

Journal #2703

from sdc

10.18.12

Christina's quest

Meme, Masonry and the American Indian

Colonised and coloniser, empire's poison infects us all

Where there's a will

Introducing Sen Arts

The Sustainable Development degree

I want to share what Miss Humanity International posted about [Christina](#) this morning. I am beaming with pride. This is the first time USA has been represented in this pageant. Please support her on the Miss Humanity International Page for USA and Indian Country worldwide. (D. Henry)

Miss Humanity International

Miss USA just taught over 300 children the Native American Friendship Dance - Absolutely phenomenal!!! She taught them how to say Good Afternoon in POUI. After speaking about her tribe and the 586 tribes in America she is now distributed gifts to the children who have so many questions but she is artfully in control.

From the Eagle Watch #234

August 31, 2012

Are Ya Doin Yer Homework??

In keeping with the maxim "Ya gotta know where yer comin from to know where yer goin to", we've been looking at various historical stuff. You may have noticed...

The article below is something we found on the great www and thought it may interest you in your studies. We did NOT write it nor do we necessarily agree with it. The topic of Freemasonry, Knights Templar, Illuminati is an interesting one but not one we know a lot about. There is a lot of info out there. We're always interested in your comments. Meanwhile, read this: <http://njfreemason.net/dev/content/meme-masonry-and-american-indian>

Meme, Masonry and the American Indian!

posted by admin on Sat, 01/07/2012 - 18:24

By Venerable Brother Roger Quintana, Sovereign Master 2012, Daniel Coxe Council #479

There is no Indian Freemasonry. There is Indian Freemasonry. An understanding of which comes to light for those that seek to find it. The Bureau of Ethnology of the Smithsonian Institute, an authority on the American Indian quoted a paper by Dr. Spainhour, in their first annual report. Dr. Spainhour was described by the institute as a man of [A]undoubted integrity, whose facts as given could not be doubted. [A] Dr. Spainhour had found and dug into an **Indian burial mound in Burke County, North Carolina**. He found there three bodies, each in an upright position. One in the south facing north, one in the west facing east, and one in the east facing west. The grave was situated due east and west. In the center an alter . He found that the body in the east was at a higher standing elevation than the body in the west , which in turn was elevated slightly higher

then the body in the south. There were implements of authority near each body. The tomahawks placed by each of the bodies were different from one another, in one , two , and three pieces.

Were Dr. Spainhour's findings some evidence of Masonic influence? In the book [The Soul of the Indian](#), Charles Eastman details Indian ritual in which the initiate is raised from a symbolic death, endures a cut to the chest upon entering a ritual area and is clothed in breech-cloth and moccasins. Eastman goes on to describe the [Grand Medicine Lodge](#). The Grand Medicine Lodge was the Native American institution which held back influences by the conquering missionaries until 1862. Eastman describes it thus:

[The order was a secret one, and in some respects not unlike the Free Masons, being a union or affiliation of a number of lodges...Leadership was in order of seniority in degrees...No member might become a member unless his moral standing was excellent, all candidates remained on probation for one or two years... The Grand Lodge exerted a distinct moral influence...](#)

Eastman further explains the Lodge's highest degree called the [Grand Medicine Dance](#). It was given after the candidate had made a suitable proficiency in the preceding degrees. Tylers were appointed and each member donned their respective regalia in lodge. The Great Chief, stood in the east, facing east - west. He gave a sign with his right arm which all present then gave. He addressed the Great Mystery as part of the opening ritual. When it came time for the initiation ritual the candidate took part in a silent prayer and received charges to observe all rules of the order. Instructions were given on his duty to fellow men and to God. The candidate was then struck by a medicine bag, symbolically dying from the impact, and then symbolically resurrected by the Great Chief.

The historian Brinton in his instructive work, *The Myths of the New World*, (p.285) says that among the red race in America:

The priest formed secret societies of different grades of illumination, only to be entered by those willing to undergo trying ordeals, whose secrets were not to be revealed under the severest penalties. The [Algonkians had three such grades](#), the Waubino, the Meda and the Jossakeed, the last being the highest. To this no white man was ever admitted. All tribes appear to have been controlled by their secret societies.

In *American Indian Freemasonry* by Arthtur C. Parker, published in the Buffalo Consistory, A.A.S.R.N.M.J.U.S.A., 1919, Parker analysis the correlation between American Indian Ritual and Masonic Ritual. Parker states that in the native american religion there were many spiritual powers but only one supreme Deity. Parker refers to the [Undiscovered Masonry](#), stating [It is not the Freemason alone who is curious of Freemasonry; every man who enjoys the society of his fellow men and who sees in the symbols that are found in the world about him moral lessons that admonish him to virtue, sees also in all Cosmos the potentialities of Masonry.](#) [The student who has penetrated the strange lands and places of the Earth is called upon to tell what other races and peoples know of mystic orders that bind men to morality and brotherly devotion.](#)

Does the American native have signs, grips and words like those of Ancient Craft Masonry? In his thesis, Parker questions what is Freemasonry. One must define Freemasonry prior to using it to brand native ritual as Masonic. Is Masonry just ritual? Is it material or spiritual? Is it not the legend or allegory that is essential in Freemasonry? Morality and truth are its foundation and one must remember where we were first made a Mason. [A]Masons are thus taught that there is an inherent Masonry in men capable of becoming Masons and that there is an inductive masonry into which Masons are led, to be taught the special principles of masonry by men and of such rites as the experience and the wisdom of our ancient brethren have deemed as truly Masonic in the accepted sense. [A]

We then need to ask ourselves how much of Freemasonry did the native American possibly know of an order that up to 1717 was not organized and whose rituals had not been fixed. An examination reveals that the native American ritual is indeed Masonic, but not Accepted Masonry. Let us examine the fundamental beliefs of the nations and tribes of native America, by which they held the same truths as supremely evident.

First there is the Native belief in a supreme being. Whether it was Tirawa of the Pawnee, Hawenui of the Iroquois, Gitche Manitou of the Algonquin, the same idea prevailed of one Grand Architect of the Universe. Next was Morality, where the native was held to be just, truthful, charitable and considerate with his fellow man. Immortality and a strong belief in the [A]World beyond the Sky [A]. A belief that current conduct affects future life. A belief in Brotherhood. If there is one belief among the native tribes was a belief in a universal kinship of all created things. It was this brotherhood that made hospitality the universal rule among Indians. The Indian drew moral lessons and analogies from the art of building their houses and other dwellings, at most symbolism came from their study of the [A]Temple of Nature [A]. The Indian used sacred words that could only be whispered and some never spoken except in lodge.

The question remains, how much did the Native American know of Accepted Freemasonry. In Dr. Mitchell [A]'s, the History of Freemasonry we learn of the possible association with the Welch Indians whose ancestry immigrated from Wales. There were more Druids in Wales than in any other part of Europe. **Many distinguished Indians became Accepted Freemasons, among whom was the late General Eli S. Parker, the Seneca Chief, who was an aide to Gen Grant in the Civil War.** During the revolutionary war W. L. Boden wrote in his book, Masonry Among the American Indian, that Colonel McKinstry about to be executed while in captivity, gave the mystic sign of appeal of a Mason in the hour of danger. It was seen by then chieftain Brant who was a Mason and who immediately interposed in his behalf, and rescued the brother from his impending fate. Freed him from his bonds, guided him to safety to Quebec and placed him in the hands of the English to return home to safety.

Chief Joseph Brant was a Mohawk, Loyalist and freemason. During his early youth Brant, a true blood Mohawk became a favorite of Sir William Johnson, the British superintendent of the northern Indians of America, who was very popular among the Mohawk tribes, and who also was Provincial Grand Master of the New York Colony. In 1776, Brant became the principal war chief of the confederacy of the Six Nations. According to Albert C. Mackey in Encyclopedia of Freemasonry, after examining a number of historically Native American Indians who were Freemasons, including Brant and Parker, concluded [A]Thus from primitive and ancient rites akin

to Freemasonry, which had grown in the shadow of the distant past, the American Indian is graduating into Free and Accepted Masonry as it has been taught to us. [A] It is an instructive example of the universality of human belief in fraternity, morality and immortality. Mackey presented that the Indians, in recognizing the ethos of Freemasonry within their own culture, were drawn to the Craft. **In April 1776 at the Grand Lodge of England, Chief Brant received his ma-sonic apron from the hands of King George III.**

Accepted Freemasonry among the American Indian flourished in the territories. On July 12, 1849 under dispensation from the Grand Lodge of Arkansas a charter was granted to **Cherokee Lodge #21**, the first lodge of Indian Free And Accepted Freemasons established in the United States.

What was then the Accepted Masons attraction to the Native Mason? Joy Porter, in [A]Native American Freemasonry Association and Performance in America [A] states; [A]The Westerner saw the ability to work directly on the passions of the listener was a rhetorical skill associated with the Native American, and in the Masonic lodge specifically rhetoric and the meaningful recitation of learned speech were the absolute central.

Rhetoric [convincing speakers] according to Porter is a key to understanding why Accepted Masons might permit Indians into the very heart of their exclusive, white, Protestant and predominantly middle-class organization. Porter quotes the contemporary thinker James Burgh on the ideal passionate, elocutionary act [A] which, by influencing the will, makes one proceed to action...Like irresistible beauty, it transports, it ravishes, it commands the admiration of all....The hearer finds himself as unable to resist it as to stop the flow of a river with his hand. ...His passions are no longer his own. [A] In fact, it was witnessing Indian oratory that allowed a **young Thomas Jefferson** to first feel such feelings. Jefferson, in [A]Notes on the State of Virginia [A] repeats a favorite theme, the similarities of Indian and classical culture. Both cultural assimilation.

[WOW!!!}

In Eric Lott [A]s 1993, *Love and Theft: Blackface Minstrelsy and the American Working Class*, Lott encourages us to look at the phenomenon of **Whites dressing up as ethnic [A]Others [A] in new ways.** [A]In the Masonic Lodge at various times Indians performed Indianness as part of the Masonic Ritual, and Euro-American Masons similarly [A]performed [A] as Indians in specific Indian or Indian-inspired Masonic rituals [A]. The Accepted Masonic lodges for the Indian created a social and political space where Indians and Euro-Americans could conjoin and interact at the level of the imagination and within the realm of the sacred. A Spiritual sanctuary and haven for Euro-American versions of the Indian past. A sanctuary and haven for Indian versions of the Euro-American past.

MEME

meme definition philosophy

/meem/ [By analogy with "gene"] Richard Dawkins's term for an idea considered as a replicator, especially with the connotation that memes parasites people into propagating them much as viruses do.

Memes can be considered the unit of cultural evolution. Ideas can evolve in a way analogous to biological evolution. Some ideas survive better than others; ideas can mutate through, for example, misunderstandings; and two ideas can recombine to produce a new idea involving elements of each parent idea.

The term is used especially in the phrase "meme complex" denoting a group of mutually supporting memes that form an organized belief system, such as a religion. However, "meme" is often misused to mean "meme complex".

Use of the term connotes acceptance of the idea that in humans (and presumably other tool- and language-using sophists) cultural evolution by selection of adaptive ideas has become more important than biological evolution by selection of hereditary traits.

<http://njfreemason.net/dev/content/masonic-essays>

From the Eagle Watch #239

October 9, 2012

Here's an article, though mainly about Kenya, Africa, makes many points relevant to us. Kittoh

Colonised and coloniser, empire's poison infects us all

by George Monbiot, The Guardian (UK) Monday 8 October 2012

Ref: <http://www.guardian.co.uk/commentisfree/2012/oct/08/empire-torture-kenya-catastrophe-europe>

Ideas that underpinned Britain's imperial project led not only to torture in Kenya, but war and catastrophe in Europe

Over the gates of Auschwitz were the words "Work Makes You Free". Over the gates of the Solovetsky camp in Lenin's gulag: "Through Labour [A] Freedom!". Over the gates of the Ngenya detention camp, run by the British in Kenya: "Labour and Freedom". Dehumanisation appears to follow an almost inexorable course.

Last week three elderly Kenyans established the right to sue the British government for the torture that they suffered [A] castration, beating and rape [A] in the Kikuyu detention camps it ran in the 1950s.

Many tens of thousands were detained and tortured in the camps. I won't spare you the details: we have been sparing ourselves the details for far too long. Large numbers of men were castrated with pliers. Others were raped, sometimes with the use of knives, broken bottles, rifle barrels and scorpions. Women had similar instruments forced into their vaginas. The guards and officials sliced off ears and fingers, gouged out eyes, mutilated women's breasts with pliers, poured paraffin over people and set them alight. Untold thousands died.

The government's secret archive, revealed this April, shows that the attorney general, the colonial governor and the colonial secretary knew what was happening. The governor ensured that the perpetrators had legal immunity: including the British officers reported to him for roasting prisoners to death. In public the colonial secretary lied and kept lying.

Little distinguishes the British imperial project from any other. In all cases the [purpose of empire was loot, land and labour](#). When people resisted (as some of the Kikuyu did during the Mau Mau rebellion), the response everywhere was the same: extreme and indiscriminate brutality, hidden from public view by distance and official lies.

Successive governments have sought to deny the Kikuyu justice: destroying most of the paperwork, lying about the existence of the rest, seeking to have the case dismissed on technicalities. Their handling of this issue, and the widespread British disavowal of what happened in Kenya, reflects the way this country has been brutalised by its colonial history. Empire did almost as much harm to the imperial nations as it did to their subject peoples.

In his book *Exterminate All the Brutes*, Sven Lindqvist shows how the ideology that led to Hitler's war and the Holocaust was developed by the colonial powers. Imperialism required an exculpatory myth. It was supplied, primarily, by British theorists.

In 1799 Charles White began the process of identifying Europeans as inherently superior to other peoples. By 1850 the disgraced anatomist Robert Knox had developed the theme into fully fledged racism. His book *The Races of Man* asserted that dark-skinned people were destined to be enslaved and then annihilated by the "lighter races". Dark meant almost everyone: "What a field of extermination lies before the Saxon, Celtic and Sarmatian races!"

Remarkable as it may sound, this view soon came to dominate British thought. In common with most of the political class, W Winwood Reade, Alfred Russell Wallace, Herbert Spencer, Frederick Farrar, Francis Galton, Benjamin Kidd and even Charles Darwin saw the extermination of dark-skinned people as an inevitable law of nature. Some of them argued that Europeans had a duty to speed it up: both to save the integrity of the species and to put the inferior "races" out of their misery.

These themes were picked up by German theorists. In 1893 Alexander Tille, drawing on British writers, claimed that "it is the right of the stronger race to annihilate the lower". In 1901 Friedrich Ratzel argued in *Der Lebensraum* that Germany had a right and duty, like Europeans in the Americas, to displace "primitive peoples". In *Mein Kampf*, Hitler explained that the German empire's eastward expansion would mirror the western and southern extension of British interests. He systematised and industrialised what imperial nations had been doing for five centuries. The scale was greater, the location different, the ideology broadly the same.

I believe that the brutalisation of empire also made the pointless slaughter of the first world war possible. A ruling class that had shut down its feelings to the extent that it could engineer a famine in India in the 1870s in which between 12 million and 29 million people died was capable of almost anything. Empire had tested not only the long-range weaponry that would be deployed in northern France, but also the ideas.

Nor have we wholly abandoned them. Commenting on the Kikuyu case in the *Daily Mail*, Max Hastings charged that the plaintiffs had come to London "to exploit our feeble-minded justice system". Hearing them "represents an exercise in state masochism". I suspect that if members of Hastings' club had been treated like the Kikuyu, he would be shouting from the rooftops for

redress. But Kenyans remain, as colonial logic demanded, the other, bereft of the features and feelings that establish our common humanity.

So, in the eyes of much of the elite, do welfare recipients, "problem families", Muslims and asylum seekers. The process of dehumanisation, so necessary to the colonial project, turns inwards. Until this nation is prepared to recognise what happened and how it was justified, Britain, like the countries it occupied, will remain blighted by imperialism.

[end]

[A](http://www.monbiot.com) fully referenced version of this article can be found at www.monbiot.com

Where There's a Will

By Adrienne Schofhauser

Columbia student Andrea Johnson led a Care-A-Van to Native American tribal lands

Spring Break: rural Wisconsin!

It was a novel idea, Andrea Johnson knew: persuading fellow Columbia law students to spend their 2011 holiday on Wisconsin's tribal lands assisting the population with legal issues. The experience, she wagered, would have a profound impact on both the Native Americans in need and the East Coast law students.

"I'd researched it and realized how underserved the population is by the legal community," says Johnson, who graduated this May. "I wanted to get those students to work with a population that probably didn't cross their radar, even if they are committed to civil rights and human rights." After graduating from Macalester College in St. Paul, Minn., Johnson worked for U.S. Rep. Betty McCollum researching women's and American Indian rights issues. She became inspired to do more.

"I started the Midwest Society at Columbia and was determined to do pro bono care that would get people working in the Midwest," she says. She eventually got in touch with Wisconsin Judicare, which assists the state's Indian tribes and needed help drafting wills.

"There's a lot of land fractionation on reservations throughout the U.S., but in Wisconsin in particular," Johnson says. "Property is being divided up into smithereens, basically, because people are not drafting wills."

No will means property is turned over to the tribe.

With Judicare, she organized an Indian Wills Care-A-Van to shuttle 11 Columbia Law students to five northern Wisconsin tribes. To drum up interest in the trip at school, she partnered with the Native American Law Student Association. "A big energy developed pretty quickly," she says. Once on the reservations, the students, led by Judicare's David Armstrong, set up shop in community centers and invited tribal members to talk wills.

"The first time was in a firehouse," says Johnson. "My little office was a folding table set up by a fire truck. We had a set of questions based on a template that we asked each client: What is the property that you own? Who do you want your house to go to?" As students, they could inform

their clients; only Armstrong could legally advise.

It often took persuasion to get clients to participate. “They have a cultural aversion to planning for death,” she says. “I think the idea was: If you plan for death, then death is more likely to come quickly. ... We had many clients who would start working with us, then 15 minutes in, stop and say, ‘I can’t do this.’ We would talk them through it and explain the benefits and the negative consequences that had resulted to their communities economically and socially because wills had not been drafted for so many years. Usually, they’d come around.”

Johnson says a highlight of the trip was a potluck that Judicare hosted one night, complete with fresh venison and green bean casserole. “It was a very Midwestern potluck,” she says. “It was this sort of wonderful cultural collision with people from many different tribes and many different regions of the U.S.”

The Indian Wills Care-A-Van wrote up 75 wills in four days—more than Wisconsin Judicare can do in a year and a half, says Johnson.

Introducing Sen Arts

The Legislative Building is a great place to work. Even though, as a Las Vegas resident, it's a bit of a commute for me, I still take tremendous pride in calling the Legislative Building in Carson City my primary workplace. The Legislative Building is prestigious without being ostentatious. It is appropriately formal while not being off-putting to visitors. But more than anything, the place is consequential. Whether you find yourself on the right or on the left, Republican or Democrat, we can all agree that what happens in the Legislative Building... Matters. With a capital "M."

It seems to me that Nevada's Legislative Building has fallen short in one key area: as a showcase for the arts. Sure, we have long had art displays, but until now they've seemed almost an afterthought. As an unrepentant legislative nerd, I have visited many state Capitols across the country; I visited two, for example, over this past summer on a family vacation to New England. Most Capitols, besides housing legislatures, serve as a hub for the arts, embracing the arts as a vital outlet of a state's creativity and potential. Over the last couple of months, with the help of several key partners, we have begun exploring new ways to showcase the arts in the Senate areas of the Legislative Building. What we've discovered along the way is the unbounded potential and tremendous spirit sometimes laying untapped within our own legislative staff. Introducing SenArts. Under one umbrella, the Nevada Senate will be promoting the arts in a variety of ways:

- **Better signage and didactic materials.** We are developing a common strategy for conveying information about what you're looking at. We'll be including information on the artist, title of the piece, and the medium for each piece. This information has been displayed sporadically (if at all) on our existing art displays, even though we have all of this information in our databases. My office will be producing brochures about art displays within the Legislative Building.

• **An improved collection.** A few months ago, we sent out a solicitation to major banks, law firms, and other major businesses asking if they would like to donate artwork (on a temporary or permanent basis) to the Senate, to be shared with visitors to the Legislative Building. Several community partners have already come through with donations -- we'll be recognizing these businesses and individuals in the months to come. In an era of downsizing, sometimes artwork just needs a new home.

• **A better organized experience for visitors.** Before, art exhibited for sale by Nevada artists and pieces in the Senate's permanent collection were commingled. In 2013 and going forward, these areas will be separated. My office will be developing explanatory materials -- including a web gallery -- for those who rarely (if ever) make it to the Legislative Building.

• **Better arts-related programming during Session.** We'll be augmenting the Legislative Exhibition Series (or "LXS") with new programs during Session. Primarily geared toward legislative employees -- but open to the public -- these programs will include talk backs with artists and opportunities for Q&A.

• **Special exhibits and displays.** This is what I'm most excited about. We have asked staff within the Legislative Building to don their thinking caps and help us display our current art collection more effectively. I want to single out one employee, Tony Mariskanish of LCB's Buildings Unit, for special recognition here. Tony has taken seven silk art pieces that have been hung anonymously on the second floor for twenty years, and brought those pieces together into a dramatic and beautiful new display on the second floor. You can find Tony's display just south of the central elevator bank. Next time you're in the Legislative Building, stop by and take a look; some long-time legislative employees have told me in recent weeks that it's their new favorite place in the building. And best of all in these lean economic times... the display didn't cost a thing. It was just about taking what we already had, unlocking the creativity of our staff, and delivering a celebration of the arts. You may vaguely remember seeing these pieces before, but you won't soon forget what Tony has done with them.

The Legislative Building is a great place to work, but it will be even better when we have fully implemented this exciting initiative. I would like to thank Susan Boskoff of the Nevada Arts Council and Peter Barton of the State of Nevada's Division of Museums and History for their advice and guidance. I would also like to thank our partners within LCB's Facilities and Buildings units, who have embraced this initiative.

If you have artwork you would like to donate to the Senate, please call our office or drop me an

email. We look forward to welcoming you back to the Legislative Building next Spring, and sharing the good work that can be done to promote the arts without hurting our state's budget.

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Browse Past Capstone Papers

Degree Sequence

- On-campus coursework (two terms)
- Reflective Practice Phase, including a field-based practicum in the US or abroad (minimum six months) with related academic work
- Capstone paper, presentation, and seminar in Vermont (one week)

Students may be able to pursue part-time study with written approval from the appropriate faculty.