



Tevebaugh, Rebecca Enid

A00373551

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 18 Mar 2022

TRANSFER CREDIT:

Start	End	Credits	Title
04/2018	06/2018	5	Seattle Central College
04/2018	06/2018	2	Seattle Central College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2015	06/2016	48	Studio Projects: Material Gestures in a Shared Space 6 - Introduction to Drawing and Painting 6 - Introduction to Ceramics 13 - Studio Projects in Contemporary Art Practices 11 - Visual and Critical Studies Seminar and Lecture Series 6 - Art History: Introduction to Modernism through TJ Clark's Farewell to an Idea and Introduction to Contemporary Art 6 - Expository Writing
04/2019	06/2019	16	Times Past: Earth Processes and Human History 5 - Archaeology 5 - Geologic Hazards 3 - Applied Data Analysis: Excel and GIS 3 - Collaboration and Communication, Written and Oral
06/2019	09/2019	8	Medicine Grows in the Garden 4 - Introduction to Plants as Medicine 4 - Plant Medicine in Community Context
06/2019	09/2019	4	Color Grows in the Garden 2 - Art Practicum: Natural Dyes 2 - Ethnobotany of Color
09/2019	12/2019	16	Performance: Theatre & Movement 12 - Theater 4 - Dance/Movement
01/2020	03/2020	4	Ceramics: Wheel-Throwing 4 - Ceramics (Wheel-Throwing)
01/2020	03/2020	4	Internship Learning Contract 4 - Radio Production
01/2020	03/2020	4	Printmaking: Screen Print and Letterpress Zine Making 4 - Zine Making
03/2020	06/2020	12	Advanced Studies in Performance: Theater Production 4 - Playwriting 4 - Radio Production/Sound Engineering 4 - Musical Theater History



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
03/2020	06/2020	4	Shifting the Margins: Revolutionary Writing in Times of Crisis 2 - <i>Poetry and Poetics</i> 2 - <i>Critical Theory</i>
09/2020	12/2020	16	Indigenous Storytelling As Resistance 4 - <i>Research Project/Cultural Studies - Knowing the People and Place: Kizh Tribe</i> 4 - <i>Writing (Poetry, Reflective Essays)</i> 4 - <i>Indigenous Studies - Storytelling (Traditional/Contemporary)</i> 4 - <i>Political Science (Laws/Policies/Lived Experience of American Indians)</i>
09/2020	12/2020	2	Climate Academy: Justice and Resilience 2 - <i>Climate Change Studies: Justice and Resilience</i>
01/2021	03/2021	7	Alternatives to Capitalism: Socialism and Other 4 - <i>Comparative Economic and Social Systems</i> 3 - <i>Feminist Political Economy</i>
01/2021	03/2021	2	Climate Academy: Justice and Resilience 2 - <i>Climate Change Studies: Justice and Resilience</i>
09/2021	12/2021	8	Studies in Music and Humanities 4 - <i>Music Research Project: "Music and Activism"</i> 4 - <i>Cinema Project: Acting and Production</i>
09/2021	12/2021	4	Spanish - First Year I 4 - <i>Spanish - First Year I</i>
01/2022	03/2022	16	Indigenous Storytelling: Cultural Political Performance 4 - <i>Indigenous Studies - Storytelling (Traditional/Contemporary)</i> 4 - <i>Independent Research Project (Guerilla Graffiti)</i> 4 - <i>Liberation Theory (Paulo Freire)</i> 4 - <i>Art/Social Justice</i>

Cumulative

182 Total Undergraduate Credits Earned



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The Evergreen State College

Legal Name: Rebecca Tevebaugh

Spring 2022

Academic Statement

My undergraduate education took place mainly at The Evergreen State College, with one quarter spent at Seattle Central Community College. I was not aware of my direction or life goals when I first began my education. I knew I had an interest in the arts, science, and a general need to be of service to the planet and its people. These threads have followed me throughout my entire life as I now understand them to be my calling. Throughout my time at Evergreen I began to mold an identity that was committed to art and activism. I do not feel I will ever be able to entirely separate the two subjects that have now become so intertwined. While The Evergreen State College does not require majors, I feel my education can be summarized as an emphasis in social and climate justice, underlined by art practice.

These studies manifested themselves throughout the years not only through study, but through real world application. At Seattle Central, I took a class titled, "Environmental Studies: Problems and Solutions," which became the base of my climate justice studies. My geology and archaeology studies in "Time Past: Earth Processes and Human History," allowed me to work in the field all around the Pacific Northwest. By applying what I learned about the Earth's development and functions to first hand experience in the field, I was able to come to a deeper understanding of Earth's importance and why it needs to be protected. Through a year-long series, "Climate Academy: Justice and Resilience," I was able to enter into the shifting conversations on climate change. By targeting the issues of climate change, we began to discuss solutions, much like my first environmental studies class. Even more than this, it was revealed to me that these conversations are changing from, "how to prevent climate change," towards, "how to adapt." These thoughts are reflected yet again in my world experience as I spent more time shifting my way of living, while influencing others. Also relevant to this praxis was my time spent in both Olympia, WA, and the Netherlands, where I practiced organic farming. As modern agriculture is a major contributor to climate change, it was crucial to learn how to farm in more traditional and ethical ways.

My life began to mimic The Evergreen State College's learning structure by being interdisciplinary. Soon after learning traditional farming, I transitioned into my indigenous studies. My classes, "Medicine Grows in the Garden" and "Color Grows in the Garden," taught me ethnobotany. Once again I was working with the planet, and understanding its sacred wealth of resources. My herbal medicine class taught me how I could live more naturally, while my dyer's art class taught me the limitlessness of arts and traditional crafts. This would certainly come up again as my studies in social justice and art deepened. From a very early age I was an artist, and almost as young, I was an activist. I just didn't know it yet. I actually began my studies at Evergreen with a year long art study and studio class, in which I spent three weeks in New York City. True to the saying, art and life imitate each other. Because of this, it was impossible to study and practice visual arts without examining the world we live in through a political lens. While I had been a volunteer for climate and social justice projects since late elementary school, it was probably this class that paved the way for me to be considered an activist today.

All of my classes after my first year, art or otherwise, were intentionally centered on politics. This included indigenous storytelling, revolutionary poetry, futurist theater, studies in music and humanities, and a radio internship. My time as a radio intern was at KAOS radio where I was also a DJ, sound engineer, and trainer. Much of my broadcasts went beyond music into journalism where I explored everything from fear to houselessness to the Olympia City budget. It was where I learned about the asset radio has played in historic revolutions. I began to understand why creativity is so important to activism and why I seek spending the rest of my life doing both. My time in these classes led to writings that challenged oppression, obscure narrative building through guerilla graffiti, a thesis on music as a form of activism, roles in leftist theater, and so on. I was also given honors for graduation, for which I thank my indigenous storytelling professor, Yvonne Peterson.



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From 2020 to the present, I started moving away from the classroom with what I had learned towards the community at large. While I plan to keep learning throughout my life, I no longer want to live in theory. It is for this reason, ironically enough, that the only class I didn't get full credit for was, "Alternatives to Capitalism: Socialism and Other." I was too busy studying this type of literature independently, as well as working within the community, to prioritize class. After a brief hiatus though, I returned to school in order to graduate. I have since been involved in Food Not Bombs, cutting down on food waste in the U.S. and instead providing meals for those who experience food insecurity. I have hosted a live streaming event, where money was raised for political prisoners. I have worked on an environmentally conscious short film, and have been a guest on a podcast discussing left politics. In general I have worked to provide resources of all types to strangers and organizations. I helped create a weekly outreach for people in need of medicine, clothes, and food. From petitions, letters to prisoners, and protests, ranging from climate justice to social justice (climate justice also being social justice), there are many examples I have participated in that I unfortunately do not have the space to type here. Many of these required having the artist's eye, creativity, and ingenuity.

When I look back on my time at The Evergreen State College, I see an adolescent of 17 in an unsafe environment who knew education was their only escape. So they tested out of high school and began college early, in turn to travel the world and not find themselves, but instead come into themselves, and create themselves. I have always been who I am now. While I may have, at first, lacked the words, education, experience, and community to be fully realized, I feel this is no longer true. I feel self-possessed and self-assured that whatever I do it will be true to my internal compass. My conscience, shaped by my selfless values, those of global solidarity and reciprocity, will guide me towards a life of art and activism. If there is a job title or a degree major that is compatible with that, then let it be a bonus. As it stands now I will continue to be resourceful and explore what the wide world has to offer while reciprocating these blessings. This is what my Evergreen experience provided me.



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January 2022 - March 2022: Indigenous Storytelling: Cultural Political Performance

16 Credits

DESCRIPTION:

Faculty: Gary Peterson, MSW; Yvonne Peterson, MA

Winter quarter, students used the book *The 1619 Project* and discussion in the *What's Happening* segment of our program to work to understand how the war in Ukraine and elsewhere across the world, in the middle of a pandemic, and the continued polarization of our national politics shape the world in which we learn. Films/documentaries (interview with Nicole Hannah-Jones, housing), articles, and research were used by students in collaborative groups to present a chapter from the 1619 project. Presentations were interactive asking the learning community to engage with the chapter and with ways the 1619 essay highlighted or extended the River of Culture timeline. Issues in the local area highlighted contemporary aspects of concepts introduced in the 1619 Project essays: equity, racism, redlining, high school students protesting bullying and being targeted because of skin color, micro/macro aggressions, and comparing/contrasting what is happening on the international scene. Students informed themselves about Russia and Ukraine including several moving the topic into their independent research projects. Students wrote weekly essays summarizing new learning, identified vocabulary words, and highlighted the River of Culture progression of how one can choose to survive within the political reality of the United States.

In terms of art, Indigenous origin stories, history and using the River of Culture history template, a workshop with Master In Teaching ELA candidates – highlighted how one can begin with the context of our program “Indigenous Storytelling: Cultural Political Performance” to teach about Indian Tribes, the 5 steps of colonization, tell/perform/teach an origin story, teach art and history and model how essential questions can teach students in K-12 about social justice. The workshop was interactive, collaborative, and featured ways to develop lesson plans connecting learning targets and assessment criteria. The workshop introduced the Washington State Tribal Sovereignty Curriculum – Since Time Immemorial, linked to subjects covered by Common Core State Standards, and 21st Century Skills. Students in our program used this workshop to extend their work in meeting prerequisites for teacher education.

Students under the academic leadership of resource faculty member, Hailey Maria Salazar, began exploring democratic practices by using an article by David Mathews “Naming and Framing Difficult Issues to Make Sound Decisions.” Students engaged in collaborative work to connect with things deeply important to them, deal with normative disagreements that lead to immobilizing polarization and then identify things that they can do through collective efforts to help solve problems. Naming a problem and how they name it is critical and when different options for dealing with a problem are put into a framework for decision making is another critical moment. Democratic deliberation is more likely to occur if the full range of options is available for consideration. Students moved forward this work throughout the quarter as they were faced with the reality of – “naming and framing.” Students continued their independent reflection work regarding identity politics by writing to answer probes regarding a full range of personal possibilities. Hailey Maria Salazar extended her contact with students by hosting virtual office hours and making herself available by Zoom contact.

Independent projects required students to pose essential questions to focus their work, and they were responsible for identifying resources, developing the historical background for their project by applying the River of Culture/Historical Timeline, committing to honing three elements of critical thought from Richard Paul's 35 elements, posing essential questions, and presenting their final projects at the end of the quarter. Students continued to hone writing skills by attending Stokely Towles, writing lab sessions, and a workshop about public speaking and moving the writing probes to organize research projects. Several students opted to job shadow at Tribal centers in the area, in Tribal schools, working



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with Tribal artists moving theory to practice in work environments and sharing what they learned by reporting on their independent projects to the program.

Students committed to building foundation information for service delivery in the field of social work by continuing to research and write about the following topics: cultural competence, the language of oppression, target/non-target groups, the cycle of oppression, and the cultural continuum. Case studies and court cases were analyzed. Several students elected to attend the National Indian Child Welfare Association's annual virtual conference by choosing to give presentations at the conference and to support the presentations by handling technical equipment and coordinating the session presentations.

Reclaiming Indigenous Art included beading (medallions, key chains, earrings), felt bags (beaded notebook cover), leather pouches, antler awls and rawhide sheaths. Teachers for the Indigenous arts included: Morningstar Means-Marcellay, Colville and Lindsey Howtopat, Yakama. To instill the reality of oppression occurring in the world, students were encouraged to investigate the cultural practices from the people from whom they descend and to use their own cultural art icons on the many projects that evolved over the quarter. This extension, by studying all cultures in terms of oppression, puts the act of reclaiming Indigenous arts to identify skill sets to appreciate Indigenous art and not as an art to culturally appropriate.

Students continued their "sit spot" activity to build observation skills sets for environmental stewardship credit. They submitted essays, journal entries, significant art pieces, photos, and sketched depictions of observations.

Texts included: Paulo Freire, *Pedagogy of the Oppressed*; Beth Piatote, *The Beadworkers Stories*; Augusto Boal, *Games for Actors and Non-actors* and *Theater of the Oppressed*; Mary Anne Franks, *The Cult of the Constitution*; Leilai Sabzalian, *Indigenous Children's Survivance in Public Schools*; and essays related to program workshops and themes. Howard Zinn's *A People's History of the United States* was added.

EVALUATION:

Written by: Yvonne Peterson, MA

Rebecca "Hue" Tevebaugh, a superior student, was in the program winter quarter, 2022. Hue's areas of interest were multifaceted including art and activism, education, liberation theory (Paulo Freire), and social justice. Hue experienced phenomenal growth in many aspects of an Evergreen education because of the ability to take interactive learning experiences and apply them to real world issues. Hue worked with the Olympia Food Not Bombs chapter – gathering food, cooking, and taking meals to houseless encampments in the Olympia area. It is networking other non-profits serving the extensive houseless community that is a skill set that will serve Hue well in her future. Hue was challenged to seek clarity, options, possibilities, and to be open minded about skill sets and volunteer opportunities. Hue expanded critical thinking to include issues outside of the region and to develop ways to expand spheres of activities and interests.

Hue worked at the craft of becoming a team leader within social justice collaborative groups. Contributions regarding readings, analysis of documentaries, performance for Readers Theater and assignments were from a variety of sources of information. Often Hue would take premises and reason to their conclusion, and then analyze the interrelationships of events and ideas from several perspectives. The final project "Guerrilla Graffiti" explored storytelling and activism through an Indigenous outsider arts lens capturing Hue's lived experience with podcasts, stand-up comedy, visual/performance, social media, and comparing/contrasting Indigenous issues across the Americas. Hue was aware of the reflective and synthesis work involved in understanding the past, acting in the present, and



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developing a vision for the future. Hue was a gifted speaker handling discussion and questions with aplomb.

Due to the COVID-19 virus, in person workshops were held on Mondays and the class met virtually by Zoom on Tuesdays and Wednesdays. Undaunted, Hue persevered, creating an action plan to participate, use the chat to make comments, offer a perspective about readings and documentaries, learn about/social justice and Indigenous education, analyze the five steps of colonization, share origin stories through art, connect personally to identity politics, and critical thinking. I am glad Hue selected "Indigenous Storytelling: Cultural Political Performance" as the exiting program for a liberal arts education.

Rebecca "Hue" Tevebaugh met all the requirements of the *Indigenous Storytelling: Cultural Political Performance* program finishing winter quarter in good standing. The following credit equivalencies for exemplary academic work are recommended.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Indigenous Studies – Storytelling (Traditional/Contemporary)
- 4 - Independent Research Project (Guerilla Graffiti)
- 4 - Liberation Theory (Paulo Freire)
- 4 - Art/Social Justice



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September 2021 - December 2021: Spanish - First Year I

4 Credits

DESCRIPTION:

Faculty: Ethan Rogol

In Spanish - First Year I, students have the opportunity to acquire the skills to understand and express themselves in Spanish through written and oral language about the following: greetings, introductions, expressions of courtesy, academic life, days of the week, schedules, family, identifying and describing people, family relationships, numbers 0-199, leisure activities, colors, academic courses and professions, campus buildings, physical and personality traits, nationalities, town landmarks, months, seasons of the year and weather. Students have the opportunity to learn the following grammatical structures: conjugation of regular verbs in the present tense including verbs with irregular YO forms, use of the verbs SER, HABER (HAY), TENER, IR, and GUSTAR, noun-modifier agreement, subject-verb agreement, and various idiomatic expressions related to the topics studied.

EVALUATION:

Written by: Ethan Rogol

Rebecca, who goes by Hue, diligently participated in classroom activities and did a very good presentation in Spanish on the climate and leisure activities of Chiapas, Mexico. Hue demonstrated having memorized the songs we learned in class ("Dale, Dale, Dale," "La Cucaracha," and "De Colores"), by singing or reciting the lyrics with eyes closed. Hue's written work was thorough and well written. While a review of noun-modifier agreement would be beneficial, Hue now has a commendable mastery of the preponderance of the course content, has good basic-Spanish reading, writing and listening skills, and can carry on a basic conversation in Spanish.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Spanish - First Year I



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September 2021 - December 2021: Studies in Music and Humanities

8 Credits

DESCRIPTION:

Faculty: Andrew Buchman

Musicians and creative scholars earned college credit for their work via regular group conferences with faculty, seminars with peers, reading, listening, and viewing assignments, a detailed study plan, journaling, and academic papers. Financial planning, entrepreneurship, and management skills (components of any successful creative practice or scholarly career) were all occasional topics for discussion.

In general students divided their time between creative work and related academic projects such as research and writing on particular compositions, musicians, or other topics such as copyright, music therapy, social media, or touring. Some students in the humanities pursued capstone projects focused on a thesis requiring in-depth research and the use of primary sources. In addition to their individual projects, students worked together in small groups to build networks, share strategies, and critique ongoing work, growing as collaborators, creative artists, managers, and scholars.

EVALUATION:

Written by: Andrew Buchman, D.M.A., Music Composition

Rebecca (who goes by the name Hue) pursued individual projects in performance and a major paper on a fascinating topic, music and social change, entitled "Music as Activism," with a bibliography incorporating sixty-one diverse, relevant sources. Although injuries prevented Hue from doing as much dance as planned, another opportunity arose: a major role in a 10-minute-long independent film with the playful, appropriately postmodern title "Hey Man, Where's My Dab Pen? An Attempted Film." Hue played a swaggering athletic intellectual modeled loosely on Indiana Jones with panache, great diction, and focus. Hue also evoked the best acting from the rest of the cast in the scenes they shared -- a sign of the kind of ensemble experience Hue brought to this project. Hue has performed extensively in theatrical and dance productions at Evergreen and elsewhere. Hue also contributed behind the camera, advising on set designs and locations, including a tricky night shoot in a primeval forest.

Hue's final paper was remarkable. In 9,000 wide-ranging and thoughtful words Hue provided a rich survey of how music can help change social values and foment political change. Hue pulled together evidence from a wide range of sources including literature and philosophy as well as exciting musical examples. Indeed, Hue discussed a exhilarating variety of musics, ranging from emblematic examples of veiled cultural resistance like African-American antebellum slave songs to subtly subversive songs by mainstream artists such as Miley Cyrus, and overt political statements by artists such as the duo Rising Appalachia and the collaborative hiphop artist Bambú. Many of these songs were intriguing in formal dimensions as well as narrative content.

Hue richly deserves full credit for fine creative and scholarly work this term. It's been a pleasure getting to know Hue's work, discussing it along the way to its completion, and watching it grow so impressively in scope over a brief ten week period.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Music Research Project: "Music and Activism"

4 - Cinema Project: Acting and Production



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January 2021 - March 2021: Climate Academy: Justice and Resilience

2 Credits

DESCRIPTION:

Faculty: Rachel Hastings, Ph.D.

Winter quarter Climate Academy was a two-credit class which brought a multidisciplinary perspective to the study of climate justice and resilience. The class followed an Evergreen event series which brought guest speakers and panels to campus (remotely, since the physical campus was closed due to a pandemic). In addition to attending this online lecture series, students engaged with weekly reading assignments through web annotation and seminar discussions. Students also wrote two short papers, reflecting initially on their goals and synthesizing their learning at the end of the quarter. Reading and lecture topics and materials were drawn from: the Swinomish Climate Change Initiative's Climate Adaptation Action Plan, *Greening the Media* (on eco-media, by Maxwell & Miller); articles on wildfire and climate change in the Pacific Northwest, articles on Indigenous reindeer herding among the Sámi, *The Parable of the Sower* (Butler), and *Climate Change Justice and Global Resource Commons: Local and Global Postcolonial Political Ecologies* (Joshi).

EVALUATION:

Written by: Rachel Hastings, Ph.D.

Rebecca's, who goes by Enid, work in winter quarter Climate Academy: Justice and Resilience was outstanding. Enid's passion and dedication to the issues we were studied were evident throughout the quarter. Enid's contributions to textual annotations and class discussions were amazing in their focus and detailed content. In every instance, Enid's work exceeded by far the basic expectations of the assignment. Drawing on close readings of the text, strong academic background, extensive outside research, and personal drive to understand and address the climate crisis, Enid's contributions to the learning community were exemplary. Enid provided detailed, constructive feedback to other students which was supportive and nuanced. Having delved all quarter into the details of our texts and lectures, Enid's final essay did an excellent job of highlighting key themes and texts, then stepping back to consider important themes that we hadn't considered this quarter. In that light, Enid proceeded to provide a solid, research-based and action-oriented discussion of renewable energy, focusing in particular on wind power. These qualities of being able to see the details as well as the big picture, and offer both valuable commentary as well as solutions, were representative of Enid's high quality work throughout the quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Climate Change Studies: Justice and Resilience



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January 2021 - March 2021: Alternatives to Capitalism: Socialism and Other

7 Credits

DESCRIPTION:

Faculty: Peter Bohmer and Savvina Chowdhury

In this team-taught program, we used the interdisciplinary lens of political economy to examine alternatives to capitalism and feasible strategies to challenge the perspective that "There Is No Alternative (TINA)". We explored different theories as well as national and community-based models for alternatives to capitalism in the contemporary period of global capitalism. We analyzed different theories and strategies for revolution that have developed around the world, including those influenced by socialist, Marxist, feminist, anarchist, ecological, and other revolutionary perspectives originating in the Global South and Global North in the past and present.

More specifically we studied the participatory socialist model as developed by Michael Albert and Robin Hahnel, as well as socialist feminism, the socialist experiment in Cuba, and other communities that have offered alternative visions, such as indigenous communities in Chiapas, Mexico, Rojava in northern Syria, and Cooperation Jackson in Mississippi. We also analyzed the strengths and limitations of social democratic alternatives to neoliberalism such as the Pink Tide in Latin America, and the economic strategy of *extractivism*. We explored global visions of equity and justice, and studied social movements in the U.S. and globally.

Students were evaluated on: 1. General learning and participation in program activities; 2. Their participation in twice weekly seminars; 3. Three quizzes to assess their knowledge of concepts and ideas in program readings; 4. Weekly written reflections based on weekly program learning on their vision of how a good society would be organized; and a three page single spaced synthesis paper of these reflections; 5. A collaborative or individual project that consisted of a written paper, 8 pages single spaced per student and a verbal presentation of their study to the entire program.

Texts Assigned included:

Global Capitalism and the Crisis of Humanity by William Robinson (2014).

Of the People, By the People: The Case for a Participatory Economy, by Robin Hahnel (2012).

Feminism for the 99 Percent: A Manifesto by C. Arruzza, T. Bhattacharya, & N. Fraser (2019).

The Dispossessed, by Ursula Le Guin (1974).

The Cuban Hustle: Culture, Politics, Everyday Life by Sujatha Fernandes (2020).

Ebb of the Pink Tide: Decline of the Left in Latin America by Mike Gonzalez (2019).

The Next Revolution: Popular Assemblies & the Promise of Direct Democracy, by M. Bookchin (2015).

Jackson Rising: The Struggle for Economic Democracy and Black Self-Determination in Jackson, Mississippi, by Kali Akuno, Ajamu Nangwaya and Cooperation Jackson (2017).

EVALUATION:

Written by: Peter Bohmer



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During the winter quarter 2021, Rebecca (Enid) Tevebaugh was a student in the full-time program Alternatives to Capitalism: Socialism and Other. They are a knowledgeable and socially conscious student with excellent analytical and critical thinking skills. Enid demonstrated interest and knowledge in all of the subject matter of this program: political economy, comparative economic systems, feminist political economy and Latin American studies. The work that they completed was of high quality. Enid contributed to everyone's learning by their insightful comments on program presentations and especially on the films we analyzed. They showed the ability to be an excellent student of political economy,

As demonstrated in the seminars that Enid attended, they are articulate, demonstrated very good reading comprehension, and contributed to everyone's learning by their insightful comments and questions on a number of topics including racial and gender equality and liberation, and social movements.

Enid demonstrated excellent understanding of major concepts in this program in their written answers to the two quizzes they submitted, e.g., on William Robinson's analysis of contemporary changes in global capitalism, on participatory planning as elaborated by Robin Hahnel, on reproductive labor and in their analysis of liberal feminism.

For their independent project, Enid began a study of alternatives to prison and the prison abolition movement. In their preliminary proposal, they showed good knowledge of this important topic.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 7

- 4 - Comparative Economic and Social Systems
- 3 - Feminist Political Economy



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September 2020 - December 2020: Climate Academy: Justice and Resilience

2 Credits

DESCRIPTION:

Faculty: Rachel Hastings, Ph.D.

This was a two-credit class which brought a multidisciplinary perspective to the study of climate justice and resilience. The class followed an Evergreen event series which brought guest speakers and panels to campus (remotely, since the physical campus was closed due to a pandemic). In addition to attending this online lecture series, students engaged with weekly reading assignments through web annotation and seminar discussions. Students also wrote two short papers, reflecting initially on their goals and synthesizing their learning at the end of the quarter. Reading and lecture topics and materials were drawn from: Solnit's *A Paradise Built in Hell*, the Thurston Climate Mitigation Plan, Mendez's *Climate Change From the Streets*, articles on Indigenous Climate Change Studies (Whyte; Grossman), and food systems lectures on climate impacts on local agriculture and aquaculture.

EVALUATION:

Written by: Rachel Hastings, Ph.D.

Rebecca, who goes by Enid, very successfully completed Climate Academy: Justice and Resilience with an excellent record of learning demonstrated through assignments, participation, and thoughtful engagement with our materials. Enid submitted all of the annotation assignments with work showing considerable thought and detail, and participated very well in our seminar discussions. Enid's two essays were both clearly written and showed an excellent ability to synthesize ideas from varied sources. Enid maintained a record of timely assignments and clear communication with faculty and classmates, and was an important contributor to our learning community.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Climate Change Studies: Justice and Resilience



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September 2020 - December 2020: Indigenous Storytelling As Resistance

16 Credits

DESCRIPTION:

Faculty: Gary Peterson, MSW; Yvonne Peterson, MA

Using the River of Culture history template to study the laws and policies impacting the lived experience of American Indians – the learning community looked at ways stories teach ways to survive as Indigenous people as both individuals and as people. Students committed to activism, ally-ship, and praxis after a study of *Who Speaks for Wolf* and *All The Good Indians*. Students seminared about “storytelling” as a form of resistance. The Indigenous art of storytelling identified ways tribal people have used language conceptually to tell each Tribe’s history, moral precepts, and spirituality by passing down stories from one generation to the next. Independent research by each student allowed the posing of essential questions about contemporary issues that continue to deprive American Indians of land and economic opportunities, treaty rights, natural resources, religious freedom, repatriation, access to and protection for sacred places – students looked at history and stories by going behind the headlines.

U.S. History was studied in terms of the doctrine of discovery, five steps of colonization, and court recognition and enforcement of the Indian Tribe’s legal, political property, and cultural rights as Indigenous peoples. Contemporary issues were brought forward by students, researched, highlighted with YouTube clips and documentaries, newspaper articles and opinion/editorials, and then the extended topics were facilitated by students in seminar fashion. While building a virtual learning community, students engaged in academic work learning to effectively use research methods, ask essential questions to focus on independent projects, and move critical thinking theory to praxis. They learned to utilize Bloom’s Taxonomy as the bases for formulating essential questions, and to understand laws, policies, and social justice issues. Using Richard Paul’s 35 Elements of Critical Thought, students were able to highlight critical thinking skill sets to hone during the quarter. The learner-centered environment provided an opportunity for students to experience working in collaborative groups, write and record poetry, experience research methods to include ethnographic interviewing and interviewing techniques, attend Stokley Towles writing workshops, self-select webinars, and learn how to develop inquiry-based curriculum. Several students opted to job shadow including at Tribal centers and as virtual tutors for public schools in the area, moving theory to practice in work environments and sharing what they learned by reporting back to the program. Students also extended academic work by attending the annual Northwest Conference on Teaching for Social Justice; the Blue Jay Storytelling Festival; and several students followed activist movements in the local area. Students extended their academic work by engaging in service learning, volunteer projects and selected a sit spot for environmental stewardship.

Because of COVID-19, challenges to in-person teaching of Indigenous Art meant students picked up supplies and/or received a cultural box in the mail. Beading of felt projects meant students could experience firsthand the therapeutic value of cultural art practices. To instill the reality of oppression occurring in the world, students were encouraged to investigate the cultural practices from the people from whom they descend and to use their own cultural art icons on the beaded felt pouches and notebook covers, medallions, and beadwork to attach to leather or clothing. This extension, by studying all cultures in terms of oppression puts the act of reclaiming Indigenous arts as a means to identify skill sets to appreciate Indigenous art and not as an art to culturally appropriate. Students learned about steps Tribes have taken to reclaim, awaken, and use sustainable practices that were taken away in a civilizing effort by the United States and their allies to assimilate people from Indigenous communities to accept the practices of European civilizations and give up their own.

Social work and helping professions entail many and varied skill sets as well as insights. Students explored social work and helping professions from a historical and international perspective to enable them to understand lived experiences from many different perspectives and how those experiences



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create circumstances where help and healing are necessary. U.S. interventions around the world have forced many people to flee their own countries for safety in the U.S. Students gained an understanding of the language of oppression, colonization, and immigration. Recognizing how and where clients seeking help come from enables social workers and helping professionals to be aware of the need for culturally appropriate services. While providing appropriate services, students learn the need for empathy in preserving the dignity and hopefulness of their clients.

Our program joined Stokley Towles' "Writing Lab – Creative Notebook Writing" weekly sessions. He valued using probes for diverse writing assignments and often said "A notebook offers stillness, quiet, a moment to step away." Students experienced freewriting/open-ended exploration; inventory – reflection on the recent past; list making – lists of ideas, materials, questions or...; mapping – step back and look from a distance; field notes – mapping a terrain; and interactive – drawing/writing in the notebook and then engaging those pages with the world. Writing extended into a 24/7 experience – "carry your notebook everywhere" and when you get an idea try to catch it was the way Stokely Towles promoted writing. Several books were recommended including Paul Auster's *The Red Notebook* and Annie Dillard's *The Writing Life*. Stokley said "...only read enough to trigger an impulse to work, then set aside the book, and put pen to paper."

Speakers included: Robert Miller "Doctrine of Discovery"; Kyle Whyte "Kinship and Sustainability"; Amory Zschach "Indian Child Welfare and Communication Challenges".

Texts included: Paulo Freire, *Pedagogy of the Oppressed*; Stephen Graham Jones, *The Only Good Indians, A Novel*; Jamil Zaki, *The War for Kindness: Building Empathy In A Fractured World*; Jason Hardy, *The Second Chance Club: Hardship and Hope After Prison*; Daniel Immerwahr, *A History of the Greater United States*; Howard Zinn, *A Peoples History of the United States*; and a number of essays related to program workshops and themes.

EVALUATION:

Written by: Yvonne Peterson, MA

Rebecca "Enid" Tevebaugh managed her time well and engaged in an active commitment to come into her own as a scholar and activist within Indian Country. She took her learning seriously and thrived in the student centered, independent study environment the class provided. She was capable of taking charge of her learning and was a reliable, effective, independent learner. Her area of interest was to research the history and culture of the Kizh Tribe of Orange County, CA and to establish a River of Culture historical timeline. She used critical thinking skills (thinking independently, refining generalizations and avoiding oversimplifications, and exploring implications and consequences) to identify quickly and accurately critical issues when selecting laws/policies/lived experiences to indicate the time periods and indicate how eras became known as sacred, scared, and scarred. Her research initiated scholarly learning experiences - exploring and learning the multiple ways American Indian culture matters, how to pose essential questions about Tribal sustainability, and how Kizh survive as individuals and as peoples. Using Zinn's, *A People's History of the United States* as a guide, Enid organized the Kizh timeline. She watched his documentary "You Can't be Neutral on a Moving Train" to be clear about Zinn as an activist, ally, and advocate for social justice.

Due to the COVID19 virus, workshops were required to be conducted virtually, mostly by Zoom and using on-line resources. Undaunted, Enid persevered, creating an action plan to combine her interest in learning about the Kizh Tribe, five steps of colonization, origin stories, laws/policies/lived experiences of American Indians, liberation theory, critical thinking, and environmental stewardship. She demonstrated her strong writing ability submitting poems, essays, and weekly reflection summaries of reading, workshop materials, and her weekly sit spot observations. To reclaim Indigenous art, Enid completed all projects, and then concentrated on moving her poetry to music.



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Rebecca "Enid" Tevebaugh met all of the requirements of the program. She finished the quarter in good standing and the following credit equivalencies for exemplary academic work are recommended:

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Research Project/Cultural Studies – Knowing the People and Place: Kizh Tribe
- 4 - Writing (Poetry, Reflective Essays)
- 4 - Indigenous Studies – Storytelling (Traditional/Contemporary)
- 4 - Political Science (Laws/Policies/Lived Experience of American Indians)



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March 2020 - June 2020: Shifting the Margins: Revolutionary Writing in Times of Crisis
4 Credits

DESCRIPTION:

Faculty: David Wolach

This course examined the work of writers who made social change happen, both by contributing to revolutionary movements, and, in less overt ways, by pushing against existing conventions. By engaging in high stakes writing experiments that rejected elitism, nationalism, racism, and homophobia, these writers changed our sense of what is possible, both as artists and human creatures. We studied, for example, "New Left" poetry, and the Black Arts movement, as well as several writers currently working in the realm of experimental, politically engaged literary arts. During the quarter, our meetings consisted of weekly seminars, lectures, and "language labs"—times for brainstorming, rehearsing, and trying out language experiments. Guest artists will also visited our remote classes. By the end of the quarter students had produced a portfolio of writing experiments and had spent several weeks producing and revising a longer project.

EVALUATION:

Written by: David Wolach

Rebecca, who goes by Enid, was such a talented, motivated, engaged student, and therefore was both a pleasure and a real aid to have in class. Despite having to transition everything to an online format due to a global pandemic, Enid, as much as any one of us, rolled with the punches, staying focused, and, since I admire it thus mention it here, remained socially-politically engaged, not only in their own work, but in the work they did outside of class promoting the growth of an Olympia arts community, of a better more equitable future for us all.

In terms of class participation, Enid was one of the go-to students for us, having a lot of skill and a keen ear when it came to giving close readings of assigned material; especially the work of Philip, Moten, and Weiner, as well as when providing critical feedback to peers on their weekly and final project drafts. Enid also has a well-developed sense for research and radical revision, which shows both discipline and passion for the material. Checking in with them in one-on-one and small group settings was always a revelation for me.

As far as their own poems and writing are concerned, Enid had a wonderful combination of formal play (not just with a poem's sonics, such as tonality, rhythm, meter, syllabics, etc, but the poem's visual elements, use of margins and line breaks etc) and the confidence to take risks with form and content. One through-line for me was Enid's attendance to "making language strange" by taking familiar emotional registers of events and places and giving these vocabularies an interventionist rupture of normative syntax. The result was often lyrical and intentionally bombarding of the senses; making for inventive poems that have real depth.

The politics of the language Enid deployed was urgent and relevant, without trying to do things in language that "double" as organizing. And I mention this, because outside of class, Enid was involved in community poetry and art, having worked with a couple of my former students who remain here. Enid's experience in and passion for radio, got them starting to develop these lyrics into polyvocal pieces that could utilize the radio as a medium that is far too often under-explored by poets. So, by quarter's end I felt Enid was just getting a handle on this project and disposition, so I look forward greatly to working together going forward, seeing where the form of the "radio masque" can go for Enid. Great work.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Poetry and Poetics

2 - Critical Theory



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March 2020 - June 2020: Advanced Studies in Performance: Theater Production
12 Credits

DESCRIPTION:

Faculty: Walter Eugene Grodzik, MFA, Ph.D.

In Advanced Studies in Performance: Theater Production students formed a company of artists who collaborated over a wide variety of artistic practices. Using a rehearsal/workshop model winter quarter, and online learning spring quarter, students explored musical theater, dance, film production, acting, directing, design, and vocal technique. Performances were given throughout the winter quarter, and students continued production plans in spring quarter for possible performances in fall quarter, 2020

In spring quarter, in addition to working online on individual and group projects, students studied the history of American musical theater with multiple weekly viewings of recorded performances, which were discussed using Zoom conferencing.

Students had to be highly disciplined, able to work independently, but also in a highly collaborative environment. Particular emphasis was placed on how to create performances using a minimum of resources, while not compromising the quality of one's artistic vision.

EVALUATION:

Written by: Walter Eugene Grodzik, MFA, Ph.D.

The student, Rebecca (Enid) Tevebaugh, contributed most of this information for this evaluation. The Faculty read, verified, and edited the information in accordance with the academic covenant.

For Advanced Studies in Performance, Enid Tevebaugh completed a viewing journal and deep analysis of weekly musicals. She included in her writings a variety of notes such as stage directions, lighting, what she might do differently, and how she might be able to recreate it at Evergreen with limited resources. Enid also studied the history of Broadway Musicals in American history through a docu-series called "Broadway: The American Musical," which she also included notes and reflections on. As additional solo work, she began writing a play of twenty scenes with a working title, "A Pack of Cigarettes Play," in which she explores mental health through metaphorical scene work instead of the common play style of acts. Enid also worked with KAOS radio, developing sound engineering skills applicable to a wide range of performance and production mediums. She also hosted several live and pre-recorded shows on her radio show, "Into the Void." The recordings ranged from interviews, themed music shows, and improv story-telling. By the end of Spring Quarter, Enid developed a well-rounded skill set for production and performance, from on stage work to off stage, while also gaining a knowledge for its history and an ability to work with others. She was able to hone in on her interest in production and performance and will walk away with more versatility.

Overall, Enid Tevebaugh's work in Advanced Studies in Performance: Theater Production was excellent. Enid is a hard-working, highly talented, creative, and mature student, who takes responsibility for her education. Enid is a fine actress, with a strong stage presence, who brings great detail to her work in stage. Enid is particularly interested in working in radio and is a very engaging talk show host. She should be considered an outstanding choice for work as an on air host in professional radio. Enid is also a fine and affable human being, a great collaborator and wonderful to have in class, in rehearsal, and on stage.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 4 - Playwriting
- 4 - Radio Production/Sound Engineering
- 4 - Musical Theater History



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January 2020 - March 2020: Printmaking: Screen Print and Letterpress Zine Making
4 Credits

DESCRIPTION:

Faculty: Emily L. R. Adams, MFA

In this introductory art course, students worked in a community structured studio to learn traditional screen-printing and letterpress techniques. Students gained hands-on experience in designing and creating original narratives resulting in a small-run edition of an eight-page zine. Using qualitative and quantitative reasoning, each student worked independently to plan their zine and engaged with each other to lock up and operate printing presses. With a sense of social responsibility as an image-maker and author, each student achieved complex planning and design methods.

EVALUATION:

Written by: Emily L. R. Adams, MFA

Rebecca (Enid) E. Tevebaugh was a great student with a good work ethic. During class sessions and studio work times, Enid achieved an understanding of letterpress typesetting and screen printing techniques with a strong sense of inquiry to create an zine.

Enid worked diligently on projects during class times. Enid has exhibited critical comprehension and growth in this course by learning a new process to support their original writings and illustration.

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

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Zine Making



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January 2020 - March 2020: Internship Learning Contract

4 Credits

DESCRIPTION:

Faculty: Lori Blewett, PhD

Rebecca, who goes by Enid, Tevebaugh was an intern at KAOS Community Radio Station in Olympia WA where she learned to use audio recording and mixing equipment, Audacity sound editing software, and audio workstation equipment. She completed a wide variety of audio production, digital library, and audio engineering tasks to support station operations, and she hosted and produced a multi-genre weekly radio show.

EVALUATION:

Written by: Lori Blewett, PhD

Rebecca, who goes by Enid, was an enthusiastic, efficient, and creative student who had an exceptionally successful internship at KAOS Community Radio Station. In a short time, she has gained practical audio engineering, audio editing, and digital library skills needed to create live and pre-recorded radio shows, including live studio music performances. She also expanded her DJ performance skills to create an original and innovative radio show. Enid's site supervisor, KAOS General Manager Jon Hamilton, described her internship as follows:

"Enid Tevebaugh was everything that I hope for in a student doing an internship at KAOS.

"When we first met last quarter, Enid expressed a deep interest in expanding her engineering skills to both make a radio show as well as revamp the station's live in-studio recordings. In just a short period of time Enid has accomplished both of these goals with flying colors.

"Coming off a previous engineering workshop taught by an Evergreen alum(Roxy), Enid shadowed Roxy on running live sound at Octapas in downtown Olympia. Through that training Enid assisted Roxy in setting up for, and also ran the board during the recording, a KAOS live session with the band Winehouse. One of the stated goals of Enid's internship was that she would eventually set up and run a live recording session on her own. She did earlier than we had anticipated when we had Yo Lady in. When we booked the performance the plan was for Enid and me to do it together. Instead I asked Enid to let me know if she needed my help. And aside from asking a couple of clarifying questions, that she already knew the answer to, I just sat there and observed her in making an excellent live show recording.

"Enid has also developed those engineering skills by editing the syndicated programs that we air on KAOS every day. She used that practical knowledge to then record a number of recordings for not just her show but for other people's shows as well. This included a number of artist interviews, and even a special storytelling segment that she then aired on her own show.

"The radio program that Enid did weekly was a very special show. It was a diverse platform with a multi-media approach to radio that included everything from exploring Fear and Curiosity to an interview and feature on Nikki Jean, and even a Punk Rock Vinyl from the KAOS Vinyl Vault show which was outstanding. In the end, the most impressive aspect of Enid's weekly show is how unique it is. Often it takes new DJs weeks, and sometimes months, to discover their own voice and what it is that they want to do on air. Enid did not have that problem. Her show began fully formed, and well thought out, and unlike anything else on the airwaves.



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"Enid has begun training a small team to help run future live sessions on KAOS. Through this work she has already booked an additional five bands who are touring through Olympia during the next quarter. The students who she is training vary in age, so that this is a team that will be sustainable for at least a few years even after Enid graduates from Evergreen.

"Her work in organizing the music library and screening digital music has all helped KAOS tremendously. The latter will come in handy if KAOS needs to automate in the near future.

"In the end, Enid accomplished each goal that we outlined in her internship plan. She was always here when she was supposed to be. And I never had to ask her to complete a task more than once."

Enid is now well prepared for more advanced study of audio engineering and radio production.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Radio Production



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January 2020 - March 2020: Ceramics: Wheel-Throwing

4 Credits

DESCRIPTION:

Faculty: Bruce A. Thompson, MFA

The goal of this course was to provide students with opportunities to concentrate on advanced wheel throwing techniques. It was highly encouraged that students had previously taken a ceramics course and had the ability to center clay on a pottery wheel. Students learned to develop better control over their cylinders, create forms with walls of uniform thickness, improve handles, spouts, lids and trimming techniques. Weekly demonstrations included surface techniques, lidded forms, plates, large vases, double wall cylinders, and teapots. Students worked toward the development of a personal style while drawing from a library of historically celebrated ceramic design.

EVALUATION:

Written by: Bruce A. Thompson, MFA

Throughout this intensive 10-week ceramics course, Rebecca perfected functionally expressive pottery-making techniques. During weekly 4-hour studio instruction and during focused use of studio time, she worked diligently on wheel-throwing skills to meet the technical requirements of this course. Rebecca was required to produce several trimmed cylinders with handle attachments, pouring and serving vessels, various types of lidded vessels, wide rimmed matching bowls, and a multi-part functional teapot final project that brought together skills learned throughout the quarter. Proper glazing, attention to surface, and overall designs were key considerations for successful completion of these projects.

Rebecca showed excellent self-direction, good overall communication, and the ability to perform conscientiously in a shared studio environment.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Ceramics (Wheel-Throwing)



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September 2019 - December 2019: Performance: Theatre & Movement

16 Credits

DESCRIPTION:

Faculty: Walter Eugene Grodzik, MFA, Ph.D.

In this one quarter program, students collaborated over a wide-variety of performance practices including realistic and experimental theater. In particular, emphasis was placed on warm-ups, movement/dance, and training the actors' voice and body. Students attended multiple weekly workshops where different techniques were studied, in particular, Cicely Berry's voice exercises and Anne Bogart's Viewpoint movement training. Weekly performances were given in workshops throughout the quarter, with a end-of-the quarter performance of the Chicago Neo-Futurists' *Too Much Light Makes the Baby Go Blind*, 30 plays in 60 minutes. Students had to be very disciplined, and able to work both independently and in a highly collaborative environment. Particular emphasis was placed on how to create, using a minimum of resources, without compromising the quality of one's artistic vision.

EVALUATION:

Written by : Walter Eugene Grodzik, MFA, Ph.D.

Rebecca (Enid) Tevebaugh's work in Performance: Movement and Theater was very good. Enid studied the fundamentals of theater warm-ups, Viola Spolin's Theater Games, Cicely Berry's voice work, Anne Bogart's Viewpoint movement training, and shadow puppetry. Enid's attendance for theater workshop was on-time and very good. Enid was an active participant in theater warm-ups, games, and exercises. In theater workshop, Enid presented weekly compositions illustrated a newly learned technique. She completed all of the performances for theater workshop and many with distinction. Enid worked hard, and grew tremendously this quarter. For their final performance, she played multiple roles in the Chicago Neo-Futurists' *Too Much Light Makes the Baby Go Blind*, 30 plays in 60 minutes. Their work was funny, dramatic, and moving. She was a standout in the show and per performance of the monologue "Mosquitoes" was harrowing and hilarious. Enid learned to work in a highly disciplined and collaborative environment and is prepared for advanced theater work. Students were encouraged to explore other performance opportunities thought the quarter and Enid is a DJ for campus radio station KAOS.

Enid also successfully completed a basic course in movement for actors derived from the Nikolais/Louis dance technique, and demonstrated comprehension of anatomy, kinesiology, dance theory, and composition.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

12- Theater

4- Dance/Movement



Tevebaugh, Rebecca Enid

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Student ID

June 2019 - September 2019: Color Grows in the Garden

4 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

Dyes are substances that impart color to other materials such as fibers (including fabric, paper, yarn, and baskets). In this 4-credit, one-week summer intensive, students learned to identify local plants that yield dyes during the early part of summer, practiced the art of dyeing with plants — dyeing with over 20 different species — engaged in color journaling, and were introduced to color in various contexts, including art theory, light, plants, and culture. Readings included *A Garden to Dye For* by Chris McLaughlin and various articles including “Coloring the Northwest Coast” by Melonie Ancheta.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Rebecca, who goes by Enid, attended all class sessions, participated actively, completed all assignments, and showed strong interest in the course content. Specifically, Enid learned a set of basic dye techniques and participated in two dye labs; the first lab involved using an edible plant, carrot (*Daucus carota*), and the second lab utilized the native medicinal plant, tall Oregon grape (*Mahonia aquifolium*). Enid harvested her plant material for these labs and carried out two plant profiles. Enid also planned, described, and carried out a final dye project that involved dyeing a dress with annatto (*Bixa orellana*) and carrying out a third plant profile. Enid’s intention for this project was to create an ombre effect using annatto for the middle portion, coffee for the bottom, and an over-dye of brazilwood and strawberry for the top; the outcome was very successful. She also dyed a skein of wool yarn for future use. Enid documented her three lab experiences by beginning to create a thorough and well-organized dye sample book. Additionally, Enid read and responded very insightfully to the required readings, demonstrating the ability to make interesting and meaningful connections across multiple disciplines. Lastly, Enid began a very nice color journal that contained color explorations using only primary colors plus black, white, and gray. This course was meaningful to Enid.

As she stated,

“Cultural aspects, history, and community were emphasized in this class along with relationship building, provoking deeper thought. I was successful in building relations with peers through the sharing of information and assistance. My own ability to understand the physical world was enhanced... [My] wish is to continue to elaborate more on these practices ...”

Enid is prepared to continue the study and practice of natural dyeing.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Art Practicum: Natural Dyes

2 - Ethnobotany of Color



Tevebaugh, Rebecca Enid

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Student ID

June 2019 - September 2019: Medicine Grows in the Garden

8 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

In this eight-credit, four-week Summer Intensive, students gained an introduction to medicinal plants within the context of community herbalism. Students visited medicinal gardens in the community, met herbalists, and learned to engage with medicinal plants. Students gained exposure to introductory concepts, topics, and issues in botanical medicine—including indications and actions, medicine-making, plant morphology, plant taxonomy, and decolonizing herbalism—and practiced nature journaling. The program emphasized practical approaches that could be carried on after the program. For example, students participated in harvesting medicinal plants, making infused oils, salves, single-plant teas and tea blends, vinegar tinctures with both fresh and dry plants, and bath salts using essential oils. This Intensive supported students with interests in botany, ethnobotany, health, community development, Indigenous studies, and botanical medicine.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Rebecca, who goes by Enid, showed strong interest in learning how to safely and wisely engage with plants as medicine. Enid attended all class sessions, participated actively, and submitted quality assignments. Specifically, Enid completed three “read and reflect” papers that revealed having read the basic required material, along with very insightful consideration of the ideas and information offered. Enid also strengthened her ability to maintain an herbal nature journal through observing, reflecting, and recording, in both word and image, during visits with herbalists in various medicinal gardens. Enid’s journal entries included very nice color plant drawings with elements of accompanying text; they were interesting and appealing. Additionally, Enid created two plant profiles on rosemary (*Rosmarinus officinalis*) and ginkgo (*Ginkgo biloba*), demonstrating a growing ability to identify appropriate sources and to understand, organize, and cite basic information about a medicinal plant. Lastly, for her final project, Enid chose to explore “focus” and “attention” as an expression of the nervous system. Enid created and presented an interesting PowerPoint that included a detailed description of how the nervous system works, discussed her chosen indications, and introduced how the aforementioned plants can provide support. She also wrote a summarizing paper that further demonstrated her learning in this area. Through Enid’s overall participation in this program, she has begun to develop awareness of terms, concepts, complexities, and plants associated with engaging with plants as medicine in the context of community herbalism. As Enid states,

“...I feel I sufficiently tackled each topic with room for future growth... Because this was a four-week summer intensive, my ability to multi-task many assignments and resources leaves me with a feeling of accomplishment, most notably in time management, personal responsibility, and self-efficiency.”

It was a pleasure to have Enid as part of our learning community.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 4 - Introduction to Plants as Medicine
- 4 - Plant Medicine in Community Context



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April 2019 - June 2019: Times Past: Earth Processes and Human History

16 Credits

DESCRIPTION:

Faculty: Ken Tabbutt, Ph.D., and Ulrike Krotscheck, Ph.D.

Our understanding of the ancient past is based on physical evidence that has survived the destruction of time. Archaeologists and geologists strive to reconstruct the past with an incomplete record of artifacts and evidence from the rock record. Theories are developed, refined, or discarded as new evidence comes to light or analytical tools enable new information to be gleaned. Reinterpretation is an ongoing process and paradigm shifts are common.

This program introduced students to the fundamentals and current theories of archaeology and geology, focusing on the deductive process that these disciplines employ and the interpretation of the evidence of past events. Geologic processes, particularly catastrophic events, have allowed the preservation of artifacts from past cultures, and past cultures have, in some cases, had a profound impact on the earth. Time will be a critical dimension in this program: hundreds, thousands, millions, and even billions of years ago.

Students learned the methods and practices of archaeology, focusing on the history of the Pacific Northwest region. Data collection and analysis using quantitative methods was integrated with the theory, providing practice in Excel and ArcGIS to analyze and display data. Seminar readings focused on topics relevant to the program, and regular assessment of learning took place through quizzes, labs, workshops, seminar papers, and field notebooks. Seminar books included *Soundings: The Woman who Mapped the Ocean Floor* by Hali Felt, excerpts from *Collapse* by Jared Diamond, *Ozette: Excavating a Makah Whaling Village* by Ruth Kirk, and selected articles on related subjects, including the eruption of Vesuvius in AD 79. Multiple field trips provided opportunities to observe geologic features and archaeological sites. These included a multi-day field trip around the Olympic Peninsula to visit two indigenous archaeological sites and the Makah museum and to view the exposed geologic features of the Olympic Peninsula, and a number of day-trips to local sites important for archaeology and geology. The program included multiple modes of teaching so that students could gain an understanding of the foundations of geology and archaeology; become more responsible for their work; improve their collaboration and communication skills; and enhance integrative, independent, and critical thinking.

EVALUATION:

Written by: Ken Tabbutt, Ph.D., and Ulrike Krotscheck, Ph.D.

Rebecca, who uses the name Enid, entered the program with a strong background in environmental studies and an interest in teaching. She was organized, engaged, worked diligently throughout the quarter, and she contributed significantly to the learning community. Enid assumed responsibility for her learning, participated collaboratively, communicated effectively, and demonstrated integrative, independent and critical thinking.

Presence and Participation: Enid was a consistent and regular program participant in Time Past, finishing the quarter with perfect attendance. She showed excellent collaborative work in group workshops and small group seminar discussion, and was clearly fully engaged in all modes of learning, including lectures, seminars, labs, and field trips.

Written and Oral Communication: Enid submitted all seminar papers on time. She arrived in the program with advanced college-level writing skills, which she continued to apply specifically to our seminar prompts. Enid's best papers were well organized and written, and showed particular skills at making connections between a variety of different types of sources and subjects of the readings and program



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Student ID

material. Her final paper was particularly impressive - one of the best of the quarter. It integrated learning from our overnight field trip with a wide variety of sources and information from both archaeology and geology. In addition, Enid was a regular participant in class discussions, in both smaller and larger groups, and her contributions always showed advanced analysis of the texts and course materials.

Archaeology: Enid mastered the introductory concepts and methods of archaeology presented in this program. Her performance on the archaeology quizzes showed that she dedicated time and energy to studying the lecture and textbook materials. Her scores were nearly always perfect, showing a very strong understanding of archaeological concepts and methods presented in this class. In addition, Enid's level of academic engagement in group work was particularly apparent in her archaeology workshops, which she completed with an impressive level of thoroughness and attention to detail, exceeding expectations.

Geologic Hazards: Enid showed a keen interest in the earth sciences. Based on the results of her quizzes, field notebook and participation, it was evident that she gained a very good understanding of the topics covered this quarter. Enid's quiz results were generally very strong, and her field notebook was complete, with very detailed descriptions and excellent sketches of all the field trips. Enid was able to apply the theory she learned to observations in the field, reflect on her learning, and synthesize information across disciplines.

Applied Data Analysis: Enid demonstrated exceptional proficiency with both Excel and ArcGIS; she completed all the labs and consistently demonstrated the ability to statistically and graphically interpret and display quantitative data as well as manipulate and display spatial data. She has an aptitude for GIS and was able to utilize a variety of tools to assess both vector and raster data; by the end of the quarter she was able to conceptualize the methods needed to answer questions.

Enid has successfully met all expectations of the program and is fully prepared to engage in more advanced course work in the social and natural sciences.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 5- Archaeology
- 5- Geologic Hazards
- 3- Applied Data Analysis: Excel and GIS
- 3- Collaboration and Communication, Written and Oral



Tevebaugh, Rebecca Enid

A00373551

Last, First Middle

Student ID

September 2015 - June 2016: Studio Projects: Material Gestures in a Shared Space

48 Credits

DESCRIPTION:

Faculty: Evan Blackwell, M.F.A. and Shaw Osha Flores, M.F.A.

This visual arts program emphasized contemporary studio practices, 20th-and 21st-century art history and critical theory, close reading, academic writing, and artistic research. The program title reflects the interconnectedness of artistic practice within historical and contemporary social and political contexts. Students developed studio skills through the materials of ceramics and drawing/painting while studying the relationship of form and content within their artistic practice. As a working group, students engaged in an exploration of what it means to be in conversation with art history and the sociopolitical world around them while drawing encouragement and influence from a greater community of their peers, artists, art historians, philosophers, creative writers, and social critics.

Students were asked to consider how to formulate a subject through material gestures (artworks) and how art communicates relative to its surrounding context. Students studied these essential questions in art through close readings, weekly writing workshops, seminar discussions, and attendance of the Art Lecture Series (a series of lectures by interdisciplinary artists and scholars).

Guided by deliberate study of a range of thinkers, students expanded their thinking about practice and aesthetics in a richly exploratory and cross-disciplinary way. Program texts included works by Claudia Rankine (*Citizen*), Catherine Belsey (*Poststructuralism: A Very Short Introduction*), Twyla Tharpe (*The Creative Habit*), John Keene (*Counternarratives*), Roland Barthes (*Mythologies*), Sigmund Freud ("Creative Writers and Daydreaming"), Italo Calvino (*Six Memos for the Next Millennium*), Lawrence Weschler (*Seeing Is Forgetting the Name of the Thing One Sees: A Life of Contemporary Artist Robert Irwin*), David Joselit (*American Art Since 1945*), Sherry Turkle (*Evocative Objects*), Rainer Maria Rilke (*Letters on Cezanne*), and Andrea Fraser ("Why Fred Sandback Makes Me Cry"). Over the course of the year, we have made a practice of close reading T.J. Clark's *Farewell to an Idea* in order to develop a relationship with the sociopolitical history of art and culture in Modernism and the ethics in aesthetics.

In the drawing and painting instructional classes, students worked from observation in a variety of mediums. Students learned to see the interdependent relationships of figure and ground, perspective, color, value, proportion, composition, line, techniques for transparency, awareness of application and how they function as a whole. As they learned, formal considerations in the language of 2-D art, metaphor, and concepts integral to materiality were also emphasized. Multiple mediums of pen, pencil, ink, charcoal, watercolor and acrylic were introduced. Students were required to work from observation (from still life, the figure, and copying artworks), participate in critique, and complete homework assignments.

In the ceramics instructional classes, students were introduced to a variety of forming processes, including hand-building and throwing, as well as different types of clays, low-fire glazing, surface treatment techniques with slips and stains, and use of studio equipment. Students were encouraged to create a range of functional and sculptural pieces and asked to link their ideas to form, material and process. Technical demonstrations, group critiques, reflective writing, and individual assistance supported learning new skills and techniques while investigating ideas related to material gestures in a shared space.

To apply the program studies to practice, weekly skills assignments and major thematic projects were assigned in drawing/painting and ceramics and a collaboration that combined both mediums. Referring to theoretical and material concerns in art history, students were encouraged to consider the relationships between individual experience and collective myth. This intense experience with materials and problem



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solving was intended to provide students with tools to further understand concepts of abstraction, representation, citation, and formal relationships relevant to contemporary art practices.

Spring Quarter was devoted to the process of artistic research. Through incremental steps, students proposed, researched, and devised a line of inquiry utilizing materials in the studio and text-based research in the library. Their term research paper and body of studio work went through multiple processes of peer review, critique, and revision throughout the quarter. Students who went to New York had additional opportunities to research artwork first hand. The quarter culminated in an end-of-year exhibition curated and installed by the students. Senior capstone students gave public art talks about their subjects.

EVALUATION:

Written by: Shaw Osha Flores, M.F.A. and Evan Blackwell, M.F.A.

Rebecca came into this very challenging program in her first year of college and has risen to the challenges most admirably. She is an intellectually curious and increasingly competent student with greater confidence in her efforts who has made big strides in her first year of college. Rebecca is growing in her ability to define terms and analyze concepts through close reading, weekly seminar and peer response writing. Rebecca has good communication skills, she writes clearly, close-reads well and is articulate when she speaks. Her most important gains are an increased ability to make relationships between theory and practice as demonstrated in both her final thematic studio projects, her final exam in winter and her research paper in spring. Rebecca was a good student in the program, completing all of the assignments and demonstrating a good grasp of core concepts in visual arts, art history and visual studies. She had good attendance, came to all classes well-prepared, showed a strong capacity for studio work, and clearly worked hard to develop her thinking over the course of the quarter.

In seminar, Rebecca was attentive and more active in small group discussions. Her weekly assignments and exams showed an increasing competence to gloss and analyze passages for key terms and concepts related to our program themes. She is a growing writer and is encouraged to keep working on her writing skills including syntax, proofreading, and revision to deepen her thinking and communicate more affectively. The writing center is an excellent resource for her to take advantage of. Rebecca should continue the good habits she has obtained in this program to flesh out the terms of the texts, take good notes and be specific in how terms relate to seminar, artist lectures, and program themes. This goes for continuing to practice critical analysis and making sure to cite and ground her ideas in specific examples from the program readings, lectures and discussions. Rebecca's program binder was carefully constructed and organized. Rebecca's thorough reading and seminar notes documented their careful attention to the texts and the seminar discussions.

In studio classes Rebecca was focused and paid attention to the formal and conceptual possibilities. At first our approach to art making was challenging for Rebecca but she maintained an ability to be open to suggestions, applied herself with dedicated interest and concentration, was responsive to critique and completed all the assignments. At this point, she is beginning to understand what it entails to use a process of working with materials to investigate abstract and representational ideas while drawing from research, readings and class discussions. Her final project in spring made mostly from found material was a worthy effort at following a line of inquiry and bringing theory to practice in her studio work.

In the drawing and painting instructional classes, students worked from observation in a variety of mediums. Rebecca's drawing and painting show progress in her abilities to see, analyze and articulate a composition from observation. She demonstrates a understanding of the interdependent relationships of figure and ground, perspective, color, value, proportion, composition, line and application and how they can function as a whole. Multiple mediums of pen, pencil, ink, charcoal, watercolor and acrylic were



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introduced. Students were required to work from observation (from still life, the figure and copying artworks), participate in critique, and complete homework assignments.

In ceramics, Rebecca accomplished good beginning skills with the various forming techniques and with surface treatments techniques using low fire glazes, stains and slips. She was hard working and somewhat frustrated early on with an unfamiliar and new set of skills, however Rebecca was persistent in addressing challenging new skills and concepts. She pushed both 2- and 3-D aspects of her work and experimented and made significant progress in developing a design process that was responsive to the technical demands of ceramics. She completed increasingly finished, detailed, and personally meaningful work. Rebecca's visual research essays were complete and effectively used research and writing to focus her ideas about each assignment. This writing included attention to art-historical content and laid the groundwork for her increasing interest in the intellectual context for her designs. Her final portfolio demonstrated that she has good follow-through, strong organizational skills, and is able to document her work with digital images. Overall, Rebecca took full advantage of opportunities to use the well-equipped studio, work with community of artists, learn new skills and test her own design process.

Rebecca spent three weeks in New York City seeing artworks in the flesh and situating her own investigations in the context of contemporary art. The visit to NYC was a vital experience that made the research come alive. She visited artists' studios, museums and galleries, archives and nonprofit foundations.

Rebecca's determination to learn skills needed in college was made possible by her her good attendance, completion of assignments, and active participation with her peers in class. Rebecca has the potential to be the best student she can be if she continues to practice the skills she is being introduced to at Evergreen. She is encouraged to dig deeper, nourish her curiosity, to sift and organize, look for patterns and make connections. In her self-evaluation she notes important growth in the following areas: how to balance life, a job and school; close-reading and attention to writing and revision; consistent note taking; how to pursue a line of inquiry through research; analysis of assigned text and synthesis of her own learning with that of program themes; studio skills and pursuing a line of inquiry through materials. Rebecca is ready to take her education to the next step.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 48

- 6- Introduction to Drawing and Painting
- 6- Introduction to Ceramics
- 13- Studio Projects in Contemporary Art Practices
- 11- Visual and Critical Studies Seminar and Lecture Series
 - Art History: Introduction to Modernism through TJ Clark's Farewell to an Idea and Introduction to Contemporary Art
- 6- Expository Writing



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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.