

Temporary Page

**Meeting 3 • 15 January 2013 • Tuesday**  
**Week 2: Boats, roads & paths, legs & arms**

Version:  
1/16/13

thought-bite of the week:

picture of the week



Humboldt's canoe  
(source: Botting,  
*Humboldt and the  
Cosmos*, p. 103 [0027])

**"I reckoned that it was my duty... to record all the data obtained from reliable sources.... The further man is from civilization, the more he enjoys astonishing people.... He says he has seen what he imagines may have been seen by others."**

(Humboldt, "Personal Narrative", from *Jaguars and Electric Eels*, ed. & trans. Wilson, pp. 19 & 46)

mini-text of the week (start):

**"At midday we stopped at a deserted spot called Algodonal. ... I walked along the beach to observe a group of crocodiles asleep in the sun.... [M]y stroll almost cost me my life.... "**

Humboldt, "Personal Narrative", from *Jaguars and Electric Eels*, ed. & trans. Wilson, p. 74 (read more)

### Materials for today

Helferich & Humboldt (e-)books; other books related to the course. *need to return to this*

### Topics for today (key to symbols)

√	(5') Thought-bite of the week (from week 1, actually): What do you and others mean by "unity of nature"? "Nature" - what does it mean? Where do you and others "find out" about "nature" and that unity? How does this relate to sustainability?
√	(10') Review & expansion of Prof. Fuller's background presentation at meeting #2: What / Whom did he talk about (or not talk about)? Kant; Romanticism; Enlightenment; Marx(ism); Darwin; Frederick the Great; Louis XIV / XVI; Beethoven; Greece; Locke; Goethe; Mozart; Napoleon; Austria; Neptunism / Vulcanism; American Revolution; industrialization; ??
√	(15') Maybe: Beliefs and facts about 1800: group poll, maybe with online fact-checking;
√	(15') The Weitsch portrait of Humboldt; some other portraits; scoring for the portrait writing sample: 6 = A+ = you did it; 0 = F = you didn't do it (in-between grades for samples turned in really late)
-	(15') maybe: More about scoring guides, with an example in detail and a work sample ("Leaving Home")
-	(5') Importance of teamwork and, whether during group or individual work, recognizing and then bringing forth your individual experiences and skills. Short example: You think you may have taken a course that relates to our course. Find someone else who has taken that or a similar course; report back.
+	(5') So what was I doing in Hawaii? Link to Lyon Arboretum; in search of the endangered <i>Cyanea humboldtiana</i> ; at the Foster Botanic Garden; and a three-day academic conference

Search

About Us (/about-us/index.htm)  
Log In  
(https://support.nature.org/site/SPageServer?  
pagename=login\_xx) or use your»

News & Media (/newsfeatures/index.htm)  
My Nature Page (http://my.nature.org)

Science (/science-in-action/index.htm)  
English (http://www.nature.org/)

We're working with you to make a positive impact around  
the world in more than 35 countries, all 50 United States  
and your backyard. Support our work  
(http://my.nature.org/donate/)

Sign up for our e-newsletter!

Enter Email Address

Get Involved

Shop (https://support.nature.org/site/SPageNavigator/gift\_catalog\_landing.html)

Membership (http://my.nature.org/membership/)

Donate (https://support.nature.org/site/Donation2?10420.donation=form1&df\_id=10420)

Where We Work (/ourinitiatives/index.htm) How We Work (/how-we-work/index.htm)

Blogs (http://blog.nature.org) Photos & Video (/photos-and-video/index.htm)

Home (/index.htm) Where We Work (/ourinitiatives/index.htm) Regions (/ourinitiatives/regions/index.htm) North America (/ourinitiatives/regions/northamerica/index.htm) United States (/ourinitiatives/regions/northamerica/unitedstates/index.htm) Hawai'i (/ourinitiatives/regions/northamerica/unitedstates/hawaii/index.htm) Explore (/ourinitiatives/regions/northamerica/unitedstates/hawaii/explore/index.htm)

## Hawai'i **25 Years Gon** (/ourinitiatives/regions/northamerica/unitedstates/hawaii/index.htm)

Explore For Sam 'Oahu Gon, a few  
(/ourinitiatives/regions/northamerica/unitedstates/hawaii/explore/index.htm) years turned into a career

Get Involved:

Email Address  Go

in conservation with the  
Conservancy.

Donate Now

(http://my.nature.org/donate/)

Renew Membership

(http://my.nature.org/membership/renew/)



17 0 18

Tweet 1

By Naomi Sodehani

**This past month marked an epic milestone** for Sam 'Oahu Gon III, The Nature Conservancy of Hawai'i's senior scientist and cultural advisor: 25 years with the Conservancy, pursuing his lifelong passion to preserve Hawai'i's natural and cultural heritage.

It all began in 1986 at a conservation conference, when he was tapped on the shoulder by a Conservancy staff member, who asked: "So, how'd you like to be an ecologist for The Nature Conservancy?"

Gon, who had recently completed his doctoral studies in California, was intrigued: "I thought, 'Sure, that would be nice: one to three years with an NGO, then I'll be back at the University (of Hawai'i) for my



GIFT GREEN THIS HOLIDAY SEASON  
10% GOES TO NATURE

(http://www.nature.org/about-us/working-with-companies/companies-we-work-with/bambeco.xml)

post-doc, get tenure, teach and do research."

The bearded scientist chuckles heartily, "And here I am, still here! A few years turned into a career in conservation with the Conservancy."

"What can I say? We lucked out," chimes in Suzanne Case, the Conservancy's Hawai'i executive director. For Case, **having the state's foremost cultural ecologist on staff** has been a blessing. "Sam is immensely gifted and devoted to protecting the biological and cultural richness of this place that he loves," she says. "His leadership, vision and deep community roots have been instrumental in many facets of our conservation work and in guiding this program to become what it is today."

### Summits to Coasts

"It's been an amazing journey," Gon admits, and one that has taken him to places few people ever see.

He recalls that **one of his first projects was to compile a comprehensive biological inventory** of the state's natural area reserves—an **unprecedented two-year undertaking** that took him and fellow agency scientists into remote rainforests, cinder cone deserts, lava tubes, streams and anchialine pools to gather baseline data on their diverse natural communities.

"It was my chance to think about and classify all the known ecosystems of Hawai'i from summit to coast," he says of the benchmark effort, which provided the foundation for managing the state's reserves.

"When people asked early on why I liked it here, I told them that, unlike other conservation organizations or agencies, whenever I did a project, I knew it wasn't going to turn into a report that was stuck on a shelf and forgotten," he says. "It was going to turn into something actually happening on the land."

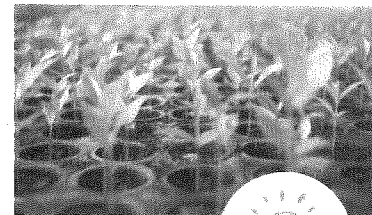
In addition to holding a master's degree in zoology and a doctorate in animal behavior from the University of California-Davis, **Gon has more than 30 years of experience in Hawaiian ecology and extensive knowledge of Hawaiian culture, history and language.** A well-known cultural practitioner of traditional chant, hula and protocol, he underwent the traditional Hawaiian *'uniki* rites of passage under Kumu John Keolamaka`āinana Lake, a master of religion and cultural protocol, to attain the status of *kahuna kākāleao*.

In 2006, he was **appointed by the governor to the State Board of Land and Natural Resources**, and is now serving a second term. Says Case, "For the first time, a formally trained conservation biologist



"Hawaiian culture and Hawaiian ecology are inseparable in my viewpoint."

Sam 'Ohu Gon III  
Senior Scientist and  
Cultural Advisor, The  
Nature Conservancy of  
Hawai'i



SEARCH THE WEB,  
**PROTECT THE ATLANTIC FOREST**

(<http://www.nature.org/about-us/working-with-companies/companies-we-work-with/ecosia.xml>)

### Explore Related Content

**Manō—Hawaiian Sharks!**  
(</ourinitiatives/regions/northamerica/hawaiian-sharks.xml>)

Sam Gon reflects on the relationship the ancient Hawaiians had with this top marine predator. Explore (</ourinitiatives/regions/northamerica/hawaiian-sharks.xml>)

**Beware of the Mikinalu!**  
(</ourinitiatives/regions/northamerica/nature-conservancy-in-hawaii-spooky-science.xml>)

Read a species spotlight by Sam Gon on Hawaii's only carnivorous plant! Explore (</ourinitiatives/regions/northamerica/nature-conservancy-in-hawaii-spooky-science.xml>)

**Sinaloa Tortillas: Honolulu, Hawaii**

- 13" Flour
- 10" Flour
- 6" Flour
- 12" Spinach

*Hula Grill  
farmer supplier list  
(1 of 6 pages)*

**Aloha Tofu Factory: Honolulu, Hawaii**

- Firm/Hard
- Soft
- Aburage
- Konyaku

**Okuhara Foods Inc.: Honolulu, Hawaii**

- Chikuwa
- Uzunaki
- Kamaboko
- Kushiten
- Yakidofu

**Hawaiian Salt Company: Honolulu, Hawaii**

- Hawaiian Rock Salt

**Marine Agri-Future: Kahuku, Hawaii**

- Sea Asparagus

**Ululani Farm: Moloka'i, Hawaii**

- Baby Candy Cane Beets
- Baby Golden Beets
- Baby Red Beets



## "Hands-On Training... Learning The Hard Way"

Home  
Team  
Courses

**Sea Asparagus Culture**  
**Marine AgriFuture, LLC**  
**P.O. Box 423**  
**Kahuku, Hawai'i 96731**



**The Sea Asparagus** requires just four months growing from seed to harvest size plant. After the initial four month grow-out, the tips of the plants are continually harvested. Sea Asparagus also goes by the names pickleweed, glasswort, sea bean, sea pickle and marsh sapphire.) Sea asparagus is packed with phytochemicals that protect the liver, heart and cellular DNA. It is also rich in vitamins A, C, B2 and B15; amino acids; and minerals, such as iron, calcium and magnesium. Perhaps its healthful properties are one reason behind sea asparagus being called the "crop of the future" when Marine AgriFuture first began offering it in Hawaii.

The company reports that this vegetable can aid weight loss, boost energy, enhance the immune system, make certain vaccines more effective and destroy some types of tumor cells, particularly lung and blood cancers.

Upon its launch in 2006, sea asparagus began showing up on the menus of several Hawaii restaurants. Among them was Alan Wong's Restaurant. Chef Wong says, "I like the crunch and burst of saltiness." There, sea asparagus was served with fish carpaccio and fresh truffle soy vinaigrette.

# Hawaiian Fish Pond 2.0



<http://handcultivated.wordpress.com/tag/ogo-seaweed/>

Page 1 of 2

ogo seaweed | Hand Cultivated.

1/14/14 1:10 AM

<http://www.realtim farms.com/pic/ag1yZWFsdGltZWZhcm1zcgwLEgNOaWMYseWzAww>  
Dr. Wenhao H. Sun of Olakai Farms stands in front of one of his two ponds on Oahu. He grows sea asparagus, ogo seaweed, and various fish species in his aquaponic ponds.

The future of agriculture looks different to everyone. Nostalgic homesteaders see a romantic patchwork of small rural farms supplying local towns with farm fresh eggs and produce. Urban futurists see cityscapes lined with rooftop gardens and public spaces filled with edible landscapes. Biotech scientists and researchers envision genetically engineered crops revolutionizing food production and nutrition. Dr. Wenhao H. Sun of [Marine Agrifuture and Olakai Hawaii Farms](http://www.olakaihawaii.com/) (<http://www.olakaihawaii.com/>) has an unconventional vision for the future of agriculture. Wenhao wants to grow all his crops in saltwater and someday in the ocean. He has already started this alternate future in two repurposed shrimp ponds on the northeast shore of Oahu near Kahuku.

**Tagged** [aquaponics](#), [aquaculture](#), [dr. wenhao h. sun](#), [farms](#), [fish](#), [fish pond](#), [food warriors](#), [future of farming](#), [hawaii](#), [hydroponics](#), [marine agrifutures](#), [ogo seaweed](#), [olakai hawaii](#), [real time farms](#), [ryan silsbee](#), [sea asparagus](#)

## Scoring Guide for Reflective Writing

6 Exemplary (A+): Content and exposition are truly memorable <sup>in places</sup> - the thoughts and expressions remain in the experienced reader's mind for hours, days, even longer. The piece <sup>stays</sup> easily sticks out from the rest of the group (~best 2 or maybe 3 of 30). The organization is <sup>quite clear in places</sup> not only clear, but seems inevitable. What is described and narrated does not have to be unusual, but the <sup>thinking and writing have to make it unusual</sup> thinking and writing have to make it unusual. Writer has a distinct voice, and it is a unified and personal voice, not an imitation of a voice; where the tone changes, that is because it needs to. The piece delivers not just many facts (or feelings) but also assigns meaning to them (can include uncertainty and ambiguity, if intentional). The writer is conscious of thinking and writing. Uncommon words are used not merely because they are uncommon, but because they are needed, as proven by vocabulary elsewhere. Grammar is not merely correct; it reflects best choices among alternates. There is no pattern of misspelling of high-frequency and mid-frequency words, and (where reference resources are not available) only infrequent misspelling of low-frequency words. There are <sup>some</sup> no clichés, even if they are quoted accurately (unless the intent is humor or irony). Neither cutting nor extending by more than a few words would improve the piece. The reader will enjoy reading more from you. yes!  
yes!

*Somewhat weaker* 5 Outstanding (A): almost 6, not just halfway between 4 and 6. The reader will enjoy helping you improve your writing, although the improved version is unlikely to be a true 6. I can't get the upper limits of your writing

4 Sufficient (B-): Content and exposition are neither memorable nor disappointing. The piece - its literal meaning and its figurative meanings and implications - can be understood at first reading, though a second reading delivers something more. There is a general organization, but the reader wishes that some parts (sentences, short paragraphs) were elsewhere in the piece, or that they were not there, either because they are repetitive, because they are not currently related to the rest of the piece, or because they don't belong in the piece at all. There is no distinct voice (even where "I" is used), but neither is there a "phony" voice (imitation of scholarly tone, etc.); nor is there more than one voice (or speech register). The piece delivers many facts, or else many meanings, but not infrequently it fails to connect fact (or feeling) and meaning. The writing and thinking <sup>is</sup> more forthright than they are conscious and reflective. Common words and some specialized vocabulary are chosen correctly, but there are mistakes of selection with some (but not all) uncommon words. High-frequency grammar is correct, but there are distortions of more complex structures (common results: verbosity and tangled connections). High-frequency words are not often misspelled, but mid-frequency words are; low-frequency words may be misspelled to the point where reader is uncertain which word is intended. There are probably some unconsidered clichés and some distorted fixed expressions. The piece needs 10% in cutting or expansion - perhaps some of the one in some places, and of the other elsewhere. The reader is confident that you can improve your writing, mostly by your own effort (especially if this was the first draft).

3 Almost sufficient (C+): almost 4, not just halfway between 2 and 4. Can be raised to 4 by a combination of : a) reading the standard for level 4; b) a few minutes' consultation with instructor; c) rewriting that takes not more than 50% of the time that went into the previous version. The reader is ready to help you, and you will need that help, but you'll have to do the heavy lifting.

2 Deficient (C): Content is either sparse or heaped up; exposition is constantly frustrating to the experienced reader, whatever the cause (faulty structure, severe problems with grammar and vocabulary, lack of thought). Either structure is faulty or absent, or there are major problems with content. Experienced reader constantly wonders what even simple expressions mean, why they are in the piece, and why other content and language is missing. Facts (or feelings) appear to have been tossed in as they first came to mind. There is no evident organizing thought, whether it might appear at the start or as a conclusion. Language flaws mean that there is no voice at all, though an "I" may emerge with functionless expressions ("I mean, I think, it seems, you know, sort of, a bit"). Even common words are misused; incorrect vocabulary may cause unintended humor. Even high-frequency words are misspelled; low-frequency words may be completely absent. The piece needs to be doubled in length (or more), or else (less common) it needs to be cut to half the length of the current version. It may be better to start anew rather than try to salvage some pieces while removing others. The reader has multiple major worries about you - unless it's just that you didn't make much of an effort at all.

1 Severely deficient (D): almost 2, not just halfway between 0 and 2. Can possibly be raised to a 2 by extensive consultation with instructor and rewriting that takes much more time than went into the current version. Until you get ahold of yourself the reader can't help much.

0 Unacceptable (F): At most a few words and scattered thoughts, and filled with distortions of language. The reader feels helpless and wonders whether anyone else can do anything to help you. Your first step should be to ask for lots of help, and probably with more than just your writing skills.

A

but could become A+ <sup>in fact, this is not a very unusual story, but you make it so!</sup> What a strong start! (but see my later remarks)

The grammar says that you're talking about your mom when she was a child

careless to get you give a number - re write to make that paradox clearly intentional

I have been leaving home my entire life. As a child, my mom dragged me across the country and back countless times (I stopped counting my moves after 50) and I also had stints living with my father as well as my grandparents. With my mom, I could not always count on a physical home. After college (the first time around), I became a flight attendant and made a living out of leaving. In many ways, I never associated "home" with a place.

wonderful sentence - why them + friend

For me, the sense of home became my grandmother (Mawmaw, I called her). She and I were incredibly close. I considered her my best friend hands down. In 2008, at age 67, she died of anaplastic thyroid cancer. It was a very fast-moving form and took her quickly. The day she died, I lost/left my true home. I had been going, going, going my entire life, but found a certain sense of peace, calm, and acceptance being near her or talking to her, no matter where I was.

Try leaving this sentence out, TELL us or moving it. I see what you're aiming at, but is this the best word? Don't do this - make up your mind

trying leaving this out

After that, things changed. I felt lost in many ways. I no longer had anything or anyone connecting me to the area I had considered "home." With my grandma not there, I found I was not drawn back to Austin anymore. Sure, I had left hundreds of times, but I was used to always returning - for her though, not the place itself. I felt lost for a while.

I continued to travel for work, but the experiences eventually took on new meaning. I searched for a new "home." For a while, I looked outside myself for a place, a thing, or a person to fill the void. Only after working on self-discovery and awareness (at my house at the time and during my travels) did I come to the realization that I could be at home within myself. And that I really could be home anywhere. I moved to Portland a little less than two years ago. This is the longest I've ever stayed in one place. It has been challenging in some ways. I sometimes feel antsy because it is so far outside my comfort zone to stay anywhere.

Do you intend the sentence fragment?

expression has become a cliché - surely you can create a memorable phrase of your own. I will ever get it

While I still greatly enjoy travelling (I don't think it will ever get out of my system), I've learned to appreciate being home, here in Portland with my fiancé. I suppose that this has been more about "coming/finding home" rather than "leaving home," but I think, for me, coming home was similar to leaving home for many.

Tell us more - is this the key element of the home you've been trying so long to regain?

Coming home was leaving home in my world. I left my comfort zone. I left the only lifestyle I knew. And I found a new, more satisfying one.

could you rephrase the cliché

It would be worth your time to rework this last paragraph. It's OK in itself, but it's a come-down after that strong start.