RECORD OF ACADEMIC ACHIEVEMENT

The Evergreen State College - Olympia, Washington 98505

OFFICIAL TRANSCRIPT DOCUMENT

Van Duine, Shannon N — A00410185

Last, First Middle — Student ID

CREDENTIALS CONFERRED:

Bachelor of Arts and Bachelor of Science Awarded 12 Jun 2020

TRANSFER CREDIT:

Start	End	Credits	Title
04/2012	06/2016	62	**Green River Community College**
09/2016	06/2017	24	**Bellevue College**

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2017	12/2017	16	**Creating Dance: Basic Technique, Theory, and Composition** *4 - Experiential Anatomy and Dance Kinesiology* *4 - Modern Dance Technique and Theory* *4 - Dance Composition* *4 - Critical Analysis and Seminar*
09/2017	12/2017	4	**Introduction to Electronics in Music I** *4 - Music Technology*
01/2018	06/2018	32	**Theater and Dance Intensive: Performance Lab** *6 - Somatic Awareness and Dance Kinesiology* *10 - Technique, Theory/Improvisation* *10 - Composition and Performance* *6 - Dance and Theater Workshop*
01/2018	03/2018	2	**Introduction to Electronics in Music II** *2 - Music Technology*
09/2018	03/2019	28	**Making Theatre, Making Dance** *5 - Somatic Anatomy* *5 - Dance Kinesiology* *8 - Dance Technique and Theory* *10 - Dance Composition*
01/2019	03/2019	7	**Plants in Art, Word, and Healing** *3 - Plant Studies: Botany, Art, and Healing* *4 - Poetry and Poetics: Environment and Community*
04/2019	06/2019	8	**What Are Trees For? Forest Ecology and Resource Conflicts** *4 - Environmental Conflict Studies* *4 - Forest Ecology and Management*
06/2019	09/2019	8	**General Biology** *8 - General Biology with Laboratory*
09/2019	12/2019	16	**Forests** **5 - Forest Ecology* **5 - Forest Biogeochemistry* **3 - Statistics* **3 - Scientific Writing*

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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
01/2020	03/2020	16	**Deserts** **4 - Plant Physiology and Ecology* **4 - GIS and Biogeography* **4 - Microbial Ecology* **4 - Natural History and Research of Desert Organisms*
03/2020	06/2020	16	**Field Ecology** **6 - Field Studies in Bryophyte Ecology* **3 - Field Studies in Plant Ecology* **3 - Field Plant Identification* **4 - Statistics*

Cumulative

239 Total Undergraduate Credits Earned

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My time spent hurtling through college was long and turbulent and full of distractions and just life in general. From the time I graduated high school in 2013 it took me seven years to stumble my way into a usable degree. The first four of those years I spent dipping in and out of college, slowly sauntering towards an AA with no urgency as I didn't yet know what I really wanted to study. So I decided to take my time and live life for a while trusting that it would come to me when the time was ready - when I was ready. I eventually found myself working a full time job in order to save the money I needed to take a two month trip to the Amazon jungle in Peru to volunteer with a small conservation project. It was there that I realized where my true passions lie.

First, there was movement and energy and connection. I have struggled with expressing myself through speech for my entire life and while I know I have the talent to be a great writer, that's just never been something I've wanted to pursue. But expression through movement has always been in my heart and while I used to lack the confidence to share it, the previous few years of life experience and growth proved to strengthen me in a way I never before imagined to be possible. Thus, my initial path of study was that of dance. My experience with the dance programs at The Evergreen State College was more than I could have ever hoped for and I am so grateful to have gotten there in time to still create a degree out of it before the college closed the theater and more or less abolished the performing arts department. My teacher, Rob Esposito, was a profoundly powerful soul whose excitement gleamed in his eyes and whose encouragement will live on in my mind forever. And the experience of putting together the last ever dance show for the foreseeable future was irreplaceable. I have no doubt I will carry my passion for dance with me for the rest of my life.

As the time for dancing came to an end I recalled how eye-opening my trip to Peru had been and I decided to extend my degree an extra year to complete a Bachelor of Arts & Science. I wanted to study the movement and energy of the environments that we depend on to survive in order to gain a deeper understanding connection with the Earth - an extension of our bodies. Through my study of dance, I learned how to better understand and interpret the feelings and emotions that sometimes seem to be random but are usually actually an instinctual message from somewhere. Sometimes the world seems so heavy it could crush you or so light that you could fly and I believe these feelings aren't random. I believe there are reasons we feel this way and that those reasons have to do with our connections to the Earth and our environments. We just have to know where to look and what to do about it. This is where my decision to study Environmental Science stemmed from and I carried this foundational idea with me throughout my final year and a half of school.

Being able to study in a collaborative and integrated learning environment wasn't just superior to the traditional education structure - it was vital. I could never have learned what I did any other way. Studying science at The Evergreen State College was a game changer and being able to combine subjects in the way we would in real life was crucial to future career success. Having more than one faculty member and working in student run environments taught me so much more than just subject material. It taught me collaboration, teamwork, leadership, communication, and so much more. We were taught skills that didn't just have to do with our future careers but with how to survive in a society where you have to fight for your place in the world and then fight to keep it. I feel now that I can go out into the world and not just survive but truly make a difference. That is what Evergreen has taught me and I can't wait to share the vast knowledge that I have acquired with as many people as possible. We've learned that together we can change the world.

And that's exactly what we're gonna do.

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March 2020 - June 2020: Field Ecology

16 Credits

DESCRIPTION:
Faculty: Alison Styring, Ph.D., Dylan G. Fischer, Ph.D.

This program focused on intensive individual and group research on current topics in ecological science. These topics included forest structure, ecosystem ecology, effects of forest management, ecological restoration, riparian ecology, fire history, bird abundance and monitoring, avian foraging ecology, insect-plant interactions, and disturbance ecology. Students were expected to intensively use the primary literature and student-driven field research to address observations about ecological composition, structure, and function. Students had to develop three separate research projects over the course of two-three weeks per project. At the finale of each research project students had to write a full manuscript in format appropriate to submission to a scientific journal, and give a professional presentation of their work. Study locations were diverse as students undertook work from their perspective "stay at home" locations given the COVID-19 pandemic. Course content was provided via online documents, research papers, workshops, assignments, and videos. We meet together weekly via online conference to focus on and discuss upcoming assignments and to form and develop collaborations. Faculty were also available for a total of 10-12 hours a week to meet with individuals and groups in order to answer questions and to troubleshoot projects and assignments.

Students were expected to hone their skills in observation, developing testable hypotheses, and designing ways to test those hypotheses. We also explored field techniques and approaches in ecology, and especially approaches related to measuring plant and avian biodiversity. We emphasized identification of original field research problems, experimentation, data analyses, oral presentation of findings, and writing in scientific journal format. Research presentations and manuscripts were edited and revised throughout the quarter. Students received detailed feedback from faculty and peers and they were required to both revise manuscripts, and give detailed feedback to others.

A series of workshops, lectures and labs in ecological statistics throughout the quarter provided training in parametric, non-parametric, and community ordination analysis approaches in statistics. Students applied learning about statistical approaches to their own data. Students also demonstrated their learning in a series of labs. Students had the option of learning statistical analysis in the program JMP 14 (SAS, inc), or using the script-based program R.

Additionally, students undertook a learning module in either advanced Field Plant Identification and Taxonomy or Field Ornithology. The objective of the work was to learn to identify common species found in the student's local area and to gain a strong foundation in the taxonomic relationships of either plants or birds. Throughout the quarter, students submitted detailed observations of their chosen taxon including environmental data, taxonomic classification, and evidence of diagnostic traits.

EVALUATION:
Written by: Dylan Fischer, Ph.D., and Alison Styring, Ph.D.

Shannon was a full participant in the program, field data collection, and in the development of field research projects. Below, details of each project are presented in separate paragraphs, followed by a paragraph summarizing Shannon’s applied and lab-based learning in statistics and field plant identification and taxonomy.

For the first of three research projects this quarter, Shannon conducted a nice short study examining moss species abundance and trends along short environmental gradients along a short non-fish-bearing stream, and with distance away from said stream. Shannon used an impressive number of sample plots

to document trends in moss cover and number of species with distance from the Puget Sound, and with distance from stream. Observed trends showed little variation in moss cover or species number with distance, which is understandable given the minimal environmental gradient associated with distance from streambed in these moist temperate rainforest habitats. Nevertheless, these data provide a nice baseline for future studies, and even the documentation of a lack of a pattern is a useful starting place for better understanding the natural history of species and communities. Shannon worked diligently on this independent project, and the results reflected significant learning about the scientific process.

In a second field research study Shannon participated in a project a very nice project examining moss diversity and community composition on several different commonly occurring trees in lowland temperate rainforests of western Washington. This group project surveyed a number of trees along transects in a ~100-year-old second-growth forest. They found moss representing 13 different bryophyte families. while moss abundance was higher on a deciduous species known for large epiphyte loads (big-leaf maple), bryophyte diversity was actually higher on a more sparsely colonized conifer species (western red-cedar). The group had interesting findings, completed rigorous field data collection protocols, and produced a nice manuscript and presentation from the effort. It was clear the group used this opportunity to learn about sample design, field studies, and scientific communication.

Finally, in a third study Shannon participated in a study comparing burned and unburned forest patched at the site of an accidental 2018 wildfire in our campus forest reserve - a temperate rainforest. This study was able to make use of past data in 40 plots split between burned and unburned locations. In each plot, the group identified all plant species, and examines how burn history affected the current variation in plant community. This project has significant potential and I hope the group does more with it to share the results. The study design was clear and robust, and they demonstrated clear differences in plant community between the sites. They produced a decent draft of the manuscript and a nice final presentation.

In our ecological statistics labs, lectures, and projects, Shannon demonstrated excellent comprehension of advanced topics in parametric, non-parametric, and community analysis approaches in statistics. These labs were all conducted in the program R.

Our approach to work in field plant identification and taxonomy embraced a unique remote model where students primarily used the web-platform iNaturalist to record complete taxon identification for over 100 plants. Students also worked with the technical plant key, Flora of The Pacific Northwest, by Hitchcock and Cronquist (2nd ed). A student who did well in this format should be extremely proud of their tenacity and ability to learn independently. Shannon completed all the required entries and plant key exercises.

Over-all, Shannon should be proud of a nice combined body of work this quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

*6 - Field Studies in Bryophyte Ecology
*3 - Field Studies in Plant Ecology
*3 - Field Plant Identification
*4 - Statistics

* indicates upper-division science credit

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January 2020 - March 2020: Deserts

16 Credits

DESCRIPTION:
Faculty: Dylan Fischer Ph.D., and Clarissa Dirks, Ph.D.

Deserts was an interdisciplinary science program that included upper division work in microbial ecology, plant physiology and ecology, GIS and biogeography, and natural history of desert organisms. The material was delivered in an integrated manner with students spending approximately 20 hours per week in lecture, laboratory and seminar sessions. Readings included books and primary literature papers relevant to arid ecosystems. All students participated in a two-week field trip that included field ecology research projects conducted in an experimental forest along the Colorado River, AZ, and in the Sonoran desert. Student learning involved the synthetic combination of laboratory and field biology approaches, the scientific process, and the study of environmental problems. Paired with detailed research and classroom experiences, students explored a diversity of southwestern environments and modern environmental issues. Students were also required to develop original research questions and carry out rapid-fire original projects in Sonoran desert ecosystems. Evaluation of students was based on completion of homework, quality of laboratory and natural history notebooks, formal reports, in-class examinations, and final research papers and presentations.

Plant Physiology and Ecology: Students had weekly lectures in major topics in plant ecology and physiology including how leaf structure affects photosynthetic function, patterns in plant water use, photosynthesis systems, diversity and phylogenetic history of plant photosynthesis systems, plant population ecology, plant nutrients, global distribution of plant functional types and biomes, plant evolution, plant hybridization, and new research in the fields of plant community and ecosystem genetics. Students also read weekly textbook chapters, including material on the function and diversity of plant hormones. Labs focused on plant structure, measurement of plant water status, transpiration, photosynthesis, stomatal density, phylogenetic relationships among diverse plants, and application of the scientific process.

Textbook: Gurevitch, Scheiner and Fox. *The Ecology of Plants*, 2nd Edition (2006), Sinauer.

Geographic Information Systems (GIS) and Biogeography: In six labs, students explored data and approaches in geographic information systems (GIS) using a portfolio of cloud-based and desktop software. Our approaches graduated from data in Google Earth, to ESRI Arc GIS Online (a cloud-based GIS platform) to Arc GIS Pro (the desktop ESRI GIS platform), and finally to Google Earth Engine (a script-based GIS platform with rapid access to remotely sensed data). Students worked with remote-sensing data including NDVI, a measure of plant photosynthetic ability measured from instruments on satellites. The students also worked with a combination of raster and vector-based data-sets including distribution of bighorn sheep, crowd-sourced data, border-wall locations, multi-state vegetation monitoring data (BLM's AIM data-set), data on trails and topography, and field-collected data from restored cottonwood forests in the Southwest. Students were also encouraged to use their new GIS skills in their research projects (below).

Microbial Ecology with Laboratory: Students studied microbial ecology through lecture, seminar, and laboratory sessions. Students studied microbial diversity, growth, and metabolism, particularly as it applies to the ecology of arid ecosystems. Primary literature papers focused on topics ranging from soil microbiology to plant-microbe symbiotic relationships. Laboratory sessions aimed at conducting diagnostic assays for identification of a panel of unknown bacteria. Students performed approximately 16 staining and growth-dependent identification tests to distinguish and classify ten unknown bacteria.

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Textbook: Openstax College. (2016, November 1) *Microbiology*. Houston, TX: Open Stax Colllege. Retrieved from https://openstax.org/details/books/microbiology

Natural History: Students attended lectures focusing on the biology and ecology of flora and fauna in arid ecosystems. Lectures were supported with readings from the primary literature and books. The field component included both sight identification and drawing of plants, as well as rapid research projects in ecology. Students' understanding of the topics were assessed through homework assignments, a sight plant identification quiz, a cumulative final and a quarter-long natural history journal. For the journal, students made numerous formal entries of students' detailed observations of plants and ecoregions through which they traveled.

Textbooks: Waterman, Johnathan. *Running Dry: A Journey from Source to Sea Down the Colorado.* Penguin Random House, 2010. Arizona-Sonora Desert Museum. *Natural History of the Sonoran Desert*. Editors: Steven J. Phillips, Patricia Wentworth Comus, 1999.

EVALUATION:
Written by: Clarissa Dirks, Ph.D. and Dylan Fischer, Ph.D.

Shannon was an active student in the *Deserts* program. For all students, learning was assessed in four major areas: Plant Ecology and Physiology, GIS and Biogeography, Microbial Ecology, and Natural History and Research of Desert Organisms. Below are paragraphs addressing learning in each of these areas.

Throughout the quarter, all students were assessed in their learning of plant physiology and ecology based on exams, responses to textbook chapters, and labs. On our three biweekly exams and final exam Shannon's demonstration of learning was rated as passable. All students had to respond to weekly chapter reading in the textbook 'Ecology of Plants' by Gurevitch, and Shannon's responses were partially completed. In our labs, students were asked to work with relatively scripted exercises at first, and then gradually they were asked to develop more and more independent approaches to critical thought and experimentation, working with instrumentation and critical concepts in plant physiology. They had access to conservatory specimens, potted plants from dryland ecosystems, and instrumentation for the measurement of plant stomata, water pressure, and leaf-level gas exchange. In this work, Shannon's demonstration of learning was good.

Knowledge of Geographic Information Systems (GIS) is a fundamental cornerstone of education in modern Environmental Studies. Accordingly, students in our program had the opportunity to engage with a variety of new and evolving platforms in GIS. Six labs throughout the quarter explored GIS technology based on Google Earth, Arc GIS Online, Arc GIS Pro, and Google Earth Engine platforms. Rather than deep training in a single program, students gained experiences navigating diverse spatial data in each platform, using both raster and vector datasets in each at local and broad spatial scales. Overall, Shannon's work in these labs was generally decent.

Shannon demonstrated outstanding understanding of microbial ecology as assessed by performance on exams and homework assignments. Shannon's exam scores were at the top of the class and Shannon turned in all homework assignments. In the laboratory, Shannon was an excellent experimentalist and showed enthusiasm for learning microbiology techniques. Shannon successfully carried out several microbiology experiments and was thorough in investigations to identify 10 bacterial unknowns. Shannon's laboratory notebook was a good record of work and showed good organization with analyses that were useful for drawing meaningful conclusions.

In the natural history portion of the program, Shannon showed an overall good comprehension of topics covered in lectures and in the field. Prior to the two-week field trip in the southwest, Shannon completed

about half of the required entries into the natural history journal. During the trip, Shannon mostly kept up with the work to the end. On the final sight identification exam, Shannon demonstrated excellent ability to identify several common Sonoran desert plants without keys or pictures. Shannon's score on the comprehensive final exam showed slightly below average understanding of the topics presented and addressed through assigned book readings and primary literature papers. During the field trip, Shannon helped design and engaged in a small group research project that investigated cacti composition along an elevation gradient. At the end of the quarter, the group wrote a two-page paper of the work and presented their findings to the class; Shannon was a contributor to this work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

*4 - Plant Physiology and Ecology
*4 - GIS and Biogeography
*4 - Microbial Ecology
*4 - Natural History and Research of Desert Organisms

* indicates upper-division science credit

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September 2019 - December 2019: Forests

16 Credits

DESCRIPTION:
Faculty: Dylan Fischer, Ph.D., and Robin Bond, Ph.D.

Forests was a full-time junior/senior-level academic program at the Evergreen State College. This interdisciplinary offering integrated Forest ecology, Forest Biogeochemistry, Statistics, and Scientific Communication. We explored forest ecosystem science, with a focus on forest succession, forest types in the Pacific Northwest, carbon cycling and nutrient cycling. Biogeochemistry experiences combined hands-on labs with regular lectures on topics related to redox reactions, energy, and major concepts in general, organic, and biochemistry. Statistics labs gave students experience in programs like SAS JMP, and R. Statistics concepts included descriptive statistics, parametric statistics and tests through ANOVA and regression, and multivariate statistics (using R). Scientific communications blended evaluation of recent and classic peer-reviewed literature with books addressing forest ecology concepts in a popular non-fiction/fiction format. Students gained proficiency in forest ecology, biogeochemistry, laboratory and field techniques, statistics, critical thinking, technical writing, and oral presentation skills.

Assessment of learning occurred via discussions, group activities, study questions and other written work, lab reports, research work, and exams. Students have the opportunity to learn through hands-on learning in over 400 cumulative hours of field time, reading and responding to more than 20 scientific articles, five seminar texts, and two textbooks centered on forest ecosystem ecology and scientific writing. Students also had the opportunity to participate in two major field trips which included tours of volcanic landscapes undergoing primary succession, prescribed forest fires, forests recovering from catastrophic wildfires, long-term experimental forest sites (HJ Andrews), new biogeochemical monitoring experiments (Wind River NEON site), old-growth forests, second growth forests, dry Ponderosa Pine forests, restored oak Savanah, Spruce old-growth forests, riparian forests, mills, and recently logged sites associated with ecological and restoration forestry.

Students were also required to conduct hands-on group research in forest ecology building on previous research in our college experimental forest. Students were given an abstract of the project along with any previous data; they conducted professional research building on the existing dataset. The groups were then required to present in a professional conference-style presentation.

EVALUATION:
Written by: Dylan Fischer, Ph.D., and Robin Bond, Ph.D.

Shannon was a steady member of our learning community in the program 'Forests' during Fall, 2019. Below are evaluations of Shannon's work in specific credit-bearing components of the larger program.

Credit in Forest Ecology was based on exams, class assignments, field trip activities, field labs, and a group research project. We had multiple exams on advanced forest ecology, forest ecosystem ecology, and advanced forest measurement methods. These exams mixed ability to do complex calculations, graphical interpretation, and use of reference materials in the context of real-world forest ecology and carbon cycling problems. Shannon's performance on the midterm was very good. On the final, Shannon’s performance was excellent. Shannon also demonstrated learning about this material through hand-on field labs and discussions, where Shannon’s work was also excellent.

In a group research project Shannon was a major contributor in an excellent and opportunistic project examining plant community responses to wildfire within and just outside a small wildfire that occurred in the Evergreen Experimental Forest Reserve in 2018. The group took advantage of a series of research plots that were established immediately after a fall wildfire. The group also inherited plot photos and

measurements from just after the burn, and they repeated photographs and data collection to compare how plants changed through time and in burned versus unburned locations. In particular, the group examined the effects of the burn on the abundance of newly germinating big leaf maple (*Acer macrophyllum*) seedlings, and established sword fern (*Polystichum munitum*). The group was inventive in their methods and produced an excellent data-set. I was impressed with their ingenuity and ability to follow through on answering some clear questions. They found an amazing increase in maple saplings following the burn, and some additional interesting reductions in sword fern in the burned area. The group did an excellent job explaining their results in a final presentation.

Credit in Forest Biogeochemistry was based on student work on exams as well as laboratory analyses of field samples. Shannon's performance on both the midterm and final exams was good. Shannon participated in quarter-long field and laboratory analyses to determine soil properties like pH, soil carbon, and soil nitrogen content and submitted a lab notebook that was generally good. A principal goal of group work in biogeochemistry was conducting repeated field incubation experiments to measure soil CO_2 flux rates from soils to the atmosphere. The group also had to work to integrate field and forestry measurements into complex spreadsheets and develop estimates of whole forest carbon balance (sequestration and emission) for a single forest plot they measured. Shannon's work, as reflected by group assignments and data quality, was generally good. Overall, Shannon was an important participant in this advanced group work.

Throughout the quarter, a series of statistics labs and lectures covered descriptive statistics through parametric and multivariate statistics. Students were required to present in a final group presentation where they defended use of a statistical approach with a real-world data-set related to their own research. Shannon's performance (and demonstration of learning) was generally good. Shannon completed all statistics assignments using the advanced statistical program R.

Finally, all of the work was conducted in the context of weekly reading in peer reviewed literature, and popular books intended for general audiences that addressed the science and politics of forest ecology and management. Shannon did very good in this work, integrating reading with reflection in weekly seminar responses and discussions. Additionally, using a book on scientific writing, Shannon did very good work evaluating the structure and effectiveness of scientific texts. This learning was put to the test in a final manuscript based on the group research above, and this manuscript was excellent.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

*5 - Forest Ecology
*5 - Forest Biogeochemistry
*3 - Statistics
*3 - Scientific Writing

* indicates upper-division science credit

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June 2019 - September 2019: General Biology

8 Credits

DESCRIPTION:
Faculty: Clarissa Dirks, Ph.D.

General Biology with Laboratory: The program began with an overview of the history of the earth, the fossil record, and Darwin's observations about natural selection and common ancestry. Students studied the basic rules of genetic inheritance, cell division, evolution by natural selection, evolutionary forces, population dynamics, and misconceptions about evolution. These concepts were used to investigate representative organisms on the tree of life, learning about major characteristics of each group, modes of replication, evolutionary history, and ecological significance. Students then studied cellular and molecular biology, focusing on the structure and function of cells and biomolecules, the central dogma, gene regulation, and a general overview of energetics and metabolic processes. Laboratory investigations were focused on basic microscopy, observational studies, microbiology techniques, plant dissection and analyses, DNA manipulation, and gel electrophoresis. The program used the *Biological Sciences,* 6th Edition, textbook by Scott Freeman.

EVALUATION:
Written by: Clarissa Dirks, Ph.D.

General Biology with Laboratory: Shannon demonstrated an overall very good comprehension of the concepts and skills presented to her as evidenced by her work in lecture and laboratory sessions. Her performance on in-class exams and quizzes indicated that she had a very good understanding of the material. She turned in all assignments and completed them with excellence. She was consistently engaged in learning the material. Shannon showed a real enthusiasm for learning biology and worked exceptionally well with her peers during workshops. She was also an excellent student in the biology laboratory. Her laboratory notebook was a very good record of her thinking and actions while performing her experiments. Shannon showed real improvement in her technical abilities, was a good problem solver, and often asked very insightful questions. At the end of the quarter, Shannon showed excellent communication skills with an informative paper, as well as an excellent presentation, on the red alder, *Alnus rubra*. In summary, Shannon was a very good student in a rigorous science program and is ready for advanced work in this area.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

8 - General Biology with Laboratory

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April 2019 - June 2019: What Are Trees For? Forest Ecology and Resource Conflicts

8 Credits

DESCRIPTION:
Faculty: Lori Blewett, Ph.D., Karen Hogan Ph.D.

We studied forest-related conflicts from scientific, economic, cultural, and conflict management perspectives. Students learned about the role of forest resources in complex economic and cultural systems to aid understanding of competing goals, relations of power, and politicized debates about forest policies. We studied basic principles of forest ecology and the environmental consequences of harvesting forest trees. Students learned about tree growth and basic physiology to build a foundation for understanding the role of forests in carbon, water, and nutrient cycles. We also assessed the possible role of forests in ameliorating climate change.

Major readings addressed the history of Pacific Northwest forest conflicts, tree biology, forest ecology and management, environmental conflict analysis, conflict resolution, and the political economy of forest disputes. We took our learning outside the classroom on field trips to Mount St. Helens to observe forest regeneration following the 1980 volcanic eruption, to a state park to observe old growth forest patterns, and to a local production forest to learn from forest managers. Students took two exams on tree biology and forest ecology; they kept dialogic reading notes; and they worked on quarter-long group projects in which they analyzed multiple dimensions of a contemporary forest conflict.

EVALUATION:
Written by: Lori Blewett, Ph.D., Karen Hogan, Ph.D.

Shannon came to this program with a deep interest in environmental protection. She has gained introductory-level understanding of natural resource conflict management and demonstrated a developing understanding of the scientific material we covered.

Shannon's reading journal, though not comprehensive, demonstrated attention to key ideas in class readings. As a next step, I encourage Shannon to include more questions, applications, and reflections in her notes to deepen her engagement with texts and better prepared her to initiate topics for discussion. Shannon was a regular participant in seminar, offering thoughtful responses to prompts and making important connections between social and environmental interests.

For her group project work, Shannon helped analyze analyze conflicts associated with the Alaskan bark beetle infestation. Her primary contributions to the research paper included impacts on multiple species in the ecosystem, impacts on fire management, proposed strategies for limiting the infestation, and analysis of environmental advocacy stakeholders. Her writing was clear, concise, and coherent. The work would have benefited from expanded research efforts and additional attention to academic citation conventions; however, Shannon was a highly responsible and organized collaborator, and she provided useful editing for the overall report.

Shannon demonstrated a developing understanding of the scientific material we covered. She showed a grasp of the topics on forest management and how to use basic data on growth to estimate optimal harvest time and rotation intervals. Her exam responses tended to be concise, referring to concepts without developing full explanations, so it's possible that her understanding is better than I was able to discern. She showed a good understanding of the features of individual trees that are important for understanding their ecology. Her written comments on the field trip to Mt. St. Helens showed that she was able to connect our classroom and book learning to her observations in the field.

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Shannon is now prepared for more extensive introductory and intermediate level study of forest ecology, forest management, and forest conflicts.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Environmental Conflict Studies
4 - Forest Ecology and Management

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January 2019 - March 2019: Plants in Art, Word, and Healing

7 Credits

DESCRIPTION:
Faculty: Suzanne Simons, MFA, and Marja Eloheimo, Ph.D

This program explored plant arts in contexts that support healing. Specifically, we explored and cultivated skills in (1) plant morphology and plant drawing; (2) creating color with plants as natural dyes; (3) poetry in connection with plants, color, culture, and healing; and (4) community herbalism. These areas were woven together through consideration of the relationships they foster – relationships with each other, with the natural world of which we are part, and with ourselves. Activities included lectures and workshops on plant parts (morphology) and how to see and draw them; basic methods for dyeing with plants; community herbalism; poetry reading, analysis, writing, revision, and critique of nature poetry and environmental poetry of place; creative nature journals; synthesis papers; a collaborative tea party in which small groups of students created blends of tea with accompanying plant studies and poetry. Final projects and presentations were small group chapbooks of students' original work in poetry, creative nature journaling, and plant studies. Required texts included *Beauty: The Invisible Embrace* by John O'Donohue; *Black Nature: Four Centuries of African American Nature Poetry,* Camille Dungy, ed.; *Indian Singing* byGail Tremblay; *Keeping a Nature Journal* by Leslie & Roth; *The Evergreen Herbal,* Tari Gunstone, ed.; and *Writing Your Rhythm: Using Nature, Culture, Form, and Myth* by Diane Thiel.

EVALUATION:
Written by: Suzanne Simons, MFA

Shannon met almost all program requirements and earned almost all credits. An active participant and conscientious student, she was well prepared, engaged in class, and demonstrated a good grasp of program themes. Her critical thinking and writing skills are of upper division undergraduate level.

Regarding interdisciplinary study, Shannon demonstrated strong skills at connecting in meaningful and beautiful ways the many complex issues explored in the program. Specifically, her nature and poetry journal was generally well-done. Her work was fairly complete, and integrated word, art, and nature effectively. A more robust nature journal would have included times, dates, and locations of her field work and greater development of multi-sensory observation exercises. Nevertheless, her art was intricate and delightful, and her more developed poetry exercises illustrated Shannon's creativity and engagement with language and imagery.

Regarding collaborative learning, Shannon demonstrated good ability to work creativity and with others. This was perhaps best highlighted in her final project, a small group collaboration in creating a poetry/art/ nature chapbook they titled "Outwash." The contents represent beautifully the connections with water and winter in our lives, including Shannon's poem, "Malio," which she developed from a poetry exercise in her nature journal. Here is the final strophe:

> "…Nothing is more audible/than the turmoil of the ocean/and if you reach beneath the surface/ you'll feel the meditations/that will one day be heard/in the world above."

In terms of learning across significant differences, Shannon's engagement with assigned readings, particularly *Black Nature* and *Indian Singing*, illustrated some careful reading and reflection examining relationships with nature that were different from her own, and, in some ways, similar. Her seminar questions and analysis were thought-provoking and engaging. As for Shannon's synthesis papers, they were adequate, citing a variety of class activities and readings. However, her papers could have been

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more complex and useful in terms of connecting various aspects of her learning had she crafted an identifiable thesis statement and used it as a framework.

Regarding personal engagement, Shannon made a successful herculean effort to catch up on many assignments. The quality of the work was quite good, even given her playing catch up and working on several assignments at once. Further evidence of Shannon's personal engagement in the program was in her final presentation, formal reading of her rhyming tercet poem "When Time is Frozen." The poem has a lilting, rhythmic tone, and the dramatic pauses Shannon wove into her reading made the language pop.

In linking theory with practice, Shannon's poetry and art come to mind. Her work brought program themes to life. The pieces were grounded in nature, and she proved equally adept at crafting poems in free verse as in formal patterns. Her poetry skills developed steadily over the quarter, with her verse gaining sophistication and complexity in theme and form, demonstrating Shannon's ability to write from the heart and with poetic conventions.

A next academic step for Shannon is to continue writing multiple drafts of her work, as this allows her to refine her writing craft. Also, she needs to be more diligent about attendance and minimize unexcused absences.

Overall, Shannon was a delightful and dedicated student. From her work in the program, she is well-prepared for more advanced study in the liberal arts.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 7

3 - Plant Studies: Botany, Art, and Healing
4 - Poetry and Poetics: Environment and Community

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September 2018 - March 2019: Making Theatre, Making Dance

28 Credits

DESCRIPTION:
Faculty: Rob Esposito, MFA

Making Theatre, Making Dance was a two-quarter program comprising two workshop groups, one focused on Dance and related disciplines, and one for Theatre, emphasizing acting and the production and presentation of selected plays. The following is a description of the fall and winter Dance workshops.

The Dance workshop approached the art from four perspectives: Dance Kinesiology, Technique, Theory, and Composition. Emphasis in fall quarter was on Form, on somatic awareness, basic technique, theory/ improvisation, basic composition, analysis, and critique. The emphasis in winter was on Content, with the goal of using the formal elements of dance to generate and develop dance compositions expressing the students' unique experiences.

Fall Quarter: The dance workshop focused on basic theories and techniques of dance as a performing art. Study included Feldenkrais-based experiential anatomy and movement analysis, five weeks of an intermediate level Pilates mat regime, followed by five weeks of a Nikolais/Louis floor barre. Technique provided concrete tools for analyzing and generating movement to be developed into original dance compositions illustrating the basic dance vocabulary. Kinesiological notation derived from Laban Movement Analysis (LMA), provided both physical/kinetic and conceptual/thematic frameworks for individual and collaborative exploration of dance as an aesthetic language. The main kinesiology text was Peggy Hackney's Making Connections, with excerpts from Sally Fitt's, Dance Kinesiology.

Winter Quarter: The central focus of the second quarter was composition. Technique became more central and featured the development of large movement patterns in space. Methods of composing grew from improvisations on the main formal/analytical theories of dance: space, shape, time, and motion. As form continued to be refined, he main areas of formal study, modern dance Technique, Theory, and Composition, served as a medium aimed *beyond* the dance as self expression, to dance about transpersonal issues of contemporary importance. Thus, once establishing a common language based in the twin sciences of anatomy and kinesiology, dance was used by students to augment and address the interdisciplinary Curriculum, particularly student's' on-going fields of study pathways. How do the 'laws' of quantum physics, or biology, or architecture, for example, effect the 'laws' of dance? Students used the experiential knowledge of dance kinesiology to pursue research into diverse interests such as Marine Biology, Linguistics, Gender, Equity, Diversity, and Dance Theater. The dance workshop was thus a conglomeration of student-centered study projects that culminated in a studio "performance forum" that included peer and faculty critique.

The program drew on texts and text excerpts for its conceptual ground, including *Dance Kinesiology*, by Sally Fitt; *Making Connections*, by Peggy Hackney; *Somatics,* by Thomas Hanna; *The Empathic Civilization*, by Jeremy Rifkin, *When Things Fall Apart,* by Pema Chondron; and *Qualities of the Will*, by Roberto Assiglioli. Multiple Intelligences and a survey of learning styles were explored using the *Rogers Indictor of Multiple Intelligences*. Text seminars were augmented with film screenings on anatomically sound kinesiological practice, and the basics of Pilates conditioning.

EVALUATION:
Written by: Rob Esposito, MFA

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Shannon Van Duine continued to produce excellent work in the field of dance theater and choreography. She excelled in all areas of study as stipulated in the program Description, making refinements in modern dance Technique, Theory, Composition, and Performance.

In the fall, Shannon was focused on the foundations of the art: anatomy and dance kinesiology. This served to clarify her already remarkable musical and choreographic aptitude. Study in anatomy and kinesiology focused her on those craft elements of the art that make choreography artistically legible. Shannon appreciated the practical uses of dance science in pedagogy, such as screening for individual deviations of alignment, injury prevention, and casting. As a promising choreographer and composer, this line of study leads Shannon into a field that provides a practical foundation for teaching and creating into the future, with skills that can be applied broadly to her other interests, such as environmental studies, and the healing arts.

In the winter quarter Shannon took a more independent path through dance, augmenting study with classes in environmentalism, visual art, and poetry. Gesture drawing--visualizing and drawing the growth patterns of flowers, for example--led to realizing in dance the energy patterns of growth and development by consciously designing dimensions of space, time, shape, and motion. As in previous programs, Shannon brought an artist's sensitivity to her work, characterized by musicality, and clear thematic intent. She continued to improv outward projection and eye focus, and in the winter, made noticeable breakthroughs which added breath, resonance, and dimensionality to her compositions. All in all, Shannon produced consistently strong work, made important contributions to the program, and set herself up for continued advanced study.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 28

5 - Somatic Anatomy
5 - Dance Kinesiology
8 - Dance Technique and Theory
10 - Dance Composition

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January 2018 - March 2018: Introduction to Electronics in Music II

2 Credits

DESCRIPTION:
Faculty: Ben Kamen, MMus

This quarter students in Introduction to Electronics in Music continued their immersion in the music technology labs and their study of electronic music composition. This quarter focused on audio synthesis in theory and practice. Students worked extensively with an analog modular synthesizer, which acted as a platform to develop their understanding of synthesis fundamentals. Students created two compositions exploring the use of hardware synthesizers to explore timbre, pitch, amplitude, and rhythm. Creative and technical work was contextualized through reading and listening drawn primarily from the early history of electronic music.

EVALUATION:
Written by : Ben Kamen, MMus

Shannon continued to develop proficiency in the music technology labs and was able to apply her technical skills toward creative goals. Shannon gained a working understanding of modular synthesis techniques while furthering her ability to effectively work in the studio with the tape machine, mixer, and digital audio software. Despite missing some class periods, Shannon was able to finish her final composition, which explored a melodic synthesizer sequence through changes in timbre. I look forward to working with Shannon again in the future.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Music Technology

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January 2018 - June 2018: Theater and Dance Intensive: Performance Lab

32 Credits

DESCRIPTION:
Faculty: Rob Esposito, M.F.A.

This program explores contemporary theater and dance in a hands-on workshop environment. The program comprises two distinct foci, modern dance and theater, each with their own syllabus. The development and creation of theater, dance, and performance works by the students are augmented through a study of theater and dance theory and history. Activities include reading and performing plays, screening films on dance and theater, and ongoing interactive seminars. Daily studio classes include progressively focused practice of theater and dance techniques, improvisation, and methods of composing and/or presenting performance work. Workshops include solo and group collaborative projects; strategies for scoring structured improvisation and multimedia work; and basic stagecraft, such as lighting for dance and theater, set design, costuming, and crew and stage management.

Students will be introduced to basic techniques and theories in winter quarter, which will be devoted to building competency in theater and modern dance with collaborative performance projects. Methods of organizing casts, rehearsal schedules, and scoring collaborative projects are explored, such as Lawrence and Ann Halprin's "RSVP" cycle. Works-in-progress will be presented bi-weekly in performance labs for peer and faculty critique oriented to weekly theory premises.

Dance labs comprise work in Nikolais/Louis technique, theory, improvisation, and composition. Students learn methods of conceptualizing, developing creative ideas into movement, and refining compositions for presentation. Activities lead to a dynamic balance of *form* derived from the twin sciences of anatomy and kinesiology, and *content* based on themes of power v. powerlessness, freedom v. bondage, belonging v. alienation, and comedy v. tragedy. Texts augment physical and kinetic work, and include Making Connections, by Peggy Hackney, and various excerpts from the writing of Alwin Nikolais and Murray Louis, Doris Humphrey, Irmgard Bartenieff, Rudolf Laban, and others.

Weekly dance composition assignments provide premises for theories to solve creative problems in abstracting content into the poetic design of the formal elements of dance, Shape, Space, Time, and Motion. Daily classes in dance technique, theory, and composition integrate and support the weekly premises. Winter quarter culminates in a public Lecture-Demonstration and Concert illustrating the unique connection between dance form and content. Spring quarter develops and refines program content leading to a full theatrical concert of original student choreography.

EVALUATION:
Written by: Rob Esposito, M.F.A.

Shannon Van Duine satisfied all conditions and produced consistently excellent work in all dimensions of the program. Shannon made steady progress in deepening her somatic awareness, knowledge of kinesiological principles, and technical facility. She demonstrated comprehensive theoretical understanding of the principles and methods of conceiving, developing, and refining improvisations and compositions into choreography suitable for presentation. Throughout the two quarters she increased in strength, range of motion, and expressive clarity. Shannon also contributed commentary in group seminars and critique sessions, which helped maintain the quality of our discourse and creative studio work.

Shannon is a natural choreographer. Her experience as a musician and composer was clearly manifest in her dance compositions. She is able to conceive and construct long chains of movement that hold up, using refrains, motifs, and transitions to construct compositions full of interesting kinetics and surprising,

yet logical transitions. Every repetition of motif found new context in the way Shannon constructed her solo, "Skeletons", and also her trio, "Ballad of Etu", which was placed in a key spot in our program."Ballad of Etu" was a crowd favorite and was also performed in the spring main-stage concert.

In spring Shannon continued her impressive compositional work, creating a new solo, "The Curse", and a new trio, "Madness". The solo featured complex and virtuosic body part isolations. Her new trio also offered a wonderful mix of complexity and power. Shannon's impressive ability to visualize composition is matched by a mature, self-motivated, no-nonsense work ethic. She was often the first student I'd see in the morning and the last to leave the studio at the end of the day. The result has been consistently original work, each subsequent composition different in style than the last, all precisely organized, and generously performed. She is clearly ready for more advanced creative work.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

6 - Somatic Awareness and Dance Kinesiology
10 - Technique, Theory/Improvisation
10 - Composition and Performance
6 - Dance and Theater Workshop

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September 2017 - December 2017: Introduction to Electronics in Music I

4 Credits

DESCRIPTION:
Faculty: Ben Kamen, MMus

Students in Introduction to Electronics in Music this quarter were introduced to the creative use of the music technology labs. Students developed their technical skills through the completion of weekly assignments in the labs. Topics included field recording, operating the mixing board, the patch bay, working with 1/4” and 1/2” tape machines, creating tape loops, and working with effects. These exercises culminated in a sound collage composition, which was completed with a partner on an eight-track tape machine. Students contextualized their technical and creative work through reading assignments and in-class listening that introduced students to the work of early electronic musicians.

EVALUATION:
Written by: Ben Kamen, MMus

Shannon completed the requirements for full credit this quarter. She became proficient in the music technology labs, learning to effectively operate the mixing board, patch bay, and tape machines. She was engaged in the course materials, and contributed to class time with thoughtful technical questions and feedback for her peers. She came in for extra technical help when she needed, helping to solidify her foundation in the labs. Her final composition successfully put her technical skills to use in a creative context. The piece explored a range of sounds with similar timbres, combining and processing them into unrecognizable textures. Shannon is prepared to continue with Introduction to Electronics in Music II next quarter.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Music Technology

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September 2017 - December 2017: Creating Dance: Basic Technique, Theory, and Composition

16 Credits

DESCRIPTION:
Faculty: Rob Esposito, M.F.A.

This full-time, one-quarter program is a basic course of study in fine art dance suitable for beginners as well as more experienced dancers wanting to maintain or refine basic dance skills. The fundamentals of modern dance *technique, theory, improvisation,* and *composition* are covered. Composition is the central activity. Students will learn basic skills of creating and presenting choreography while increasing somatic awareness, physical strength, technical control, range of motion, cognitive focus, theoretical comprehension, and clarity of movement expression. Daily classes in Modern Dance are linked to weekly text seminars, film seminars, and performance labs.

The program utilizes the Nikolais/Louis dance system, a technique based in anatomy and kinesiology as developed by Rudolf Laban, Hanya Holm, Alwin Nikolais, and Murray Louis. Students will learn a basic vocabulary of movement notation, analysis, and theory that both *describes* and *generates* movement in an open, non-judgmental workshop setting. Students work with methods for developing and organizing movement into meaningful dance statements—compositions—in solo, duet, and in small and large groups.

Goals: There are three main program goals: 1) to establish and maintain a safe and healthy modern dance technique that includes sound protocols for warm-up, strength, range of motion, and injury prevention, 2) to develop clarity of artistic intent and exposition in dance at a fundamental proficiency level, 3) to place the dance in its aesthetic, sociocultural, interdisciplinary, and world historical contexts. Completion of the program prepares students for intermediate study in dance, physical theater, and arts-based research.

Dance Activities: 1) Somatics (Experiential Anatomy) & Conditioning (Hanna/Pilates), 2) Modern Dance Technique and Kinesiology (Nikolais/Louis & Hackney/Bartenieff), 3) Dance Theory/Improvisation (Esposito/Nikolais/Louis), 4) Dance Composition and Critique, and 5) bi-weekly Performance Forums (works-in-progress shared for student and faculty seminar & critique).

Learning Objectives: 1) To *acquire experiential knowledge* of basic anatomy and kinesiology, 2) To *conceptualize and generate* artistic ideas and theories of dance, 3) To *organize and develop* artistic ideas into free and structured movement improvisations, 4) To *develop* improvisations and theory concepts into set compositions for regular review and critique, 5)To *refine and complete* compositions for presentation, 6) To *convey meaning* through the presentation of dance art, 7) To *interpret intent* and meaning in the work of others through critical analysis and discussion, 8) To *synthesize knowledge and experience* by creating dance art that is personally and socioculturally meaningful, and 9) To *enable progressive interdisciplinary discourse*,on the multicultural, historical, aesthetic, and literate contexts and significance of the performing arts, in writing and in collaborative oral seminar-forums.

EVALUATION:
Written by: Rob Esposito, M.F.A.

Shannon Van Duine produced excellent work throughout the quarter in all content areas of the program. Her attendance record was strong, with full presence and attention, and all assignments completed. Throughout the quarter, Shannon maintained a self-motivated and self-responsible stance toward her education.

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Shannon's studio work revealed exceptional kinesthetic awareness and control. Although the program was designed for the novice, Shannon successfully worked at an intermediate/advanced proficiency level. She was consistently among the first to succeed in more advanced technical forms, and was cited to the class as exemplary. Her early compositions were structurally clear and on point. At mid-quarter, with a basic system of movement notation and working theory in place, her test improvisations and compositions were freer and more complex. Shannon demonstrated intellectual comprehension of the historical, cultural, and aesthetic contexts presented through program texts, films, and lectures. She offered some pertinent commentary in seminar, and I would encourage Shannon to use her voice confidently, for her contributions were meaningful and valuable in moving the program forward. Shannon's final project, a solo, effectively synthesized her learning and capped a successful academic quarter.

In addition to being a cast member in one of four final choreographic projects, Shannon showed initiative in choosing to choreograph and perform an original solo, titled, "Carousel". She also composed and produced an original musical score as accompaniment. This gave her final work a sophisticated, total theater impact. Shannon imagined a post-apocalyptic world, then composed and performed a solo that was full of interesting rhythmic structures, syncopated musical timing, and dynamic juxtaposition of phrasing. Her design conception went beyond the 'steps' of her dance and included the stage space itself. She evoked a sense of place by partially parting the background curtains in two places, giving an off-kilter asymmetry to the stage, intending to instill what she called "subconscious discomfort" in the audience. Again, this demonstrates a more advanced comprehension of and aptitude for the performing arts. Carousel was inventive, well-structured, and performed with a clear and effective narrative arc.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

4 - Experiential Anatomy and Dance Kinesiology
4 - Modern Dance Technique and Theory
4 - Dance Composition
4 - Critical Analysis and Seminar

EVERGREEN

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.