

**AMS • ENVS • HUM 159****SECTION 01 – ONLINE**

SUNDAYS 4:00 – 6:00 PM

**SJSU WEBEX**  
MANDATORY WEBINARS**SECTION 02 – ON CAMPUS**

WEDNESDAYS 6:00 – 8:45 PM

**CLARK 111**

MANDATORY ATTENDANCE

**NATURE &  
WORLD  
CULTURES**  
SPRING 2015

SAN JOSE STATE UNIVERSITY

Instructor website:  
<http://jeaninepfeiffer.com>**Dr. Jeanine Pfeiffer**[jeanine.pfeiffer@gmail.com](mailto:jeanine.pfeiffer@gmail.com)

Telephone: 707/969-7490

**\*\* texting preferred**Online Office Hours:  
By appointmentOn-Campus Office hours:  
WED. 12:30 - 2:30 PM  
CLARK 414R

In *Nature and World Cultures Online* 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.

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 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?**

**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.

**REQUIRED MATERIALS TO PURCHASE OR RENT:**

*Nature and World Cultures Online* involves a mix of learning media including electronic texts, tutorials, websites and Wikis; videos and podcasts, live all-class discussions, applied case studies, and individual and group research. ONLINE READINGS are free; in addition you need to buy/rent the following text:

**Biocultural Diversity Conservation - A Global Sourcebook**  
**By Luisa Maffi and Ellen Woodley.**

Earthscan Publications February 2010 • 304 pages • ISBN 9781844079216

*Buy/Rent/Sell on: [Amazon.com](http://Amazon.com), [Chegg.com](http://Chegg.com), [Play.Google.com](http://Play.Google.com)*

Videos & films are a major part of the course! **A basic Netflix membership is mandatory.**

Sign up for a Netflix subscription that allows **streaming + 1 DVD OUT AT A TIME** at minimum.

**(note: if you are new to Netflix, the first month trial membership is FREE!).**

You must manage your DVD rental time to ensure you screen the films following the syllabus deadlines!

Many of our required films can be live streamed on Netflix or another website. **On Netflix this is indicated by a blue “Play” button under the film icon (DVD only is a red “Add” button) beneath each film icon.**

**WEBINAR PARTICIPATION ON SJSU WEBEX** (for the SUNDAY SECTION 01)

Our online class meetings are held LIVE online on Sundays from 4-6 pm as interactive webinars.

**\*\* Webinars are held via SJSU WebEx, accessed on the MySJSU website \*\***

or at: <https://sjsu.webex.com/>

Sign into the webinars a few minutes before 4:00 pm to ensure that you arrive ON TIME.

If you are having *extreme* difficulties signing into the webinar, TEXT the instructor to let her know. She will then have another student contact you by phone and help you deal with the issue.

You need Java Script installed on your computer.

- The instructor will facilitate and coordinate online live air-time, in an effort to enable all students to participate as much as possible.
- **Students will come prepared, having read the readings and watched the videos and films, and will bring “talking points” to the webinars.**

The online content was carefully chosen to provide you with the *best possible* learning materials.

On all written assignments, in-class discussions, quizzes and exams, students are graded on the **quality** of the work (e.g., the accuracy, creativity, ingenuity, and thoroughness of the review and analysis) – not simply on whether the answers are “right” or “wrong”. In this class, we share a wide range of right answers, providing our reasoning is substantiated logically and supported by relevant examples.

We expect thoughtful and substantive work, at the level of an upper division university course. ***Work that is superficial, cursory, thoughtless or similar to something an unmotivated middle school student would turn in, receives an automatic “zero” or an “F,” because it is a waste of everyone’s time.***

We expect students to take initiative [as opposed to being passive]. We will all exercise courtesy, respect, and tolerance when we participate in class discussion and group projects.

## **MODULE REPORTS • DUE AT 3:00 PM on Class Days (Wed. or Sun.)**

Class modules contain basic conceptual background, both as preparation for the weekly webinars and discussion postings, and as material for pop quizzes.

Student work on module reports and discussion postings allow everyone to “test-run” answers for the mid-term and final exams. All Module Reports are posted on the Canvas **Assignments** link.

Because we use the “flipped classroom” model, your reports are due **BEFORE** the Sunday webinars or BEFORE the Wednesday on-campus class sessions!

**Don’t wait until the last few minutes to upload your assignments!!**

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 or stated on the course website.

*The instructor cannot accept or grade any student work outside CANVAS.*

***Do not send her any work by email.***

**It will take you 4-6+ hours to complete each module. ALLOW ENOUGH TIME.**

**THIS IS NOT YOUR TRADITIONAL LECTURE-BASED COURSE.**

An online course requires additional effort to master the technology.

**YOU ARE RESPONSIBLE FOR DEDICATING SUFFICIENT TIME TO THIS COURSE.**

An online course is challenging, because you are entirely responsible for making enough time for the course and ensuring that you have sufficient internet/online access.

### **GETTING HELP & TECHNICAL ISSUES:**

Support is available for you as you begin using Canvas: tutorials and help.

For issues that you encounter in Canvas, please click on the word **Help** in the upper right menu. If the Help menu doesn't do it for, **submit an iSupport ticket**.

Do not contact your instructor for help with using Canvas. You will need to figure out the system on your own.

**SJSU IT Support Help is available by calling (408) 924-1530 or by emailing [info-support@sjsu.edu](mailto:info-support@sjsu.edu) .**

**\*\*It is highly recommended that students spend time working in on-campus computer labs and make use of the IT Help desk associated with that lab.**

The Computer Lab in Clark Hall has PC & Mac computers available on a "first-come-first-serve" basis.

**\*\*More computers are available at the MLK Library, which is open in the evenings and on weekends.**

*It you aren't able to download and run programs on your own computer, you are responsible for getting help from IT Support Services at the Clark Hall computer lab: there are 30 PC and 30 Macintosh computers in the lab.*

Some of the animations require specific programs (e.g., QuickTime, Windows Media or Real Player, Macromedia or Adobe Flash Player, etc.) – usually links are provided onsite to access downloads of the relevant programs. **You can always perform a Google search to download a free media program.**

Certain online articles will require that you access them through an accredited academic institution, i.e., through the SJSU server. When this is the case, you will need to go through the MLK Library website: <http://www.sjlibrary.org/>

The instructor is generally not available on the weekends, so don't wait to contact her at the last minute!!

Given everything that can go wrong online,  
it is highly recommended that when completing assignments,  
we **work offline, and ALWAYS save our work in an MS Word  
or other word-processing file on the computer.**

Upload assignments as files in one of these formats: .doc docx .rtf .txt .pdf

Be sure to also **CUT & PASTE the text into the box provided**,  
because if the instructor cannot download your file  
(*because it is in the wrong format, such as pages, or .wps, or the file is empty or corrupted*)  
and you haven't also copied your work into the box provided,  
the instructor *cannot* grade your work & you get a zero.

## DISCUSSION POSTINGS • **DUE AT 11:55 PM on Sundays**

Each of the issues covered in this class could be an entire course in and of themselves! So... to get a better sense of the scope and context of the issues we're covering in class, we'll be collectively assembling electronic resources and sharing those resources with each other via our CANVAS discussions.

All discussion assignments (both individual postings and group postings) are linked via the Modules, via the Syllabus link *and* via the Assignments link.

(\* ) A substantive discussion posting means you write full, complete, detailed, and clear sentences. The best posts have the following qualities:

*The post contains a thoughtful commentary on the week's topic and scientific concepts. It shows that you have completed the online material for that week, and are reviewing and responding to other student's posts. Your messages build upon the posts of other students and add more depth or understanding to them, and share personal experiences you have with the discussion topic.*

*Additional credit is awarded for posts that help fellow students answer questions about course material.*

Just leaving a post that says, "I agree with what Mika said about those cultural issues" is not significant.

**You will get very few points for super-brief posts or inconsequential comments, and do not add new material to the topic's discussion (READ OTHER PEOPLE'S POSTS FIRST!!!).**

To receive FULL CREDIT for the discussion assignments, respond to at least TWO other posts. Students who fail to consistently post discussion comments on the relevant course links by the deadline tend to receive a "C" or "D" in the course. *Don't do this to yourself.*

### COURSE PARTICIPATION REQUIREMENTS:

1. Check the course Canvas Homepage routinely for announcements and assignments.
2. Contribute high-quality work, both in your individual written assignments and online interactions.
3. View all films listed on the syllabus *in parallel and on schedule with the associated modules.*
4. Complete course module content (all weblinks and readings) BEFORE our weekly webinar(s).
5. Arrive punctually online for "live" webinar and on-campus sessions, and conduct yourself professionally.
6. Ensure that you contribute at least two (2) carefully worded questions or comments during each live webinar. (*Our webinars are recorded. Your participation is qualitatively and quantitatively assessed*).
7. Make **weekly contributions** to the online discussions and respond to other students' postings.
8. **Play a responsible, proactive, respectful, timely, and democratic role in your group projects.**
9. Check in with the instructor **at least once** during the course, by texting, phone, or email.
10. Adhere to the SJSU Code of Academic Conduct, especially as it pertains to avoiding plagiarism.

## **GROUP RESEARCH PROJECT • EACH STAGE DUE AT 11:55PM ON SUNDAYS**

*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 **cultural ecology and cultural evolution**. These projects will be group efforts (3-5 students/group) where each group member has a clearly defined portion of the micro-documentary film or published news article.

The projects are multi-staged (divided into manageable pieces), and will culminate in a final group film (10-minute YouTube video plus script) or a 2000-word news article that is published in a newspaper, news magazine, or online news website.

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 organized and integrate your work, the higher your overall grade. *How you divide the assignments is up to you and 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**

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

The deadlines for each part are clearly noted on this outline, and are non-negotiable.

**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 WEEK 3
2	Background statement (2000 words minimum))	[50 pts]	due WEEK 4
<b>3a</b>	<b>Establish contact with tribal cultural representative(s)</b>	<b>[10 pts]</b>	due WEEK 5
3b	Project outline: each individual's contributions clearly delineated	[50 pts]	due WEEK 6
4	Literature search - Individual bibliographies = 20 references each	[20 pts]	due WEEK 6
5a	Version 1 of the microdoc [as a PPT], article or story-film	[50 pts]	due WEEK 8
5b*	Revised Group Plan, in consultation with the instructor	[20 pts]	due WEEK 9
6	Version 2 of the microdoc [as a PPT], article or story-film	[70 pts]	due WEEK 10
7a	PEER REVIEW of each other's work with commentary	[20 pts]	due WEEK 11
<b>7b</b>	<b>Approval of micro-doc/article/film by cultural representative(s)</b>	<b>[20 pts]</b>	due WEEK 12
8	FINAL GROUP MICRODOC or ARTICLE or STORY-FILM	[120 pts]	due WEEK 13

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

**Each stage of your group project must be submitted by ALL MEMBERS on Sundays by 11:55pm.**

**All group-related tasks (ABSTRACT, OUTLINE, PEER REVIEW, etc.) must be submitted to Individual DropBox Links BY EACH AND EVERY PERSON.** This enables all group members to solicit & submit comments and collectively work on revisions; and for your instructor to gauge & grade your progress.

*Overall, group projects in this course tend to be of a high caliber, with members receiving an "A" or A+."*

## STAGE 1: IDENTIFYING YOUR PROJECT

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In your group project, you will be researching how a Native Californian group has changed their relationship with specific aspects of nature.

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

You will focus on a specific aspect of the group's **relationship to 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 habitat, 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** (on Facebook, Google Docs, etc.) **no later than the 2<sup>nd</sup> class webinar.**

It is highly recommended that you work out a regular weekly time to check in with each other. The ability to work in groups or teams is a critical skill that applies to your professional future.

### 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)

Your background statement shows that **you have done research on the Native Californian group** and you understand the history and context related to the issues they face 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. A concise synopsis of **which component(s) or aspect(s) of this group's relationship with nature** that you will be investigating – *are you focusing on changes in traditions, rituals, language, beliefs, music, livelihoods, foods, wild-harvesting (including fishing or hunting) patterns, agricultural or medicinal practices, architecture, crafts or....?*
- b. A clearly worded statement of why your project's focus is important – *Why have you chosen this particular focus? What is significant about the group's relationship to this aspect of nature? What larger issues are connected to your focus?*
- c. Introduction to your chosen Native Californian cultural group – *provide an overview of the group's historical and current geographical range(s), including prominent landscapes/ecosystems, basis data for the group (population size, linguistic and spiritual/religious affiliations), outstanding cultural characteristics (what makes this group unique?).*
- d. A condensed summary of the group's socio-political and geographical history – *How has this group remained intact or dispersed? What key events have impacted this group's population and identity? Has this group been significantly influenced by other cultural groups or specific political regimes? What is this group's land base? Are they still living within their ancestral territories? How is their 21<sup>st</sup> century life?*
- e. A statement about what format your group project will take: micro-doc, published article, or story-film.

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...and WHO is responsible for doing WHAT. **Each individual's contribution must be clearly delineated in the outline.**

**The 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 film scripts or news articles 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**

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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

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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

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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](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 appropriately 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 the CANVAS DropBox.**

## STAGES 5 - 8: CREATING YOUR GROUP MICRODOC OR NEWS ARTICLE OR STORY-FILM

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### 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 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 the film script or re-write the paragraph.**
- 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. 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 previous students' videos on Dr. Pfeiffer's Channel: <http://www.youtube.com/user/DrPfeiffer> or previous student groups' published articles on Dr. Pfeiffer's homepage: <http://www.jeaninepfeiffer.com>

## STAGE 7a: PEER REVIEW

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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 with this.

## STAGE 8: Final Group Micro-documentary or News Article or Story-Film

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

- 1) Integrated everyone's work into a film script or news article.
- 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 your work.
- 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.

**\*\* DOUBLE AND TRIPLE CHECK TO MAKE SURE THAT YOUR FILM SCRIPT OR NEWS ARTICLE INCLUDES IN-TEXT CITATIONS FOR ALL EXTERNALLY SOURCED MATERIAL, INCLUDING ANY MAPS, PHOTOS, TABLES, OR OTHER ILLUSTRATIONS.**

**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:**

**MICRODOCUMENTARIES:** YouTube weblink (preferred) .mov .mp4 .flv  
**NEWS ARTICLES/WIKIPEDIA ENTRY:** weblink (preferred) .doc .docx .pdf

The COURSE is designed to incorporate & accommodate a  
 VARIETY of INTERESTS,  
 EDUCATIONAL BACKGROUNDS, and LEARNING STYLES.

**You are expected to  
 PARTICIPATE ACTIVELY and THOUGHTFULLY  
 in every aspect of the course.**

It is recommended that you also submit back-up copies of your work by cutting and pasting the text directly into the text box provided on the relevant Assignment Link. *(That way, if there is something wrong or missing from your uploaded file, the instructor can still grade your work and you won't lose any points.)*

Do not submit WordPerfect • Wordstar • Pages documents – these are unreadable, and will be graded “zero”.

### QUIZZES:

If most students are completing high quality work and actively participating in the weekly webinars, then the instructor will not feel the need for pop quizzes.

**If a significant number of students appear to be dragging, slacking off, or completing less-than-high-quality work in the online discussions, then the instructor will be more likely to schedule a series of pop quizzes.**

**(And yes, the quizzes are HARD.)**

### EXAMS:

The mid-term and final exams each cover ½ of the course. The contents of modules, discussion postings, assigned readings, films, video clips and online Webinars are all part of the exams.

**You will have at least ONE WEEK to complete each exam online, at your own pace.**

### TIPS ON ANSWERING ESSAY QUESTIONS ON THE MID-TERM AND FINAL EXAMS

Your work on the exams will be graded on how substantially and creatively you answer each question.

Substantiation involves following up any assertion you make with a detailed explanation or clarification, preferably involving a tangible example. Avoid abstract, vague, or generalized statements. Use precise, well-structured sentences.

**See more tips on how to succeed on the following page...**

**EXAMS, CONTINUED:**

Following is a paragraph where a hypothesis (HYP] is asserted, and then substantiated using examples [EX]:

*“ [HYP1] Indigenous communities across the globe are witnessing accelerated rates of biological loss and cultural erosion (Follér 1999). [EX1] Genetically modified organisms have played a role in biological loss and cultural erosion by helping to displace traditional upland rice cultivars with hybrid rice varieties, transforming a polyvarietal cultural system (where many different types of rice were grown, each for a different purpose) into an increasingly monocultural one (where only one type of rice is grown).*

*[HYP2] The loss of traditional rice cultivars has resulted in the loss of social and ceremonial practices that were historically associated with those specific cultivars. [EX2] Cultural practices such as the use of rice in ancestral offerings are not undertaken with the hybrid rice varieties, because the hybrid varieties do not have the same characteristics (color, taste, aroma, etc.) as the traditional cultivars, and thus cannot be used for the same purposes.”*

Proceed from the general to the more specific. Check your logic from one statement to the next: are the connections between each sentence (or each concept) **clear** and **logical**, or are you missing a step or two? Reading your text aloud, or checking your work with a friend or colleague can help with this process.

**\*\* ENSURE YOUR ANSWERS INCLUDE IN-TEXT CITATIONS FOR ALL EXTERNALLY SOURCED MATERIAL. ANY PLAGIARISM (such as cutting & pasting text directly from the internet) WILL RESULT IN A ZERO.**

**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.**

Grading follows a strict percentage. Points are assigned as follows:

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	
<b>TOTAL</b>	<b>± 1400 points</b>	

*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 giving out these grades. Let's not, OK?*

**If you are unable to make any of the mandatory class webinars due to an *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.**

### 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.

Additional opportunities to earn extra credit throughout the course will be provided.

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 in the Extra Credit Dropbox, after checking in with the instructor and receiving approval to do so.**

### LEARNING CHALLENGES

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

***Are you having significant problems with any of the following?***

- (a) reading comprehension and/or retention;  
*(do you read things over and over and still not understand what you read?)*
- (b) writing and/or exam anxiety;  
*(do you get super-stressed out trying to write papers or answer exam questions?)*
- (c) understanding and/or completing course assignments;  
*(do you feel really lost when trying to complete the module reports?)*
- (d) keeping up with the pace of the course.  
*(do you frequently feel overwhelmed with trying to keep up?)*

If you are experiencing difficulties with any of these issues, you should consider checking out the SJSU Disabilities Center or the SJSU Accessible Technology Center in the MLK Library, or the SJSU Campus Writing Center because there is a wealth of VERY COOL, VERY HELPFUL, brand-new technology to increase your academic success. And they are free!! So don’t deprive yourself.

## University, College & Department Policy Information:

**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 = **9 hours per week**

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 send those documents to me by fax: (815) 331-0850.

**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/plagiarism\\_policies.htm](http://www2.sjsu.edu/senate/plagiarism_policies.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](http://www2.sjsu.edu/senate/S04-12.pdf). 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").

**ADDITIONAL NOTES:****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.

**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.

**AMS/ EnvS/HUM 159****CLASS SCHEDULE****SPRING 2015**

\*\* This schedule is subject to change at the instructor's discretion.

**Pay attention to Canvas announcements!**

DATE	WORK DUE	CLASS TOPIC/ <i>DISCUSSION POSTING</i>	REQUIRED READINGS (available as PDFs on CANVAS)	REQUIRED FILMS
Live Session 1/25/15 or 1/28/15	<b>MANDATORY ATTENDANCE</b>	Introduction to the Course <i>Introducing Ourselves</i>	SYLLABUS (**be prepared for a possible quiz on the syllabus**)	<b>SIGN UP FOR NETFLIX &amp; ORDER FILMS</b>
Due 2/1/15	<b>ONLINE ESSAY</b>	<i>Nature &amp; Me</i>	and Pfeiffer, et al. 2014	<i>Module video clip</i>
Live session 2/1 or 2/4	<b>MODULE 1 &amp; M1 REPORT</b>	Observing Nature (Ecotourism)	Smith 2001; Vaughn 2002; Carter 2002 Websites linked to the Module	<i>Blindsight (2006)*</i> <i>A film about Tibetan children climbing Mt. Everest</i>
Due 2/8/15	<b>GROUPS CONFIRMED</b>	<i>Community-Based Ecotourism</i>		
Live session 2/8 or 2/11	<b>MODULE 2 &amp; M2 REPORT</b>	Cultivating & Harvesting Nature	LaDuke 2007; Jensen 2004; Biocul. Div. Sourcebook African Projects on pp. 28-41	<i>A Thousand Suns</i> <b>URL on Canvas</b> <b>AND</b> <i>Just Eat It (2014)</i> <b>URL on Canvas</b>
Due 2/15/15	<b>GROUP PROJECT TOPIC CONFIRMED</b>	<i>Rediscovering Native Foods</i>		
Live session 2/15 or 2/18	<b>MODULE 3 &amp; M3 REPORT</b>	Cultural Keystone Species	Garibaldi and Turner 2004; Biocul. Div. Sourcebook Latin American Projects on pp. 93-122	<i>The Story of the Weeping Camel (2003)</i> <b>or</b> <i>The Cave of the Yellow Dog* (2005)</i>
Due 2/22/15	<b>BACKGROUND STATEMENT</b>	<i>Cultural Keystone Species</i>		
Live session 2/22 or 2/25	<b>MODULE 4 &amp; M4 REPORT</b>	Native America – Cultural & Sacred Ecology I	Menchú 2001; Endrezze 2001; Gonzalez 2001; Bol 1998	<i>Module video clips</i>
Due 3/1/15	<b>CULTURAL CONTACT</b>	<i>The Cultural Ecology of Maize</i>	Biocul. Div. Sourcebook Latin Am. Projects on pp. 112-116	
Live sessions 3/1 or 3/4 & 3/8, 3/11	<b>MODULE 5 &amp; M5 REPORT</b>	Native America – Cultural & Sacred Ecology II	ITLOR Student Reader; Taylor & Geffen 2004; Plotkin 2000	<i>In the Light of Reverence (2001);</i> <b>AND</b>
Due 3/15/15	<b>OUTLINE &amp; LIT SEARCH</b>	<i>Sacred Landscapes</i>	Biocul. Div. Sourcebook Global Projects pp. 123-127	<i>Module video clips</i>
Live session 3/15, 3/18	<b>MIDTERM REVIEW</b>	Biocultural Diversity Quiz	Biocul. Div. Sourcebook Chapters 1 & 2	
Due 3/22/15	<b>MIDTERM EXAM</b>	<b>MIDTERM EXAM</b>	* Some films only available as actual DVDs; others can be streamed on Netflix or other sites	

DATE	WORK DUE	CLASS TOPIC/ DISCUSSION POSTING	REQUIRED READINGS (available as PDFs on CANVAS)	REQUIRED FILMS
3/22 – 3/28/15	<b>B R E A K</b>	(No class on March 22 or March 25)		
Live session 3/29 or 4/1	<b>MODULE 7 &amp; M7 REPORT (NO MODULE 6)</b>	Australia	Baker 1993; Horst & Wightman 2001; Biocul. Div. Sourcebook Pacific Projects on pp. 61-77	<i>Rabbit-Proof Fence (2002)*</i> <b>OR</b> <i>Ten Canoes (2009)</i>
Due 4/5/15	<b>GROUP PROJECT VER. 1</b>	<b><i>Bush Tucker</i></b>		
Live session 4/5 or 4/8	<b>MODULE 8 &amp; M8 REPORT</b>	The Pacific, Melanesia and Southeast Asia	Cox 2000; Majnep 2001; Pfeiffer & Uril 2003	<i>Whale Rider (2003)</i> <b>OR</b> <i>Buffalo Boy (2004)*</i>
Due 4/12/15	<b>REVISED PLAN</b>	<b><i>Participatory Research</i></b>	Biocul. Div. Sourcebook Asian Projects on pp. 45-60	
Live session 4/12 or 4/15	<b>MODULE 10 &amp; M10 REPORT (NO MODULE 9)</b>	Re-Connecting with Nature	Lamberton 2000; Hill 2000 Kimmerer 2003; Askins 2003	<i>The Wild Parrots of Telegraph Hill (2005)*</i> <b>OR</b> <i>Grizzly Man (2005)</i> <b>OR</b> <i>The Legend of Pale Male (2009)</i>
Due 4/19/15	<b>GROUP PROJECT VER. 2</b>	<b><i>Nature Immersion</i></b>	Biocul. Div. Sourcebook N. American Projects pp. 83--92	
Live sessions 4/19, 4/22, & 4/26, 4/29	<b>MODULE 11 &amp; M11 REPORT</b>	Biological Invasions & Biocultural Diversity	Eaton 2002; Pfeiffer & Ortiz 2007; Pfeiffer & Voeks 2009	<i>Darwin's Nightmare (2004)</i>
Due 4/26/15	<b>PEER REVIEW</b>	<b><i>Culturally Invasive Species</i></b>		
Live Session 5/3 or 5/6	<b>MODULE 12 &amp; M12 REPORT</b>	Endangered Species & Endangered Societies	Hinchman 2003; James 2001; Stumpff 2003; Biocul. Div. Sourcebook Arctic Projects on pp. 78-82	<i>The Fast Runner (2002)</i> <b>OR</b> <i>The Snow Walker (2003)*</i>
Due 5/3/15	<b>CULTURAL REP APPROVAL</b>	<b><i>Endangered Species &amp; Societies + Peer Review</i></b>		
Live session 5/10, 5/13	<b>SHOWCASE!</b>	Group Project Presentations	Biocul. Div. Sourcebook Chapters 5 & 6	
May 17 2015	<b>FINAL VERSION OF THE GROUP PROJECT</b>	<b>F I N A L E X A M</b>	* Some films only available as actual DVDs; others can be streamed on Netflix or other sites. <b>SEE PAGE 2 – Netflix subscription requirements for 1 DVD + Streaming</b>	