



Piri, Rhonda Lea

A00042712

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 11 Jun 1999

TRANSFER CREDIT:

Start	End	Credits	Title
09/1989	01/1991	41	Angelo State University
09/1993	12/1995	63	North Seattle Community College
01/1997	08/1997	31	University of Washington

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
03/1998	06/1998	16	Art/Craft of Personal Narrative <i>6 - Reading and Analyzing Non-Fiction Prose</i> <i>6 - Writing the Personal Narrative</i> <i>4 - Research on Narrative Technique</i>
09/1998	06/1999	46	Mediaworks: Experiments with Light and Sound <i>4 - 16mm Cinematography</i> <i>4 - 16mm Film Production</i> <i>8 - Video Production</i> <i>8 - Film/Video History and Theory</i> <i>4 - Film Theory</i> <i>3 - Experimental Video History</i> <i>1 - Film Proposal Writing</i> <i>2 - Film Criticism</i> <i>12 - Independent Projects: Video Production</i>
01/2022	03/2022	12	Botany: Plants and People <i>4 - Introduction to Plant Biology</i> <i>4 - Library-Based Research in Botany (Upper Division)</i> <i>4 - Cultural History of Plants (Upper Division)</i>
03/2022	06/2022	16	Restoring Landscapes: Picturing Plants <i>*6 - Field Plant Taxonomy</i> <i>2 - Botanical Illustration</i> <i>*4 - Introduction to Ecological Restoration</i> <i>*4 - Indigenous Natural Resource Management Practices</i>
06/2022	09/2022	8	Statistics and Research Methods for Psychology and Other Social Sciences <i>4 - Introductory Statistics (Descriptive and Inferential)</i> <i>4 - Psychology: Research Methodology</i>
09/2022	12/2022	4	Printmaking: Introduction <i>4 - Introductory Printmaking</i>
09/2022	12/2022	4	The Art of Critical Writing <i>2 - Critical Writing and Thinking</i> <i>2 - Advanced Academic Research</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
01/2023	03/2023	4	Art of Critical Writing 2 - <i>Critical-Expository Writing</i> 2 - <i>Academic Research</i>
01/2023	03/2023	4	Printmaking: Intermediate 4 - <i>Intermediate Printmaking</i>
04/2023	06/2023	12	Climate Justice 4 - <i>Environmental Justice</i> 4 - <i>Climate Justice</i> 4 - <i>Political Ecology</i>

Cumulative

261 Total Undergraduate Credits Earned



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In 2022 I returned to Evergreen as a post-baccalaureate student exploring an interest in botany, after more than a decade as a dedicated family caregiver. During that time, I also coordinated a public-school garden rehabilitation in Tacoma, and this work sparked my interest in pursuing environmental studies. When I began volunteering, the garden was neglected, and when I passed the baton, the school had a thriving, well-utilized outdoor classroom. This process required engagement with the school community, volunteer coordination, grant writing, plant and design research, fundraising, garden maintenance, and participation in the creation of a garden team for long-term viability. Throughout the process, I discovered a love of working with plants and the natural world and sharing that with others. I wanted to explore botany further, as a possible career path, and a way to contribute positively for the good of our shared earth.

Through two full-time botany programs in 2022, I studied plant biology, evolution, and systematics, and gained skills in identifying unknown local plants using a dichotomous key. I learned about Pacific Northwest ecology, focusing particularly on the South Sound prairie ecosystems, and was introduced to the subject of Traditional Indigenous Knowledge and fire ecology. The intersection of human culture and the natural world is fascinating to me. During the writing of a research paper on *Digitalis purpurea* I discovered that writing is a strength of mine, and that I enjoy synthesizing information into a readable narrative.

I felt like I was just getting started, and wanted to know more—more about plants, and restoration efforts in the Pacific Northwest, and how we can be effective stewards of our resources. My curiosity was piqued, and I still had questions: What are the barriers to ecological restoration? How can we work together to solve environmental problems? Can we meaningfully connect restoration to environmental justice? I decided to apply to Evergreen's Master of Environmental Studies program to continue to pursue my interests.

To prepare for graduate studies, I took a statistics class, as well as critical writing courses focused on improving my writing skills and confidence. My final essay, "Restoration and Relation in the Deschutes Estuary," focused on the history, politics, and philosophical dimensions of a local estuary restoration in Olympia. I completed my MES prerequisites through a Climate Justice survey class exploring the social complexities of climate change through different lenses, including postcolonial, feminist, Indigenous, and Marxist political economy frameworks. The understanding that climate change is a global problem that worsens long-standing inequalities, and that effective responses to it must address historic and current inequities so that solutions do not exacerbate inequality, will provide a useful grounding for future environmental work.

I am starting the MES program in fall 2023, as a path to gain understanding and knowledge that will enable me to be an effective part of sustainable solutions to our environmental problems. I hope to acquire practical skills applicable here in our Pacific Northwest ecosystems that I can leverage into eventual employment—employment that makes a positive contribution to efforts that create a more just, sustainable world. Change requires that people work together, focusing organized attention on the details that set us on the path to success, one step at a time. It's about how we get to the goal as much as it is reaching those goals, and I'm ready to learn and to do my part.



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April 2023 - June 2023: Climate Justice

12 Credits

DESCRIPTION:

Faculty: Shangrila Joshi, Ph.D.

This quarter-long program surveyed a variety of conceptual and theoretical frameworks in environmental justice and political ecology to understand and unpack the multi-faceted and multi-scalar idea of climate justice. We examined various arguments for climate justice including distributive, participatory, and transformative structural change, through Marxist political economy, postcolonial, critical race, Indigenous, and feminist lenses. These endeavors were grounded in an analysis of international efforts to tackle the climate crisis through the 1992 United Nations Framework Convention on Climate Change. Our analysis of climate justice was juxtaposed against the idea of the 'tragedy of the commons' and involved deliberation on the idea of the atmosphere as a commons.

We examined how notions of distributive justice at the global scale had shaped the Kyoto Protocol obligating the Global North to take the lead on climate mitigation; and how elements of distributive, participatory, and structural inequities come into play when assessing the drivers of climate change as well as neoliberal climate solutions that are being implemented in the Global South. We examined the ways in which the intertwined histories of colonialism and capitalism have created the foundations for the climate crisis, which is consequently manifested along lines of North-South, racialized, gendered, and class difference. We went on to complicate the North-South binary by learning about the ways in which environmental racism and settler colonialism in the Global North disenfranchise Indigenous and other racialized groups; while the dogged pursuits of modernist development marginalize Indigenous people and their ways of life in the Global South demonstrating forms of domestic colonialism therein. Finally, we deliberated on the notion of cultural resilience in adapting to climate change, and the importance of recognizing traditional institutions, practices, and knowledge for asserting sovereignty on the commons and to 'bounce forward' from the climate crisis. A key theme that ran through our deliberations was to consider the importance of both reparations and epistemic justice as ways to approach the decolonial project central to climate justice.

Student learning was facilitated by texts, films, faculty lectures, guest lectures, seminar discussions, and workshops. Required program texts included *The Ministry for the Future* by Kim Stanley Robinson, *The Nutmeg's Curse* by Amitav Ghosh, *Braiding Sweetgrass* by Robin Wall Kimmerer, *Feminist Theory: From Margin to Center* by bell hooks, *Reconsidering Reparations* by Olúfemi O. Táíwò, *The Vulnerable Planet* by John Bellamy Foster, *Dialogues on Climate Justice* by Stephen Gardiner, and *Climate Change Justice and Global Resource Commons* by Shangrila Joshi; selected chapters from *Re-enchanting the World: Feminism and the Politics of the Commons* by Silvia Federici, and *Decolonizing Methodologies* by Linda Tuhiwai Smith; and additional articles. Films included *Sun Come Up*, *Salt of the Earth*, and *Gather*. Workshop activities focused on preparation for and participation in a mock UN climate negotiations exercise. In addition to required program activities, students had opportunities to participate in workshops offered by the Evergreen Equity Symposium, José Gómez Farmworker Justice Day events, the City of Olympia Climate Program, and visiting Zapotec political artist Demitrio Barrita. Student learning was assessed on the basis of a final portfolio documenting preparation for and participation in seminar and the UN mock negotiations exercise, weekly synthesis essays, mid-term, and final essays.

EVALUATION:

Written by: Shangrila Joshi, Ph.D.

Rhonda Piri (hereafter Lilith) has successfully completed this quarter-long program, producing an overall body of outstanding work, meticulously documented in a well-organized final portfolio. She completed all



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required assignments in a timely manner, showing a high degree of mastery of the subject matter introduced in this program. She also maintained a perfect attendance record in all program activities, and exhibited substantive engagement in seminars and workshops.

Through weekly assignments, mid-term and final essays, Lilith demonstrated a robust understanding of foundational concepts in environmental justice and political ecology, and a nuanced and sophisticated understanding of the complexities of the multi-faceted and multi-scalar nature of North-South climate justice claims. Her analysis of the 'tragedy of the commons' environmental trope, as well as articulations of Indigenous, Marxist political economy, and feminist perspectives on climate justice were all stellar, demonstrating tremendous clarity and precision of thought. Beyond conveying excellent comprehension of and deep engagement with program texts, Lilith was also an effective writer, crisply and cogently distilling key arguments, and offering poignant takeaways. Her work synthesizing different aspects of environmental and climate justice from distributive to epistemic justice was particularly memorable. Lilith's intellectual engagement with the program materials was so exemplary that I wish she had extended herself more in seminar discussion. When she contributed to seminar, it was always well articulated, and she is encouraged to take up more space in seminar.

Lilith showed a robust understanding of the international climate negotiations and deliberations process. Working with a partner, they did an outstanding job of representing the country of Tuvalu in the mock UN negotiations exercise. They showed excellent and thorough preparation for the exercise, successfully navigating four global databases and the country's most recent National Determined Contributions report to complete a country profile comprising of relevant quantitative and qualitative data, and a compelling country position statement focused on the question of how to interpret the principle of common but differentiated responsibilities and respective capabilities that is currently yet to be defined in the Paris Agreement. Lilith's post-negotiations analysis utilized program learning effectively to present an astute and well-developed analysis of the negotiations process.

Overall, Lilith provided evidence of being an exemplary student with a strong work ethic and well-developed critical thinking and academic writing skills. She demonstrated comprehensive and sophisticated understanding of the human dimensions of the climate crisis and its complexities, and has identified productive areas for advanced study.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Environmental Justice
- 4 - Climate Justice
- 4 - Political Ecology



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January 2023 - March 2023: Printmaking: Intermediate

4 Credits

DESCRIPTION:

Faculty: Emily L. R. Adams, MFA

This course provided students with an intermediate approach to understanding material-based printmaking processes. Students were able to advance their understanding of traditional printing techniques by further exploring one of the following: mono printing, etching, relief, or screen-printing. All subject matter or creative expressions of the print process were student derived. Course objectives were designed for the student to push the boundaries of traditional techniques within their chosen technique by applying alternative process to discover new and interesting outcomes.

As a class community, students were encouraged to obtain valuable qualitative and quantitative skills through the intensive process and practice of printmaking. Students developed a context for their work through regular lab notes and critique. Working in a collaborative manner, students were tasked with sharing their work, as well as giving and receiving feedback during every class session and studio work times. This benefited critical observational skills and vocabulary.

EVALUATION:

Written by: Emily L. R. Adams, MFA

Rhonda Siri, who goes by Lilith, is an outstanding student with ambitious dedication toward a well-rounded academic career. In this intermediate printmaking course, students focused on one technical process of traditional printmaking. Lilith focused on building upon technical skills in intaglio and screen printing. Through class-community engagement in the printmaking studio, Lilith brought a positive attitude that helped to encourage classmates by sharing troubleshooting practices. Printmaking requires intensive technical planning and execution. Lilith persevered through challenges that arose and was able to learn from the materials, thus better predicting outcomes.

Lilith is a highly valued member of the studio arts learning community and is well prepared to continue upper-division level work in the arts and humanities.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Intermediate Printmaking



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January 2023 - March 2023: Art of Critical Writing

4 Credits

DESCRIPTION:

Faculty: David Wolach

Our aim in this class was to learn the art of the essay and related academic forms of critical and expository writing, from the basics of argumentative essaying to some more advanced forms of critical writing and analysis that we might find in poetic essays, creative nonfiction, memoir, and lyrical experimental poetry. Students were prompted to rethink, even reinvent, the possibilities inherent in essaying and critical writing more broadly by practicing a different set of writerly techniques each week, resulting in short weekly critical writing experiments.

In the second half of the quarter students applied what they learned in the first half to a more developed critical writing project. The emphasis here was on drafting processes and different techniques of radical revision and peer feedback.

EVALUATION:

Written by: David Wolach

After re-immersing herself back into her studies as a returning student last quarter and putting forth a hugely successful first effort, it turns out that that was really just a warmup for what would be an intensely excellent ten weeks of engagement from Rhonda (Lilith) this winter. She thrived in every aspect of the course, squeezing as much juice out of the experience and the work as she could. As I mentioned in my last evaluation of her work, Lilith is extremely bright, has a constantly turning analytical mind, and is extremely adept at communicating her often technical knowledge in the sciences and social sciences to her readers, as she's an excellent writer who doesn't just communicate clearly her work, but has a fine ear for language and an excellent strategic sense of how to structure the research paper or essay. Moreover, Lilith is kind and thoughtful, which is central to her success in helping her peers maximize their potentials, and though she's had a full plate, taking care of a lot of responsibilities outside of school, because she is highly organized as well as motivated, she consistently shows up and shows out, getting all assignments in completed and on time, including the hours of notes she took on behalf of others' research papers in our regular peer review sessions.

In her own work, Lilith absolutely thrived. She worked hard, as she mentioned in an early office hours session with faculty, that she wanted to get started on the writing and research for a final research paper earlier in the quarter than she did for her final essay last quarter, in order to give herself more time to take on the research-heavy questions she knew she wanted delve into, and because she knew from the outset that her area of inquiry, straddling the fields of environmental science/ecology and science communication/ecopoetics, would need a lot of theoretical framing for the reader, which would require Lilith taking on a lot of primary readings in ecopoetics and eco-philosophy, so as to catch up with the current literature. Hence, by Week 4 or so, Lilith was already sketching out an architecture for a project, focusing on the long-planned conversion of Capital Lake in Olympia back into the De Shutes Estuary, and to tell the story not just of the stakes and importance of such a sustainability and rehabilitation project, but to communicate to the reader the longer and equally sordid history of how the aesthetics of nature and ecology have changed over time locally and nationally, and how, hell-bent on realizing their ideals of "progress" and "beautification" in the middle of the 20th Century, local business and community attitudes mirrored and indeed helped to prop up colonialist attitudes (and particularly anti-indigenous and classist campaigns), aimed at not just making a pretty lake out of a mud flat, but "ridding" the downtown of largely white and affluent lakeside Olympia of the poor and the indigenous, the underrepresented and already oppressed. Hence, the work aimed to make clear the connections between ecology and class, ethnonationalism and local business identities, and ultimately suspicion of science and dismissal of local



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ecology and colonialism. It should thus go without saying that this was a big project from the outset, ambitious in both scope (though not abstract or or too general) and in historiographic detail to be communicated, along with the basic restoration science, to a lay reader. Because Lilith's work ethic is topnotch, and because of her commitment to the basic research, Lilith managed to take these passions and skills in the ecological sciences and in writing and turn them into one of the fullest, most compelling, and frankly graduate-level research papers I've seen from a student at Evergreen in many years. Luckily for us she has decided to extend her area of study by applying for and gaining acceptance in our MES (Masters of Environmental Sciences) graduate program next year. I can't wait to see what she turns her considerable skill-set towards next.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Critical-Expository Writing

2 - Academic Research



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September 2022 - December 2022: The Art of Critical Writing

4 Credits

DESCRIPTION:

Faculty: David Wolach

Our aim in this class was to learn the art of the essay and related academic forms of critical and expository writing, from the basics of argumentative essaying to some more advanced forms of critical writing and analysis that we might find in poetic essays, creative nonfiction, memoir, and lyrical experimental poetry. Students were prompted to rethink, even reinvent, the possibilities inherent in essaying and critical writing more broadly by practicing a different set of writerly techniques each week, resulting in short weekly critical writing experiments.

In the second half of the quarter students applied what they learned in the first half to a more developed critical writing project. The emphasis here was on drafting processes and different techniques of radical revision and peer feedback.

EVALUATION:

Written by: David Wolach

Extremely intelligent, hard working, invested in the stakes of both her work and the work and successes of her peers, Rhonda (Lilith) was simply one of the strongest students in our class in just about every aspect, serving as leader-by-example from the first week to the tenth and final week of the quarter. Initially somewhat uncertain as a returning student who had decided to embark on a near-future graduate studies program here at Evergreen, Lilith came to our course with a lot of skills as writer and thinker, not to mention some lived experience that I think gave shape and purpose to her work. What gave her pause—that she was rusty as student producing work inside a classroom, that she was going to need to balance a set of daily home and life responsibilities that take a lot of time and energy in themselves, the kinds of hesitation that come with returning to the classroom after some time off—really turned out to be strengths, I think, not just for Lilith in her own work as writer, but for us as a whole, a community of co-learners, as we looked to Lilith's contributions in larger discussions as well as smaller feedback peer review sessions, for her unique vantage, her incisive observational skills, her reliability as peer who has a lot to offer peers with respect to their own learning goals. Though at times quiet in larger group discussions, Lilith nonetheless offered her close readings with insight and humor, and that sense of humor and openness, in addition to her attentiveness to the details, helped her take her peers seriously in peer review groups to the extent that her contributions were among the most consistent and vital to peer writing growth in the class.

As a writer, Lilith has a great deal of talent. She combines a deft analyticity and sense for the flow of logical argument and analysis with a terrific ear for the music of language, of speech, and therefore the rhetorical turns of phrase that some of the tightest essaying can, in its own way, imprint upon the minds of readers. It was interesting if not surprising to me that, upon meeting up the first couple of times in my office hours, Lilith felt that her essaying skills were not as high-level as they in fact were, in particular that she felt that she wasn't tracking the logical argument of assigned work as well as she in fact was. This is not to say that Lilith didn't grow as writer. Quite the opposite. In fact though her early essays in miniature were well written and compelling conceptually (in particular a feminist exploration of the category of "stay at home" parent and the implications surrounding the labor of raising kids, keeping a household functioning, etc, riffing on Graeber's essay "Bullshit Jobs" was quite vulnerable, quite forceful), her work picked up confidence, and therefore focus and breadth, the further into the quarter we got. Later work fed into what would become a truly compelling, beautifully written, timely, exploration of the fallout of the Dobbs Decision from the Supreme Court—the overturning of long-settled reproductive rights and rights to



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bodily autonomy. Lilith's earlier concerns to not tread over the same ground that many of us have already tread in our own minds, to not simply produce the more obvious critique, but to do something deeper, more personal, yet that connected abortion rights to wider issues of labor, autonomy, and democracy, were important concerns, concerns that emerge out of a deeply held passion and a real sense of the strategic and tactical possibilities the essay affords a readership in solidarity. Lilith's work ended up deep and forceful and surprising, utilizing both historical research well and yet allowing for her own voice on these matters—particularly when it came to embedding the discussion in the precariousness of our rights, what equality actually means in practice—to flourish, and was a direct result of the hard work of deeply considering what was at stake for the writing and radically revising the work multiple times to get it right, to nail it.

Now that she's about to begin her graduate studies—whether this year or next, depending on schedule—I have every expectation that Lilith will thrive. She has the mind of an intellectual and the heart of a writer who feels in her bones the stakes of the work and what the work can open up for the rest of us. An excellent foray back into higher education—a truly revelatory quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

- 2 - Critical Writing and Thinking
- 2 - Advanced Academic Research



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September 2022 - December 2022: Printmaking: Introduction

4 Credits

DESCRIPTION:

Faculty: Emily L. R. Adams, MFA

In this introductory printmaking course, students gained hands-on experience by learning basic relief, intaglio, and screen printing processes.

They learned how to design work for each printmaking process introduced in this course. Relief involves carving away negative space from a surface. Intaglio involves drawing into a copperplate and etching the design with acid. Screen printing involves creating a stencil to make multiple images in quick succession. Students presented and participated in regular design review and a final group critique that expanded their critical observational skills and visual literacy.

EVALUATION:

Written by: Emily L. R. Adams, MFA

Rhonda Piri, who goes by Lilith, is a great student with an ambitious dedication towards a well-rounded academic career. In this introductory printmaking, students learned three essential technical processes of traditional printmaking. These are screen printing, intaglio, and relief. In participation with the annual alumni event titled "Return to Evergreen," all students designed artwork for tote bags and posters; this provided a unique opportunity for students to create original work based around a central concept. Working with a dedicated 'print-partner,' each student was supported by one another and able to provide support with the process intensive technical work that is printmaking.

Lilith volunteered time to print tote bags and posters during the heavily attended alumni event on September 25, 2022. For a student in an introductory course, the time commitment outside of class; and to jump into an activity that was very new is highly commendable. The event was very successful, and without Lilith's participation, the printmaking contribution to the event would not have been possible.

All students were highly-engaged in collaborative development space. Above all other courses offered by this same faculty, the group of students in this class rose up to meet the demands of scheduling changes from in-person to online.

Lilith is a highly valued member of the studio arts learning community, and is well prepared to continue upper-division level work in the arts and humanities.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Introductory Printmaking



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June 2022 - September 2022: Statistics and Research Methods for Psychology and Other Social Sciences

8 Credits

DESCRIPTION:

Faculty: Carrie M. Margolin, Ph.D.

This evaluation is based on a 5-week, intensive summer session of statistics that covered the basics of descriptive statistics (graphing techniques, measures of central tendency and variability, standard scores, percentiles and percentile ranks, regression, correlation), elementary probability theory, and inferential statistics (sampling distributions, hypothesis testing, z-tests, t-tests, chi-square). The textbook was *Fundamental Statistics for Behavioral Sciences (8th Ed.)* by Robert B. McCall. There were four examinations on statistics.

Research methodology was the second component of the course. The course covered experimental designs (independent groups and repeated measures designs). We covered the use of variables and controls, factorial designs, validity, and ethical considerations of research. There was one examination on experimental methodology.

EVALUATION:

Written by: Carrie M. Margolin, Ph.D.

Rhonda (Lilith) Piri was enrolled in *Statistics and Research Methods for Psychology and other Social Sciences* during Summer 2022. Lilith did excellent work throughout and earned full credit.

Lilith's work this quarter was uniformly excellent. Lilith was one of the strongest students in the class in terms of calculation ability and grasp of the statistical concepts underlying the calculations. Lilith was a diligent student who always came to class prepared and benefited from attentive listening in class. Lilith worked well with fellow classmates. Lilith's exam performance was meticulous and solid, with virtually perfect work on even the most difficult calculations on all exams. Lilith's research methodology exam was also superior. Lilith has an excellent command of the material in statistics and research methodology. Overall, Lilith is well prepared for advanced study in statistics and research methodology, should Lilith choose to do so.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Introductory Statistics (Descriptive and Inferential)

4 - Psychology: Research Methodology



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March 2022 - June 2022: Restoring Landscapes: Picturing Plants

16 Credits

DESCRIPTION:

Faculty: Frederica Bowcutt, Ph.D.

This program fostered the skills needed for fieldwork in floristics and restoration ecology. Plant identification skill building was a significant focus of the program. Students learned how to use the technical dichotomous keys in Hitchcock and Cronquist's *Flora of the Pacific Northwest* for identifying unknown plants. They studied diagnostic characters of common plant families. In support of this work, students attended lectures, participated in weekly in-person labs, completed quizzes and exams, went on plant walks, and maintained a field journal. Learning how to scientifically represent plants through observational drawing reinforced the learning in lab. Students studied the history of botanical illustration and developed skills in black and white illustration (pen and ink as well as scratchboard) and color illustration (watercolor pencils and/or watercolors) techniques. Each student created a portfolio of work reflecting their ability to work in different media to picture plants. To apply their plant identification skills, students engaged in a collaborative effort online to document the local flora through macrophotography and written descriptions.

Students also investigated the practice of restoration ecology. Students read Holl, *Primer of Ecological Restoration*; Stewart et al., *Forgotten Fires: Native Americans and the Transient Wilderness*; multiple chapters from Apostol and Sinclair, *Restoring the Pacific Northwest*; and multiple journal articles. In response to the reading assignments, discussions, and associated lectures, students wrote short essays that summarized key concepts. Providing examples from local restoration efforts, they also synthesized the program material in a final assignment and considered how ecological restoration can contribute to biodiversity conservation. Lectures were focused particularly on the floristics, restoration ecology, conservation biology, and the ecology of south Puget Sound prairies and associated oak woodlands. Because these are cultural landscapes that were fostered with regular burning by indigenous people prior to white settlement, students also explored the intersection between restoration ecology and traditional ecological knowledge (TEK). They considered how incorporation of TEK in restoration and conservation projects might be done skillfully and ethically.

EVALUATION:

Written by: Frederica Bowcutt, Ph.D.

Rhonda, who goes by Lilith, was an engaged student who participated actively in our learning community. They demonstrated an outstanding ability to use a technical dichotomous key to identify unknown vascular plants based on their lab notebook and quizzes. Based on their perfect final exam, Lilith can sight recognize fifty common western Washington plants using correct scientific nomenclature including binomials and family names. They made effective use of their field journal to document observations of plant diversity in the field. Their twenty-three botanical monographs demonstrated an outstanding ability to convey information visually about plant morphology including diagnostic characters. In addition, Lilith produced informative notes and sketches in the lab and during field trips. Lilith demonstrated exceptional aptitude in botanical illustration using pen and ink as well as color pencils. Based on their prairie restoration quiz, Lilith effectively explored how geology, climate, and cultural factors influence vegetation patterns. Drawing from their field observations, the assigned scientific articles, and other high quality sources from the scientific literature, they crafted excellent explanations of causal relationships.

Lilith demonstrated familiarity with foundational concepts and key terms in the discipline of ecological restoration. They wrote excellent short responses to Apostol and Sinclair (ed.), Stewart et al. and



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Holl. Using various Pacific Northwest case studies as examples, Lilith identified important steps necessary for successful project outcomes. Lilith's final synthesis essay reflected outstanding comprehension of the reading materials. They crafted a well-organized and articulate argument about the challenges facing restoration ecologists in the Pacific Northwest. Their points were skillfully supported with cited evidence from the assigned readings. Lilith also considered how partnering with stakeholders can enhance ecological restoration efforts and outcomes. In addition, they explored how Indigenous ecological knowledge can contribute to biodiversity conservation. Overall, Lilith is well prepared for continued, advanced work in plant sciences.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

*6 - Field Plant Taxonomy

2 - Botanical Illustration

*4 - Introduction to Ecological Restoration

*4 - Indigenous Natural Resource Management Practices

* indicates upper-division science credit



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January 2022 - March 2022: Botany: Plants and People

12 Credits

DESCRIPTION:

Faculty: Frederica Bowcutt, Ph.D.

In this program, students studied the Kingdom Plantae using Evert and Eichhorn *Raven Biology of Plants, Eighth Edition*. Students attended lectures and labs that covered anatomy, cellular biology, physiology, and systematics as well as evolution and diversity primarily on the phylum and class level. Students demonstrated their comprehension of the material through study question assignments, lab notebook entries, weekly quizzes, and a cumulative final exam. They learned basic scientific illustration skills which they used to document their lab and field observations of plants. Over the entire quarter, students also conducted library research and wrote a major research paper on a plant of their choosing. Through a series of five workshops, they learned to search the scientific literature and historical archives, manage bibliographic data, and interpret and synthesize information, including primary sources. Through their research paper, students synthesized scientific and cultural information about their plant. They participated in an expository writing workshop on a substantive draft with endnotes and a bibliography. In the final research paper, they responded to constructive criticism from faculty and their peers. In support of the research project, students read and discussed a variety of seminar texts and primary historical sources in common as well as Storey, *Writing History: A Guide for Students*. The cultural history of plants texts they read and responded to included Norton, *Sacred Gifts, Profane, Pleasures: A History of Tobacco and Chocolate in the Atlantic World*; Dattel, *Cotton and Race in the Making of America: The Human Costs of Economic Power*; and Osseo-Asare, *Bitter Roots: The Search for Healing Plants in Africa*. Students demonstrated their comprehension of the shared readings through discussions and short writing assignments.

EVALUATION:

Written by: Frederica Bowcutt, Ph.D.

Rhonda, who goes by Lilith, developed an excellent understanding of the plant biology material based on her quizzes, lab notebook, and final exam. The sketches in her field journal and lab notebook indicated outstanding observation and rendering skills. In her three species accounts, she made effective use of pen and ink as well as watercolor pencils. She included descriptive notes and accurately represented various diagnostic characters. For her independent research project, she produced an excellent 21-page paper titled "*Digitalis purpurea*: An Exacting Herb" which included two pages of endnotes and a three-page bibliography. She made outstanding use of constructive criticism to revise her draft. The writing in the final version was more succinct and her argument was more focused. Lilith skillfully defended her clear argument with a diversity of high-quality sources including many primary historical sources. She demonstrated an excellent ability to conduct library research and synthesize information from diverse disciplines including cultural history, ethnobotany, medicinal botany, and plant science. She learned how to format endnotes and a bibliography correctly as well as work with Zotero, a bibliographic database software program. She investigated the medicinal use of common foxglove (*Digitalis purpurea*) in the British Isles, Europe, and North America. In her case study she examined the traditional use of this herbaceous biennial plant for treating cardiovascular conditions such as congestive heart failure. Her oral presentation was authoritative, well organized, and skillfully delivered. She made effective use of PowerPoint to deliver content. For the cultural history of plants seminar portion of the program, Lilith's excellent responses to Norton, Dattel, and Osseo-Asare reflected nuanced understanding of these advanced texts. Overall, Lilith completed outstanding work this quarter, in all aspects of the program. She was well prepared for advanced work in plant science and graduate work in the cultural history of plants.



Piri, Rhonda Lea

A00042712

Last, First Middle

Student ID

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

4 - Introduction to Plant Biology

*4 - Library-Based Research in Botany

*4 - Cultural History of Plants

* indicates upper-division science credit

MEDIAWORKS: Experiments with Light and Sound
Program Description, Fall/Winter/Spring Quarters, 1998-99

Faculty: Laurie M. Meeker and Ju-Pong Lin

Fall quarter of the Mediaworks program involved an introduction to film theory with a focus on the history of experimental, avant-garde film. In the beginning of the quarter, screenings, lectures and seminars focused on the politics of representation in the Classical Hollywood Narrative. Alternative forms of representation were then presented to open perceptions and expectations for personal work beyond this model. Students participated in workshops in both film and video that began to give them the skills to put theory into practice. Fall texts included the following: Ways of Seeing, John Berger; Claiming the Real, Brian Winston; Technologies of Seeing, Brian Winston; Introduction to Film, Vivian Sobchak; Feminism and Film Theory, edited by Constance Penley; Dada and Surrealist Film, edited by Rudolf Kuenzli; Direct Theory: Experimental Film/Video as Major Genre, Edward Small; Indiscretions: Avant Garde Film, Video, and Feminism, Patricia Mellencamp; Introduction to Media Production, Kindem and Musburger; Shot by Shot, Cantine, Howard, Lewis.

During fall quarter, students began to develop their skills in 16mm filmmaking through a series of workshops and production exercises. The workshops addressed camera operation, exposure, depth of field and bench editing. Each student shot a minimum of two rolls of film exploring the quality of light within an image and documentary coverage of an event. The video workshops in fall quarter offered students the opportunity to gain basic video production skills, proficiency with camcorders, VHS editing, and the television studio. The first of the three, collaborative assignments asked students to use in-camera editing to document a process. The second assignment gave students the choice of several different editing styles on which to focus. Finally, students performed a short piece in the television studio, gaining familiarity with studio crew positions.

Areas of inquiry during winter quarter included documentary theory, race and representation, video art, performance and installation. We continued an intensive series of screenings, lectures, and seminars and went on a field trip to the Henry Art Gallery in Seattle. Winter texts included the following: Film Theory: An Introduction, Lapsley and Westlake; Reel to Real: Race, Sex and Class at the Movies, bell hooks; Representing Reality, Bill Nichols; They Must Be Represented: The Politics of Documentary, Paula Rabinowitz; Woman, Native, Other, Trinh T. Minh-ha; English is Broken Here, Coco Fusco; The Filmmaker's Handbook, Pincus and Ascher. Students wrote weekly seminar papers addressing the central concepts of each text in addition to completing a synthesis paper focusing on one area of concentration. Students continued to work on putting theory into practice through a series of design problems in film/video production and collaborative projects. The first project was based on Film Theory: An Introduction; students were asked to choose a topic from the text and worked in groups of four to develop a media project that represented the core tenets of the theory. Design problems were in both film and video production and were individual or collaborative based on student-chosen themes. Further skill development was achieved through workshops in digital imaging and 16mm double system editing.

In the spring, students integrated the production and theoretical skills they had developed all year by producing individual projects in film or video (including installation) of twenty minutes or less. Students were expected to complete projects more ambitious in scope than previous work and to submit a polished, complete piece at the end of the quarter.

Students attended a grant-writing workshop early in the quarter, and then wrote a proposal for their projects that included a narrative, budget, and production schedule. Students met in small critique groups throughout the quarter to view and discuss work in progress. They also showed rough cuts to the class as a whole in Week 8 and fine cuts in Week 10. Students could show their completed project at a public screening after the end of the quarter.

In addition to critique meetings, the class met for a guest artist series throughout the quarter. Presentations included the work of animator, Ruth Hayes, experimental ethnographer, Sally Cloninger, animator Jim Blashfield, and a panel of Evergreen graduates in media careers. Students wrote responses to two of the presentations. The guest artists offered students exposure to real life experiences of working professionals in the field and the opportunity to ask questions about how they themselves would transition into the field.



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

PIRI	Rhonda	Lea	
Student's Last Name	First	Middle	ID Number
98097P	Mediaworks: Experiments with Light and Sound		
Program or Contract No.	Title		
	10/98	06/99	46
	Date began	Date ended	Qtr. Credit Hrs.

Lilith was an active participant in all aspects of the program. Her attendance throughout the year was excellent, demonstrating commitment to her academic development. Her skills in critical analysis and production progressed well each quarter, culminating in the completion of a successful video project during spring quarter. This year, her senior year at Evergreen, she was a responsible and engaged student, demonstrating potential for academic work at the graduate level.

Fall Quarter:

During fall quarter, Lilith was present for most of the program activities. She participated occasionally in seminar discussions, and when she did she was obviously prepared with appropriate references to the text. She also commented effectively on films screened in class, providing, for example, insightful comments on Michael Snow's *Wavelength* that added a new perspective to the discussion. Her skills in film analysis progressed nicely with each draft of each paper. Her first paper was excellent, demonstrating good writing skills and a critical perspective on visual material. Lilith did a good job examining realism and horror in *The Lost Weekend* (1945). She developed her arguments effectively, tracing the film's visual treatment of its themes through a discussion of cinematic techniques that create tension, suspense and horror. In her second paper, Lilith examined a very challenging film, demonstrating increased depth in her discussion of Yvonne Rainer's *Journeys From Berlin/1971*. Lilith mapped out the complex, experimental structure of the film, and argued quite effectively that Rainer's use of distancing techniques encouraged the viewer to be actively engaged in creating meaning, teaching the viewer "to see differently." She utilized other sources commenting on this film as well to support the development of her own argument and conclusions. She showed how Rainer's experimental structure encouraged viewers to explore the themes of power and oppression with multiple perspectives and without the necessity of closure or resolution.

During fall quarter, students began to develop their skills in 16mm filmmaking and video production through a series of workshops and production exercises. Of particular note was Lilith's quality of light footage which included attention to graphic structures within the frame and a focus on light reflecting off water surfaces. In the final cut, she experimented with parallel editing, cross-cutting between man-made structures and the natural environment. In addition, the film built to a series of beautiful shots of swiftly rushing water. These choices were quite effective, demonstrating good development of her editing skills. Overall, she demonstrated excellent skills in basic 16mm cinematography and editing. Ju-Pong Lin wrote the following about Lilith's work in the video workshops: Lilith and her group created a kind of surrealist-influenced, humorous yet eerily real scenario that begins with a woman (performed by Lilith) watching static on television; she goes for a movie but comes back empty-handed, ending the scene with both she and her boyfriend watching nothing. Building on some prior production experience, the group made an accomplished, compelling piece, rich with

Faculty Signature(s)
Laurie M. Meeker
Faculty Name

July 28, 1999
Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

PIRI	Rhonda	Lea	
Student's Last Name	First	Middle	ID Number
98097P	Mediaworks: Experiments with Light and Sound		
Program or Contract No.	Title		
	10/98	06/99	
	Date began	Date ended	Qtr. Credit Hrs.

intentional, carefully choreographed camera movements and striking composition. Their next project again showed thoughtfulness and humor and creative use of the camera. They shot some of the images with the camera in a shopping cart and some in a junkyard. One of the group members composed a rap piece about consumerism that incorporated Nixon's line, "I've earned everything I've got." Finally, in the television studio, Lilith's group performed an intriguing, German-expressionist influenced tableau.

Winter Quarter:

During winter quarter, students continued to develop skills in film and video production while examining critical issues with a focus on video art, documentary practices, and cultural studies. Lilith continued to be engaged with all aspects of the program. She made an effort to participate in seminar from time to time, and completed most of the seminar preparation papers, though not always on time. Her synthesis paper was completed well past the deadline, however she continued to display good critical thinking skills in her writing. She examined the concept of "voice" or perspective in documentary film, drawing from a number of program texts to discuss a range of important issues in documentary theory and practice. These included questions of agenda, who is speaking and why, the notion of objectivity or perspective, and questions of authenticity. She also touched on viewer expectations and questions of ethics in documentary practice. Overall, the paper demonstrated an excellent grasp of the issues important to the contemporary discourse about documentary film practices.

Winter Production Work: Lilith did a good job completing all of the production work on time within a very tight, rigorous production schedule. Her production skills improved with the completion of each project, demonstrating her potential for successful independent work during spring quarter. A review of each project is included, below.

Putting Theory into Practice: Lilith collaborated with three other students to create an installation incorporating five shrines built around TV monitors. The environment was immediately engaging, the darkened space, candles, moving images on the monitors, and tactile objects were compelling and invited one to investigate. Each shrine evoked a particular identity, with the surrounding objects providing clues. Interactive elements were especially effective, erasing boundaries between spectator and participant. The piece successfully addressed the concept of interpellation, demonstrating the ways in which society and institutions, including church, family, the media, etc., shape identity and gender roles.

16mm Double System Film Editing Project: Lilith collaborated with Vita Lusty to successfully complete a 16mm film cut from "found footage" and original footage they designed and shot. The found footage was in color, and the original footage was in black and white, creating a distinction between the two elements. Vita and her collaborative partner did an excellent job editing the piece.

Faculty Signature(s)
Laurie M. Meeker
Faculty Name

July 28, 1999
Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

PIRI	Rhonda	Lea	
Student's Last Name	First	Middle	ID Number
98097P	Mediaworks: Experiments with Light and Sound		
Program or Contract No.	Title	10/98	06/99
		Date began	Date ended
			Qtr. Credit Hrs.

The B-movie/horror flick concept worked well; the piece was visually coherent, funny, with smooth pacing and suspense created through the juxtaposition of shots.

Design Problems: Lilith created a nine-minute film exploring identity, body image, and addiction. This was an ambitious piece, and Lilith did an excellent job creating environments and tableaux for her characters to inhabit. This involved location scouting, costume design, and the creation of mise-en-scene for each location or set up. She shot at least five rolls of film and in the final edit, the shots were beautifully composed and exposed. Lilith's film work shows a great deal of potential - she is clearly in control of the 16mm film medium, and cinematography in particular. The editing was also successful - Lilith chose to cross-cut between several scenes. The pacing was even and effective, with reoccurring visual motifs to provide structure for the piece.

For her second project, Lilith collaborated with Sean Taschner to create a pseudo-documentary newscast, a fictional autobiography about a "Lilith" who has disappeared. The piece included a reporter describing the mysterious disappearance, interviews with friends and acquaintances, and some rather abstract images of women intercut with each interview. These images evoked different responses; some viewers felt they represented aspects of Lilith character or subconscious, interpreting some aspect of her personality in some way. The piece evoked both humor and uncomfortable silences; some viewers felt the plot depicting a woman's disappearance suggested violence and made the humor in the piece rather Macabre. Overall, the piece was quite successful in addressing the notion of identity as a fictional construct.

Spring Quarter:

During spring quarter Lilith completed a video project exploring gender and identity from the perspective of workers in the sex industry. She worked within the production schedule efficiently, meeting each of her deadlines and altering her project as the timeline dictated. This took discipline and careful project planning. The result was a highly stylized experimental video that began with abstract visuals, utilized interviews in creative ways, and ended with footage implicating the viewer in the act of voyeurism. Lilith worked consistently during the last weeks of the quarter, engaging the editing process in a very constructive way. When presenting her work to small groups for critique, she has specific questions and listened carefully to feedback. She then incorporated much of the feedback into subsequent edits, demonstrating flexibility and creativity with the editing process. Her final cut was quite sophisticated. The interviews included abstract imagery, extreme close-ups, and occasional lip-synch. This manipulation or mediation of the image made the viewer aware that the filmmaker was constructing the work, it was a self-reflexive approach to the documentary elements in Lilith's piece. Lilith also incorporated autobiographical elements, putting herself on screen and including the filmmaker's voice as text scrolling across the screen. Overall, this was a challenging, personal documentary. Lilith took a number of risks in making this piece, and the result is a highly engaging, insightful examination of the sex industry from the perspective of those usually seen but not heard, the women workers themselves.

Faculty Signature(s)
Laurie M. Meeker
Faculty Name

July 28, 1999
Date



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

PIRI	Rhonda	Lea	
Student's Last Name	First	Middle	ID Number
98097P	Mediaworks: Experiments with Light and Sound		
Program or Contract No.	Title		
	10/98	06/99	
	Date began	Date ended	Qtr. Credit Hrs.

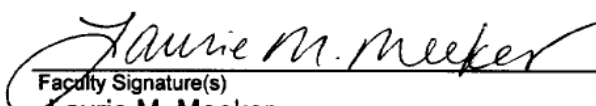
In pre-production, Lilith wrote a proposal and script outline for the film. She did an excellent job on the cover form, developing a succinct and effective summary of the proposed project. Her script outline was also excellent, providing further detail of stylistic approach and specific descriptions of proposed scenes.

Spring quarter also involved weekly guest artist presentations, small group critiques, and preparations for the final, public screening during evaluation week. Lilith wrote two essays, examining the work of Ruth Hayes' and Jim Blashfield. Her first paper discussed Ruth Hayes' presentation, examining Ruth's research processes and the way images uncovered during research were utilized in her animated piece, *The Reign of the Dog*. Lilith identified Ruth's interests in "democracy, fairness and truth in history" while acknowledging Ruth's critique of western conquest. She also wrote about Portland animator Jim Blashfield's work, discussing his commitment to the creative process during the development of a project. Lilith developed some insightful comments on Jim's work in progress, *Bunnyheads*. She examined the bunnyhead forms and the way they can be read to represent beings caught within a system larger than themselves. She wrote, "The bunnies seemed to be born, harvested, disposed of and recycled indiscriminately," without an agenda, without judgment. She did a good job analyzing abstract images, commenting on the ways in which they speak to the unconscious mind. Her writing continued to demonstrate excellent critical thinking skills.

Lilith's consistent presence and commitment to the program, especially during spring quarter was much appreciated. She always made an effort to comment on other students' work, and her criticism was simply excellent. She was able to synthesize the theoretical material offered in this program into a sophisticated analysis of student film work, its structures, visual strategies and themes. Overall, Lilith made excellent progress this year in Mediaworks. It was a pleasure to work with her.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 46

- 4 - 16mm Cinematography
- 4 - 16mm Film Production
- 8 - Video Production
- 8 - Film/Video History and Theory
- 4 - Film Theory
- 3 - Experimental Video History
- 1 - Film Proposal Writing
- 2 - Film Criticism
- 12 - Independent Projects: Video Production


Faculty Signature(s)
Laurie M. Meeker
Faculty Name

July 28, 1999
Date



The Evergreen State College - Olympia, Washington 98505
THE STUDENT'S OWN EVALUATION OF PERSONAL ACHIEVEMENT

Piri	R	L	
Student's Last Name	First	Middle	ID Number
Mediaworks: Experiments With Light and Sound		9/28/98	6/11/99
Title		Date Began	Date ended

When I applied for Mediaworks I had no previous experience in film and video production or theory, but I had a strong desire to learn those skills necessary to create images that challenged the status quo, representations different than conventional methods, driven by the dominant ideology, allowed. Due to hard work and consistent participation over the past year, I feel that I have achieved and surpassed that goal.

Technically, I now possess hands-on familiarity with production in 16mm film (silent and double-system sound) and video (S-VHS, ¾ and digital formats). In pre-production, I scheduled equipment, facilities and talent, learned about budgeting, location scouting, and scripting, and wrote project proposals. During production I was most comfortable as cinematographer but also directed talent and lighting, and conducted interviews. In post-production I engaged creatively with my projects, allowing them to change and develop in the editing room in response to program constraints as well as constructive criticism. In all stages of production I engaged in collaborative and/or critical brainstorming with classmates.

I was also exposed to films, videos and concepts from books that expanded my understanding of image-making and viewing, and wrote papers in response that increased my critical thinking skills. Through studying the history of film and video, conventional narrative, experimental and avant-garde techniques, film theory, documentary theory and the politics of representation, I gained perspective that now informs my work.

This year I examined the construction of identity—by society, by others and by the self—and began searching for ways to re-create, re-envision and reclaim identity and power. A brief synopsis of four major projects follows.

The concept of interpellation was important as I collaborated with three other women to create an interactive installation in the TV studio. Monitors and projected images were made into shrines—with cloth, candles, and objects related to the moving images invoking senses of touch, hearing and smell. Each monitor contained different images of family, church, state, culture and individual, ranging from childhood home video to Hollywood movie to historical artifacts. The images themselves, the dark space, slightly eerie music, use of human “mannequins” and many personal objects illustrated the tension between idealized or imagined identity and lived experience.

Influenced by films such as Snow’s *Wavelength* and Rainer’s *Journeys From Berlin/1971*, I became interested in the exploration of non-traditional narrative—engaging the viewer in dialogue with the text by calling attention to the filmic medium and creative process, using multiple perspectives, open-ended conclusions and stylized representations of narratives. Winter quarter I created a silent b/w abstract narrative film examining body image, addiction, and the violence inherent in gender construction. Two actresses, one elaborately costumed, the other often in shadow, represented a single woman, in the same environments but unable to interact with or recognize each other. Isolation and frustration were conveyed while drawing the viewer into the fictive world through careful composition and beautiful locations.

Student's signature

Faculty signature: Laurie Meeker

Date

Date



The Evergreen State College - Olympia, Washington 98505
THE STUDENT'S OWN EVALUATION OF PERSONAL ACHIEVEMENT

Piri	R	L	
Student's Last Name	First	Middle	ID Number
Mediaworks: Experiments With Light and Sound		9/28/98	6/11/99
Title		Date Began	Date ended

During winter quarter I read Representing Reality by Bill Nichols and began re-thinking basic conventions of documentary such as the interview. I incorporated the ideas of documentary as a shared, historical construct of the world, and objectivity as a perspective, "a strategy of apparent self-effacement that testifies to the significance of the world and the solemn responsibility of those who report on it to do so impartially and accurately with a detachment legitimized as institutional discourse" into my work (Nichols, 127). *World's Most Puzzling Enigmas*, a collaborative diary video about a missing woman (hypothetically myself), mimicked the "objective" yet dramatic tone of an investigative report, drawing attention to and discrediting the authoritative, patriarchal methods of the dominant media. Conservative interviews, the use of actors, absurd humor and surreal superimposition created a conflicting account of a woman's disappearance as well as her identity, illustrating the way in which society constructs identity and then assigns moral value to that construction.

My independent spring quarter project, *mirror box stories*, built upon previous work and theoretical interests, and incorporated Trinh Minh-ha's ideas of story as more true than factual "truth"; as a gift with the power to heal; as "magic-history". I created an experimental documentary on sex work constructed from the personal narratives of women who work in the industry, keeping an open-ended structure in which many perspectives could be heard without drawing a particular conclusion or making judgments. Aware of the politics of representation, I took extreme care to remain sensitive to power dynamics. In pre-production I came up with solid strategies to undermine viewer expectation, complacency and stereotyping, and incorporated them into the final cut. During interviews I attempted to create an egalitarian atmosphere, encouraging women to speak freely or withhold information as they felt comfortable—I wanted to be a story-collector, not an interrogator. The structure of the final edit was abstract and meditative in the beginning, addressing problematic representations of sex workers and actual experiences of women, positive and negative. Extreme close-ups, decontextualized views of female bodies, and abstract images predominated, helping to short-circuit viewer expectations and establish a sense of internal process. I used text to represent my own voice and rescanned or re-situated images, creating visual layers to draw attention to the fact that I was mediating the narratives of the women, and that the viewers were indeed voyeurs. Towards the close of the video I presented the spectacle of the female body performing, the body as commodity, placing the viewer in the position of consumer and directly confronting him/her with questions.

Now that I am graduating, I plan to submit my final project to student film and video festivals, and become involved in local organizations and collectives that encourage, sustain and bring together media artists and activists. There are several independent projects that I am interested in working on with volunteer effort and grant money—one, a cable access comedy show that challenges media conventions and good taste; another, a reflexive travelogue that explores the relationship between travel and western conquest and colonialism. I hope to begin graduate school two to three years from now, to further explore film and video production and theory, but in the mean time I'll probably have to get a job.

RL Piri
Student's signature
June 21, 1999
Date

Faculty signature: Laurie Meeker

Date

The Art and Craft of the Personal Narrative

Course Description

Spring 1998

Faculty: Dr. Richard Wakefield

This course was devoted to the exploration of the problems of verbal representation. Virtually all writing involves a subjective component, as the writer assigns words to objects and actions that are distinct, perhaps in important ways, from other objects and actions to which the same words might be assigned. Yet we acknowledge a division between fiction and non-fiction, assuming that one points to a literal, verifiable world, and the other to a figurative, even metaphorical world. When writing about our own experience, especially experience to which we attach strong emotions, we write at the very center of that division. We claim literal truth, but, paradoxically, part of the literal truth is the metaphorical weight that our emotional experience has given it.

In this course we focused sharply on language itself. Frequently, writers are deceived by their own language. Careless or ignorant use of words and sentence structures can cause a writer to misrepresent his or her experience even to her- or himself. Our goal was to understand as fully as possible the emotional weight of words and even of sentence structures, so that we could have as much control over our writing as possible.

Rather than reading many books hastily and superficially, students read one book, *The Norton Book of Personal Essays*, slowly and repeatedly -- and often aloud. Each week they turned in detailed reading notes on from three to six essays; they turned their attention as often to specific words as to larger themes, their purpose being not merely to discern what the author said but how he or she said it.

Students wrote four personal narratives which they then read aloud to the class, submitted to two other students for detailed critiques, and then (with revisions, if desired) submitted to the faculty member for further comment.

Each student was responsible for critiquing from three to six essays by fellow students. They received the essays from two to four days in advance of the class reading, and they marked them with extensive comments on all aspects of the writing: grammar, diction, punctuation, paragraphing, figurative language, and content.

Each student also prepared and delivered a presentation on a writer of her or his choice. They explored and discussed the ways the writers transformed experience into literature, in some cases how they disguised their experience.



The Evergreen State College - Olympia, Washington 98505
FACULTY EVALUATION OF STUDENT ACHIEVEMENT

PIRI	Rhonda	Lea	
Student's Last Name	First	Middle	ID Number
7006G	ART/CRAFT OF PERSONAL NARRATIVE		
Program or Contract No.	Title		
	04/98	06/98	16
	Date began	Date ended	Qtr. Credit Hrs.

Reading: Lilith's notes showed that she is a very discerning reader. She was alert especially to what a writer implied. For example, in an essay nominally about beer, Lilith noted the backdrop of traditions, rituals, emotions, and also pathologies, all taken for granted by the writer. In an essay by Doris Lessing, Lilith pointed out how the author actually gained emotional weight by omitting some details, thus compelling the reader to participate by imagining the details. Lilith frequently cited a sentence or phrase that would seem unremarkable to most readers, then showed how it conveyed much of the writer's attitude or worldview.


Narratives: Lilith wrote a variety of narratives. All of them were distinguished by her command of language and her eye for crucial detail. Her first narrative began with a scene of great chaos and confusion, and in the hands of a lesser writer would have been unreadable; because of Lilith's sure control of the language, however, the readers were assured that the chaos was part of the story and part of the narrator's viewpoint, rather than the writer's failing. Another narrative, about a holdup at a diner, evoked several layers of irony without becoming confusing or obscure.

Critiques: Lilith offered many insightful comments on other students' work. She had high standards, particularly when it came to authorial intrusions into a story, as when a writer tries to draw a moral that seems extraneous to the story itself; however, in applying her standards she made her point without making the writer feel defensive.

Presentation: Lilith took on the formidable task of doing her research and presentation on the work of Fyodor Dostoyevsky. Although he is a difficult writer on whom much has been written, Lilith did an excellent job of discussing his work and of showing its relevance to the themes of the course. She focused on his "Notes from Underground," an early novel, and discussed the problem of determining how much of it is autobiographical. She showed how Dostoyevsky sought to infuse his life and work with philosophical and ethical principles, and how he wanted to discover that those principles were intrinsic to experience, rather than merely imposed from without.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) – TOTAL: 16

- 6 – Reading and Analyzing Non-Fiction Prose
- 6 – Writing the Personal Narrative
- 4 – Research on Narrative Technique



Faculty Signature(s)
Richard Wakefield

Faculty Name

June 9, 1998

Date



The Evergreen State College - Olympia, Washington 98505
THE STUDENT'S OWN EVALUATION OF PERSONAL ACHIEVEMENT

Piri	Rhonda	L	
Student's Last Name	First	Middle	ID Number
The Art and Craft of the Personal Narrative		3/30	6/12
Title		Date Began	Date ended

The reading, writing and critique of personal narrative was the main focus of this class. We examined the interplay between truth and fiction, and I learned that truth can be difficult to discern and is not always desirable—often, a slavish retelling of actual events can make writing less effective than a dedicated pursuit of truth to the emotion. The workshop-style class allowed me to hear many different viewpoints and encouraged me to speak my mind, while the emphasis on the craft of writing itself shaped me into a more competent and thoughtful writer. Universalizing personal experience, or to put it another way, trying to turn my experience into work that could be understood by others was difficult but satisfying. Overall, this class strengthened and renewed my interest in the art of writing.

At each class published narratives or student works were read aloud and I became acutely aware of the importance of sound in writing. While quite different from conversational speech, keeping sound in mind added flavor and depth to my work. All narratives were examined closely so I learned to pay careful attention to voice, tone, sentence structure and individual word choices as well as theme and content.

Each week new writing was due, and I became more focused and disciplined as the class progressed. Writing and rewriting almost every day was necessary in order to have presentable work for the class. Commentary on my work was immensely helpful. Professor Wakefield encouraged gentle yet thorough critique from the class and pointed out inconsistencies, odd word choices, unclear character and plot development and often had insight as to where a piece might be headed when I was unsure myself. Approximately halfway through the quarter, I felt that I had grasped the themes of the course and began to experiment more in my own writing: I radically altered drafts, played with voice, added consistent emphasis to certain words or images, and explored words with double meanings.

My verbal presentation was on the writing of Fyodor Dostoevsky with close focus on his *Notes From Underground*, a fictional novel/narrative based on Dostoevsky's own experiences. It was difficult to sort through the vast number of contradictory books written about his work and life, but I succeeded by choosing one novel as my central focus and keeping the themes of the course strictly in mind.

Rhonda L Piri

Student's signature

July 7, 1998

Date

Faculty signature: Richard Wakefield

Date



The Evergreen State College • Olympia, WA 98505 • www.evergreen.edu

EVERGREEN TRANSCRIPT GUIDE

Accreditation: The Evergreen State College is fully accredited by the Northwest Commission on Colleges and Universities.

Degrees Awarded: The Evergreen State College awards the following degrees: Bachelor of Arts, Bachelor of Science, Master of Environmental Studies, Master of Public Administration and Master In Teaching. Degree awards are listed on the Record of Academic Achievement.

Educational Philosophy:

Our curriculum places high value on these modes of learning and teaching objectives:

- Interdisciplinary Learning
- Collaborative Learning
- Learning Across Significant Differences
- Personal Engagement
- Linking Theory with Practical Applications

Our expectations of Evergreen Graduates are that during their time at Evergreen they will:

- Articulate and assume responsibility for their own work
- Participate collaboratively and responsibly in our diverse society
- Communicate creatively and effectively
- Demonstrate integrative, independent, critical thinking
- Apply qualitative, quantitative and creative modes of inquiry appropriately to practical and theoretical problems across disciplines, and,
- As a culmination of their education, demonstrate depth, breadth and synthesis of learning and the ability to reflect on the personal and social significance of that learning.

Our students have the opportunity to participate in frequent, mutual evaluation of academic programs, faculty and students. In collaboration with faculty and advisors, students develop individual academic concentrations.

Academic Program

Modes of Learning: Evergreen's curriculum is primarily team-taught and interdisciplinary. Students may choose from among several modes of study:

- **Programs:** Faculty members from different disciplines work together with students on a unifying question or theme. Programs may be up to three quarters long.
- **Individual Learning Contract:** Working closely with a faculty member, a student may design a one-quarter-long, full-time or part-time research or creative project. The contract document outlines both the activities of the contract and the criteria for evaluation. Most students are at upper division standing.
- **Internship Learning Contract:** Internships provide opportunities for students to link theory and practice in areas related to their interests. These full- or part-time opportunities involve close supervision by a field supervisor and a faculty sponsor.
- **Courses:** Courses are 2-6 credit offerings centered on a specific theme or discipline.

The numerical and alpha characters listed as Course Reference Numbers designate modes of learning and are in a random order.

Evaluation and Credit Award:

Our transcript consists of narrative evaluations. Narrative evaluations tell a rich and detailed story of the multiple facets involved in a student's academic work. A close reading of the narratives and attention to the course equivalencies will provide extensive information about student's abilities and experiences. Students are not awarded credit for work considered not passing. Evergreen will not translate our narrative transcript into letter or numeric grades.

Transcript Structure and Contents: The Record of Academic Achievement summarizes credit awarded, expressed in quarter credit hours. Transcript materials are presented in inverse chronological order so that the most recent evaluation(s) appears first.

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

Evergreen Units: 1 Evergreen Unit (1971 through Summer 1973) equals 5 quarter credit hours

1 Evergreen Unit (Fall 1973 through Summer 1979) equals 4 quarter credit hours

Each academic entry in the transcript is accompanied by (unless noted otherwise):

- The Program Description, Individual Contract or Internship Contract which explains learning objectives, activities and content of the program, course or contract.
- The Faculty Evaluation of Student Achievement provides information on specific work the student completed and about how well the student performed in the program or contract.
- The Student's Own Evaluation of Personal Achievement is a reflective document written by the student evaluating his or her learning experiences. Students are encouraged but not required to include these documents in their official transcript, unless specified by faculty.
- The Student's Summative Self Evaluation is an optional evaluation summarizing a student's education and may be included as a separate document or as a part of the student's final self- evaluation.

Transfer credit for Evergreen programs, courses and individual study should be awarded based upon a careful review of the transcript document including the course equivalencies which are designed to make it easier for others to clearly interpret our interdisciplinary curriculum. These course equivalencies can be found at the conclusion of each of the Faculty Evaluation of Student Achievement.

The college academic calendar consists of four-eleven week quarters. Refer to the college website (www.evergreen.edu) for specific dates.

This record is authentic and official when the Record of Academic Achievement page is marked and dated with the school seal.

All information contained herein is confidential and its release is governed by the Family Educational Rights and Privacy Act of 1974 as amended.

If, after a thorough review of this transcript, you still have questions, please contact Registration and Records: (360) 867-6180.