Papua New Guinea. Pages 343-357 in L. Maffi, ed., *On Biocultural Diversity: Linking Language, Knowledge, and the Environment*. Washington DC: Smithsonian Institution Press.

WEBSITE(s):

- Sacred Lands Films <http://www.sacredland.org/in-the-light-of-reverence/trackback/>
- International Society of Ethnobiology <http://www.ethnobiology.net/>
- Society of Ethnobiology <https://ethnobiology.org/>
- The Tado Cultural Ecology Conservation Project <http://www.ecosea.org/culturalecology/tcecp.html>
- The Kalam <http://www.beforethey.com/tribe/kalam>

CONCEPTS(s):

Ethnobotany, ethnobiology, ethnozoology, ethnoecology

EXERCISE(s):

Interview an expert about your personal plant.

Module 6 **Communities (2)**

WEEK OF March 7 – March 14

FILM(s)*Wolf Mountain* (6'52")<https://www.globalonenessproject.org/library/films/wolf-mountain>How Wolves Change Rivers. (2014) <https://www.youtube.com/watch?v=ysa5OBhXz-Q> (4')Bioneers Talk by Robin Kimmerer <https://www.youtube.com/watch?v=cumEQcRMY3c>*Path of Freedom* (9'41") <https://www.globalonenessproject.org/library/films/path-freedom>**READING(s):**Renee Askins. 2003. Pages 9-20 and 29-35 in *Shadow Mountain: A Memoir of Wolves, A Woman, and the Wild*. NY: Anchor Books.Emma Morris. 2014. "Rethinking predators: Legend of the Wolf." *Nature*<http://www.nature.com/news/rethinking-predators-legend-of-the-wolf-1.14841>Kimmerer 2003. Pages vi – vii, 7-13, 91-99, 100-111 in *Gathering Moss: A Natural and Cultural History of Mosses*. Corvallis: Oregon University Press.Ken Lamberton. 2000. Pages 21-31 in *Wilderness and Razorwire*. SF: Mercury House.**WEBSITE(s):***Shadow Within* –Christian Houge <https://www.globalonenessproject.org/library/photo-essays/shadow-within>**CONCEPTS(s):**

Wild, wildness, wilderness, [lack of] access to nature

EXERCISE(s):Write an essay about how *your plant* sees/experiences you.Classes on **March 20** and **21** will be REVIEW for the MIDTERM EXAM**THE MIDTERM EXAM WILL BE DUE ON SUNDAY MARCH 27TH AT 11:55PM**

SPRING BREAK WILL OCCUR ON MARCH 28 – APRIL 1

Module 7 Landscapes

WEEK OF APRIL 3 – 11

FILM(S)

Catching Fire: Prescribed Burning in Northern California. (2012).
<https://www.youtube.com/watch?v=LWriDpfZnXQ> (54")

Aboriginal Fire Management (5.5')
<https://www.youtube.com/watch?v=Qfjw5Vts8hQ>

Kumeyaay Story: Life Under the Oaks. (2012) <https://www.youtube.com/watch?v=49ShOywlaQ4> (6')

Wet Mouth (2014). https://www.youtube.com/watch?v=osYNQt12ELY&list=PL1Stmqz-WdIPLL_PxQkbuoVffBiS_9ve (3')

TEDxSydney - Our Relationship with Weeds: Angela Moles" <https://www.youtube.com/watch?v=5EV3ZTzSzZE>

READING(S):

Robin Kimmerer and Frank Lake. 2001. The role of indigenous burning in land management. *Journal of Forestry*.
http://faculty.fortlewis.edu/KORB_J/global%20fire/indigenous%20fire_north_america.pdf

JM Pfeiffer and E Huerta Ortiz. 2007. Invasive plants impact California native plants used in traditional basketry. *Fremontia* 35(1):7-13.

WEBSITE(S):

- Ecological Management for Culturally Significant Species. <http://tribalp2.org/ecological-management-for-culturally-significant-wildlife/>
- California Indian Basketweavers Association www.ciba.org

CONCEPTS(S):

Biological invasions, culturally significant species, culturally invasive species, culturally enriching species, culturally facilitating species, culturally impoverishing species

EXERCISE(S):

One hour meditation outside.

Module 8 **Waterscapes**

WEEK OF April 11 – April 18

FILM(s)

The Song of the Tiger Shark at Manankurra (and related animated videos)

<http://artsonline.monash.edu.au/countrylines-archive/the-song-of-the-tigershark-at-manankurra/>

Aboriginal Water Values & Management (14') <https://www.youtube.com/watch?v=XMKYybtUJ-o>

Yukon Kings (7'15") <https://www.globalonenessproject.org/library/films/yukon-kings>

Salmon in the Trees. (10") <https://www.youtube.com/watch?v=8K87F2IABbE>

Fish Kill 2014? Yurok Youth Seek Answers. <https://www.youtube.com/watch?v=CbHUb6aLizw> (12:1)

READING(s):

Darryl Fears. "As salmon vanish in the dry Pacific Northwest, so does Native Heritage." *Washington Post*, July 20, 2015.

https://www.washingtonpost.com/national/health-science/as-salmon-vanish-in-the-dry-pacific-northwest-so-does-native-heritage/2015/07/30/2ae9f7a6-2f14-11e5-8f36-18d1d501920d_story.html

Bernd Brunner. 2015. Through a glass, sadly. *Aeon Magazine*. <https://aeon.co/essays/why-it-s-time-to-put-an-end-to-the-cult-of-the-aquarium>

WEBSITE(s):

- Emmonak – Photo Essay by Elias Koch <https://www.globalonenessproject.org/library/photo-essays/emmonak>
- Salmon Film Festival <http://salmonfilmfestival.org/>

CONCEPTS(s):

Cultural survival, trophic cascade.

EXERCISE(s):

Nature essay in poetic form.

Module 9 Storyscapes

WEEK OF April 18 – April 25

FILM(s)

Marie's Dictionary (9'36") <https://www.globalonenessproject.org/library/films/maries-dictionary>

Native Americans Work to Revitalize California's Indigenous Languages. 2012. (7")
<https://oaklandnorth.net/2012/07/23/native-americans-work-to-revitalize-californias-indigenous-languages/>

Indigenous Language Revitalization. 2015. https://www.youtube.com/watch?v=u0C_uvSbjjM (5')

The Invasion of America. <http://invasionofamerica.ehistory.org/>
 (YouTube video <https://www.youtube.com/watch?v=pJxrTzfG2bo>)

California Lost – Ghost Tribe. (2012)
<https://www.youtube.com/watch?v=mpuqR1hwmg&list=PLB4A6A19501EA8F0B> (9')

READING(s):

United Nations Declaration on the Rights of Indigenous Peoples. 2008.
http://www.un.org/esa/socdev/unpfii/documents/DRIPS_en.pdf

WEBSITE(s):

- Advocates for California Indigenous Language Survival www.aicls.org
- UNESCO Interactive Language Atlas <http://www.unesco.org/languages-atlas/index.php>
- UNESCO on Endangered Languages <http://www.unesco.org/new/en/culture/themes/endangered-languages/>
- Guardian article <http://www.theguardian.com/news/datablog/2011/apr/15/language-extinct-endangered>

CONCEPTS(s):

Endangered languages, threatened languages, language revitalization.

EXERCISE(s):

Learn 30 words in a Native Californian language.

Dr. Pfeiffer's YouTube playlists ("LEARN California Native Languages and "Language Story Animations") can help with this!

Module 10 Climate Change

WEEK OF April 25 – May 2

FILM(s)

Disruption (2014). <http://watchdisruption.com/> (52'57")

Sarah James – Democracy Now! Interview in Copenhagen 2009 (6"19')
<https://www.youtube.com/watch?v=iUjVxBYjq1w>

READING(s):

Climate Change and Indigenous Peoples: A Primer. May 2014.
https://climatetkw.files.wordpress.com/2014/09/primer_may_2014.pdf

Keith Barbalato. 2016. As rising seas force exile, islanders hold fast to what matters most. *Yes Magazine*.
http://www.yesmagazine.org/planet/as-rising-seas-force-exile-islanders-hold-fast-to-what-matters-most-20160129?utm_source=YTW&utm_medium=Email&utm_campaign=20160129

"Ancestral Diet Gone Toxic," by Marla Cone, LA Times, January 13, 2004.
<http://articles.latimes.com/2004/jan/13/local/me-inuit13>

WEBSITE(s):

- Indigenous Peoples Biocultural Climate Change Assessment Initiative <http://ipcca.info/>
- International Work Group for Indigenous Affairs <http://www.iwgia.org/environment-and-development/climate-change>
- Cultural Survival <https://www.culturalsurvival.org/publications/cultural-survival-quarterly/indigenous-peoples-and-climate-change>

CONCEPTS(s):

Climate change, global warming, greenhouse gases, ocean warming, ocean acidification

EXERCISE(s):

Calculate your [carbon footprint](#).

Classes on May 8 and 9 will be REVIEW for the FINAL EXAM
plus a SHOWCASE of the GROUP PROJECTS

THE FINAL EXAM WILL BE DUE ON MONDAY MAY 16th AT 11:55PM

University, College & Department Policy Information:

You are responsible for understanding the policies and procedures about add/drops, academic renewal, withdrawal, etc. found at <http://www2.sjsu.edu/senate/S04-12.pdf>

DR. PFEIFFER'S POLICY: Deal with administrative issues EARLY to avoid registration headaches. I cannot assist you with any registration problems. All I can do is sign documents. And because I teach remotely, you will have to scan and send the forms to me as .JPG or .PDF files via email.

a) Academic integrity statement (from Office of Judicial Affairs):

"Your own commitment to learning, as evidenced by your enrollment at San José State University and the University's Academic Integrity Policy requires you to be honest in all your academic course work. Faculty are required to report all infractions to the Office of Judicial Affairs. The policy on academic integrity can be found at <http://www2.sjsu.edu/senate/S04-12.pdf>

b) Campus policy in compliance with the Americans with Disabilities Act:

"If you need course adaptations or accommodations because of a disability, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with DRC to establish a record of their disability."

DR. PFEIFFER'S POLICY: I am accustomed to facilitating the full participation of students who have special needs, or who are experiencing short-term crises. I encourage all students to communicate with me if they are experiencing difficulties with completing assignments in a timely fashion due to a serious issue.

Academic Honesty:

STANDARD POLICY: Faculty will make every reasonable effort to foster honest academic conduct in their courses. They will secure examinations and their answers so that students cannot have prior access to them and proctor examinations to prevent students from copying or exchanging information. They will be on the alert for plagiarism (a definition of plagiarism can be found on Judicial Affairs website at <http://www2.sjsu.edu/senate/plagiarispolicies.htm>. Students who are caught cheating will be reported to the Judicial Affairs Officer of the University, as prescribed by [Academic Senate Policy S04-12](#). If you would like to include in your paper any material you have submitted, or plan to submit, for another class, please note that SJSU's Academic Integrity policy S04-12 requires approval by instructors.

DR. PFEIFFER'S POLICY:

Due to the way assignments are structured and graded, **it is virtually impossible to plagiarize in this course.**

We will not tolerate ANY attempts to claim or copy or reproduce someone else's work or words as our own without crediting and citing the source(s). We will ALWAYS cite any phrase, sentence(s), image(s), graphic(s), etc., both written (cited in our text & bibliographies) and oral (using quotation marks & noted as "Personal Communication").

1. GE Area V Goals

Courses in Culture, Civilization, and Global Understanding should give students an appreciation for human expression in different cultures and an understanding of how that expression has developed over time in different cultures. These courses should also increase students' understanding of how other cultural traditions have influenced American culture and society, as well as how cultures in general both develop distinctive features and interact with other cultures.

2. GE Area V Student Learning Objectives

Students shall be able to:

- a. compare systematically the ideas, values, images, cultural artifacts, economic structures, technological developments, or attitudes of people from more than one culture outside the U.S.;

In this section of AMS/EnvS/HUM 159 we will do this by comparing nature-based knowledge systems, beliefs, and practices of over twenty different cultural societies across the globe. We will use an overarching, interdisciplinary conceptual framework to investigate historical parallels amongst different traditional societies in response to modern pressures; as well as analyzing how these societies have developed distinct and unique relationships between their cultural systems and the surrounding environment.

Student essays, which research the socio-cultural evolution of a cultural group of your choice (e.g., Samoans, Miwok, Ukrainians, etc.), focus on a specific aspect of the group's relationship to nature (e.g., their agricultural or food systems, their environmental practices, their ethnobotanical or ethnozoological traditions, religious beliefs, ceremonial practices, etc.) and how that part of their culture has evolved over the past four centuries.

- b. identify the historical context of ideas and cultural practices outside the U.S. and how they have influenced American culture;

The course includes a number of reading assignments specifically discussing immigrant and diasporic societies based in the United States, and how these societies' nature-based practices have evolved and adapted after their relocation to the U.S. The course also covers Native societies that have influenced American culture by playing a key role in anthropological and cultural studies theory, and the popular media.

- c. explain how a culture outside the U.S. changes in response to internal and external pressures.

One of the over-arching themes in this section of AMS/EnvS/HUM 159 is cultural evolution; i.e., how societies have adapted their cultural systems in response to changes in their surrounding environment. The course also considers how political, economic, and social pressures have led to significant environmental changes, which in turn have led to equally significant cultural changes in societies with close links with local ecologies.

N.B. Courses to meet Areas R, S, and V of San Jose Studies must be taken in three different departments or academic units.

3. GE Writing Requirement

In order to meet the SJSU GE writing requirements, we will be completing short written essays every week, consisting of your responses to questions relating to the required readings ("Module Reports"), and your written responses to content-related discussion questions ("Discussion Postings") where you respond to at least 2 other students' postings to receive full credit. Both the mid-term exam and the final exam also require short essay responses to a series of questions requiring the integration of material from a wide range of sources.

A message from the California Faculty Association for Spring 2016

The California Faculty Association is in the midst of a difficult contract dispute with management over salary issues. Higher pay for faculty is crucial to attracting and keeping better professors and improving the quality of your education.

It is possible that the faculty union will picket, hold rallies, or perform other job actions during this semester, up to and including a strike. If the faculty are forced into any of these activities we will try to keep you apprised and to minimize any disruption to your education.

Students showing support for the faculty will be a very helpful factor in getting a quick settlement that benefits everybody.