



Mowry, Michael Joseph

A00248296

Last, First Middle

Student ID

CREDENTIALS CONFERRED:

Bachelor of Arts

Awarded 19 Mar 2021

TRANSFER CREDIT:

Start	End	Credits	Title
09/2010	06/2012	10	Austin Community College
09/2010	06/2012	2	Austin Community College
06/2012	06/2012	8	AP: English Literature and Composition

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2013	12/2013	6	General Chemistry with Laboratory I 6 - General Chemistry I
01/2014	03/2014	4	Writing our Future Histories: Creative Writing out of Struggle 4 - Poetry and Poetics
01/2014	03/2014	2	The Evergreen Singers 2 - Shape-Note Singing
03/2014	06/2014	4	Performing the Text: Mixed-genre writing and dissent 2 - Cultural and Performance Studies 2 - Text Arts
03/2014	06/2014	2	How to Watch the News 2 - Political Economy
09/2014	12/2014	16	Agricultural Sciences 4 - Plant Science 4 - Animal Science 4 - Introduction to Agriculture Systems 4 - Introductory Biology
01/2015	06/2015	32	River Resources 6 - River Resource Management 5 - Benefit-Cost Analysis 4 - Ecological Economics 4 - Hydrology *6 - Advanced Hydrology and Watershed Management 3 - Applied Geographic Information Systems (GIS): Hydrology 2 - Technical Writing *2 - Watershed Case Study: Puyallup River, Washington
09/2015	12/2015	8	Studio Projects: Material Gestures in a Shared Space 4 - Introduction to Ceramics 2 - Visual and Critical Studies Seminar and Lecture Series 2 - Studio Projects: Contemporary Art Practices
01/2016	03/2016	8	Hydrogeology *8 - Hydrogeology with Field Studies



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
01/2016	03/2016	4	Spanish, Beginning I <i>4 - Beginning Spanish</i>
03/2016	06/2016	12	Ecological Agriculture: Healthy Soil, Healthy People <i>5 - Agroecology</i> <i>5 - Public Health, Epidemiology and Topics in Physiology</i> <i>1 - Independent Project: Irrigating Arid Lands for Agriculture</i> <i>1 - Seminar: Health and the Political Economy of Food Systems</i>
09/2017	12/2017	4	Media Programming for All Ages Spaces <i>2 - Basic Electronic Theory</i> <i>2 - All-Ages Music and Performance Space Operations</i>
09/2017	12/2017	4	Multitrack Composition I <i>4 - Multitrack composition</i>
01/2018	03/2018	4	Electronics in Music: Compositional Processes <i>4 - Music Technology</i>
01/2018	03/2018	4	Metalworking: An Introduction <i>4 - 3-D Design and Metal Sculpture</i>
01/2018	03/2018	4	Multitrack Composition II <i>4 - Multitrack Composition</i>
04/2018	06/2018	4	Electronics in Music: Spring <i>4 - Music Technology</i>
04/2018	06/2018	4	Multitrack Composition III <i>4 - Multitrack Composition III</i>
04/2018	06/2018	4	Printmaking: Introduction to Serigraphy <i>4 - Serigraphy</i>
09/2018	06/2019	48	Media Internships <i>30 - Media Internship</i> <i>4 - Professional Development</i> <i>8 - Collaborative Multimedia Projects</i> <i>6 - Individual Media Project: Music Composition, Studio Recording, and Mixing</i>

Cumulative

198 Total Undergraduate Credits Earned



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The citizen of the future must be both a poet and an engineer. A seeker of connections in worldly things, describing them in terms that are universal. This way, what is understood accounts for inherent situational externalities and humbles our methodology before a future that is unknowable and inevitable. One must reach beyond the scope of any single discipline in favor of a systems-based approach. It is in this spirit that I have approached my education, and that choice has endowed me with a unique perspective that will be instrumental to how I contribute to my community and excel in my career.

My first years at Evergreen focused on the intersections of hydrogeology, agriculture, and systems of land management. A watershed manager needs a working knowledge of hydrology to locate a suitable reservoir to supply water to a population. But the well they sink must tell a story of the region's hydrophysical properties, historical data of swells and drought, the imminent needs of all affected populations, and a future that can adapt to the changes in the balance therein. As it is, the systems that distribute our food and water are based on assumptions that current conditions will continue into perpetuity and the condition of our infrastructure will never degrade. When viewed from the perspective of one who seeks to profit from resource extraction, this makes perfect sense, as the time value of money incentivizes prioritizing maximum profits tomorrow at the expense of next week. When viewed from the perspective of one who seeks to nourish and sustain a population, there is a considerable logical fallacy to contend with; as we all know the conditions of the natural world are in constant flux and cannot be predicted or guaranteed with our current technologies or forecasting techniques. One must ask: what are our natural resources for? To generate profits for a fortunate few in the short term, or to meet the needs of our society today, tomorrow, and the generations to come? In my studies, I found the answers in seeking the overlooked variables, the unforeseen circumstances, and the missing pieces, whose discovery redefines the context in which we see the world.

Throughout my time studying the scientific and political aspects of agriculture and watershed management, I was engaged in media production, documentation, and editing in both professional and extracurricular capacities. As my knowledge in media technology grew, I came to the conclusion that fulfilling my highest potential would require me to double down on the cultivation of my skills as a media artist and technician. I feel that watershed management is integral to the preservation of our society, but that conviction will mean nothing if the public is largely unaware of, or indifferent to, the threats our current trajectory poses. For me, the solution to this problem lies in the way information is distributed and the creation of content that can make those messages impactful. On the surface it would appear that watershed management and media production are completely disparate disciplines, but the skills I built analyzing complex systems have come to play a central role in my approach to understanding media arts and technology. Equipment, space, scheduling, task delegation, and the team that accomplishes each task, are all parts of an interdependent whole which must converge harmoniously to convert a vision into a reality. By the end of my capstone program, Media Internships, I had mastered every production role at Electronic Media, produced dozens of projects, and rose to a level of competence with media engineering and signal flow that few interns reach. Most importantly, I left having developed confidence in my abilities as a producer, collaborator, and leader.

My education has provided not only the chance to hone my skills as an artist and technician but has illuminated new lines of inquiry that seek to establish a more complete understanding of the one and the whole. The measure of a good producer lies in the ability to see the whole of a situation, identify the unfilled needs, and address them in a way that best supports the purpose for which that whole exists. And when that purpose is just and its content potent, the result can shine new light on the darkened corners of our world, and ourselves.



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September 2018 - June 2019: Media Internships

48 Credits

DESCRIPTION:

Faculty: Julia Zay, M.F.A. and Laurie Meeker, MFA

The *Media Internship* provided a cohort of 8 students, admitted via a competitive application and interview process, a year-long opportunity to gain deep practical knowledge of media concepts and skills while working in Electronic Media (EM), Evergreen's media production and teaching facilities. Interns gained and strengthened instructional, technical, research, organizational, leadership, communication and collaborative skills as they worked with field supervisors associated with each subarea to support instruction, maintenance and administration of facilities, and fulfilling campus production needs. Cross-trainings and working on crews for large productions provided opportunities for interns to gain breadth beyond their chosen subareas. Academic credits were earned in the following activities: weekly meetings with staff and faculty for technical lectures and skill-sharing, professional development workshops (in grant writing, resume building and professional communication skills, public speaking, professional website and media reels, and job interview skills), and work-in-progress critiques. In fall quarter, each intern worked with a partner to create an instructional media project; in winter quarter, the interns worked as a team on a larger-scale collaborative project that included pre-produced video and audio material presented in the context of a multimedia installation using the HD media studio; and in spring quarter, each intern worked on an individual creative or research project. All of these projects combined creative and technical skill building and gave interns significant opportunities to deepen their skills in independent, self-directed learning.

This student held an Audio Intern position. The Audio Intern developed advanced technical knowledge in all aspects of audio production systems through readings, independent research, and co-production of the Evergreen Student Media Project. The Audio Intern gained instructional, organizational, and teamwork skills by providing workshops and technical support of the audio recording facilities. Other responsibilities included maintenance of analog equipment and computers, lab proficiencies, and the setup and operation of sound reinforcement systems of various sizes and complexity.

EVALUATION:

Written by: Julia Zay, MFA, and Laurie Meeker, MFA

Michael's (who goes by MJ) work in the academic portion of this internship has been mostly strong. MJ has demonstrated that they are very self-motivated and always looking for opportunities to learn about professional practices, collaboration, technical skills, and creative project development. MJ has contributed to the success of the intern team with their capacity to work across different skill levels and communication styles in a team, further strengthening his already quite promising collaborative and leadership skills distinguished by patience, good listening skills, a sensitivity to group dynamics and communication styles, and a facility with running effective meetings. MJ consistently showed up to our weekly meetings with a positive attitude and focus and curiosity, and they demonstrated maturity and commitment there by engaging sincerely in our problem-solving discussions about process, project organization, and the delegation of roles; MJ was invested in learning how to better facilitate effective communication among their peers in meetings and other collaborative settings. I want to encourage MJ to continue to find ways to exercise these leadership skills. In fall and winter quarters MJ needed to take more responsibility for their own learning in the academic portion of the program by prioritizing the important work of weekly self reflection. MJ completed most of the reflections but struggled to get them completed on time. Many of them could have been more substantive. In contrast, MJ wrote beautifully candid, thorough, and astute self evaluations at the end of fall and winter quarters, evidence that he possesses these skills but needs to more regularly employ them.



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MJ's fall quarter collaborative instructional media project demonstrated excellent collaboration, project management, design, instructional, and technical skills. MJ and their partner documented their production process meticulously and this benefitted the work greatly. MJ was the Co-Producer on the interns' collaborative winter project, and through this important work MJ deepened their technical and project management skills. What was particularly impressive about MJ's work in this role is the extent to which they dedicated themselves to cultivating their integrity as a leader and organizer. MJ was always respected, appreciated, and admired among his peers. The success of the group project was in part due to MJ's effort to cultivate and sustain a dynamic and productive collaborative culture within the team. It's no surprise, then, that MJ's fellow interns had this to say about their contributions to the project:

"Working with MJ has been very helpful. As fellow production interns, we share many responsibilities and skills. MJ is very driven and stays on top of their responsibilities and often takes the initiative in starting projects or taking on pre-existing problems and motivates me to do the same. They have also picked up my slack on more than one occasion when I experienced moments of exceptional scatterbrained-ness. I hope to be able to return the favor over the next few months."

During spring quarter, MJ developed an ambitious proposal to produce a performance piece involving composing and performing original music during a live choreographed dance and multimedia presentation. MJ's project proposal included good visual design and a theme involving water for both the composition and the images to be projected during the performance. The project was well-designed but not achievable during a spring quarter with intensive internship duties. MJ decided to shift the project from an audiovisual performance to a studio recording, composing, and mixing project. As they developed the piece, MJ presented several versions of the composition to the group of interns for feedback and critique. MJ worked in the studio recording live instruments, including an electric guitar, and mixed other elements into the piece to arrive at a final composition. The piece could be characterized as having two halves, the first with a simple layer of guitar notes and consonance in the tones, while the second half included more complicated layers and a sense of dissonance with a nice pitch shift as a transition. Overall, MJ continued to develop their skills in creative conceptualization as well as skills in composition, studio recording, and mixing.

Ben Hargett, Audio/Media Producer, and MJ's direct Internship Supervisor, had this to write about MJ's excellent work this year:

MJ did an excellent job as a Production Intern, playing a major role in the success of production work throughout the academic year. During the fall, MJ was immersed in internship learning and duties, and willingly shared their experience as a long time Electronic Media student employee, helping to mentor incoming Evergreen Media interns and Electronic Media student workers alike. MJ supported and took leadership roles for campus productions such as Orientation Week events, the Art Lecture Series, the Equity Symposium, the Fiber Arts Studio Grand Opening, Fridays @ Evergreen, Return to Evergreen, Harvest Fest, the "Waters Connect Us" panel, the Indigenous Health and Education Summit, the guest lecture by Walidah Imarasha, and the Evergreen Singers end-of-quarter recital. As a part of EM's production team, MJ also took part in regular technical and operational trainings, as well as supported and led a multitude of small-group workshops, particularly around production equipment and spaces.

While MJ's technical learning has been assisted by their familiarity with existing EM equipment and operations, MJ made a point of looking for ways to take on more advanced work as well as acting as a regular presence with production spaces and tasks. MJ was able to solidify their knowledge of EM's audio equipment, roles, and operations, including support for the pre-built Mackie 1402-centric Audio Carts as well as use of the Midas M32, M32R, and Yamaha O2R digital mixing consoles in both front-of-house and broadcast applications (including with Dante networking capabilities). At the same time, MJ became a reliable lead for live audio productions,



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especially concerts. MJ learned how to navigate and build ever-more complex block diagrams for audio productions (both by hand and with Adobe Illustrator) while remaining involved in the Audio Studios through supporting student proficiencies, which has helped to underpin MJ's existing knowledge of signal flow.

In addition, MJ did significant work with video production during the fall, including delving deeper into camera work and editing. MJ's collaborative instructional video project, making modules about how to use the intermediate-level recording studios, provided an excellent opportunity for MJ to observe and improve upon their own skills. MJ's collaboration team persevered through early video quality issues, and when the initial footage didn't meet their shared expectations, they spent the time to learn how to gather better content, then went and reshot as needed. The time that MJ spent editing led to a much greater familiarity with Adobe Premiere Pro and better comfort levels with MJ's video post-production skills in general, which will in turn support further opportunities for post-production work through EM.

On an interpersonal level, I have observed growth of MJ's soft-skills throughout fall quarter. MJ's day-to-day presence in Electronic Media and the internship cohort has been consistent and even-keeled, and the humility MJ displayed in regular interactions with peers has helped others acclimate to the area and mission. MJ developed quiet and accessible leadership skills that led others to trust them. MJ also made major strides in confidence and autonomy with lead roles, especially on audio productions. MJ's professionalism developed well, too, especially around time management.

During winter quarter, MJ was a major cornerstone of the intern project as well as a regular contributor to productions, workshops, and trainings. Along the way, MJ continued to gain experience in various technical areas while also gaining a greater understanding of their own strengths as a communicator and leader.

While the fall quarter was marked by introductory immersion into the work of EM and the internship program, winter quarter was a "deep dive" on the collaborative intern winter project, a live installation in the CCAM TV Studio titled *Inner-Action*. MJ's primary role as group facilitator was less creative than it was functional, but ended up providing a central reason to the project's success. The entire cohort displayed healthy team dynamics and solid emotional intelligence in managing the project, which resulted in a relatively productive and non-relationship-damaging process. In particular, MJ stepped in as the "lead" and the group collectively displayed growth with communication and collaboration skills, both of which grew considerably over the course of the project. As the lead of the visual component of the project, MJ personally displayed patience, adaptiveness, and quiet leadership to help ensure that various timelines were met and that the visual elements were cohesive. At the same time, MJ learned how to have better self-awareness in terms of body language and moderating their own style of communication to allow other personality types room to speak up and contribute in their own way.

In addition to the focus on the intern project, MJ continued to gain experience with the various duties of the internship position. During winter quarter, MJ directly supported productions such as the Art Lecture Series, the series of economics lectures for "Alternatives in and to Capitalism: Hands-on from Cascadian Grain to Basque Cooperatives," the Ethics in Action Conference, the Mimms/Hardiman Lyceum Hall Renaming (at TESC Tacoma), the Evergreen Experimental Music Ensemble Recital, and the "Teaching Through Performance" winter 2019 Recital. In addition, MJ played a role in supporting a large number of workshops, particularly for the Mediaworks program and for various CCAM workshops. MJ officially supported well over two dozen production work orders and workshops in total, not counting intern project work orders, trainings, and post-production jobs.



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Work orders and projects aside, MJ was able to keep a keen eye on their personal and professional development throughout the quarter. As expected of a video intern, MJ put significant energy into building up their video skills in winter quarter, with a specific focus on becoming a better director. MJ pursued as many of these opportunities as possible, directing half a dozen live-switched video productions, plus acting as the director for both nights of production of *Inner-Action*. Additionally, MJ dove into post-production opportunities – especially those that they directed, so that MJ was better able to learn from their own mistakes. Considering that directing and editing were areas that intimidated MJ as recently as the second half of last quarter, I was extra impressed with the courage required to step into the challenge as well as a marked, obvious-to-an-audio-person level of improvement in both areas. On top of all that, MJ developed an operational familiarity with EM's Sony FS7 digital cinema camera (aka, the Fancy Cam), gained a more advanced understanding of the TV Studio's Ross switcher, and grew in understanding different lighting techniques through experimentation and workshop support.

During spring quarter, MJ continued to be a consistent and reliable part of the EM Production Team, as well as a regular contributor to various productions, workshops, and trainings. As a part of a cohort and team, MJ was a natural collaborator and resource for the intern peers and new EM student workers alike. Along the way, MJ also continued to work on building confidence and expertise in the work that they were doing.

Fall quarter was focused on internship immersion and on-boarding, and winter on the collaborative project. The last quarter of the internship gave MJ an opportunity to focus on individual, creative work. MJ's chosen project work was to compose and choreograph a short water-themed dance piece with accompanying musical and field recording components for playback. Over the course of the quarter, various external constraints forced MJ to adapt the project in a more audio-driven direction, allowing for a number of compositions to be recorded in the COM 118/119 Advanced Multitrack Studio. While not what MJ had hoped to accomplish, the final project still represented persistence and resilience, while also giving MJ a final opportunity to use Evergreen's flagship audio recording facility.

In the day-to-day internship work, MJ modeled consistency and team-centric values, and was a regular leader in all parts of EM student and intern production work. This included the behind-the-scenes work of maintenance, training, and light repair, as well as the more visible production shifts. Of note, MJ became a go-to production resource for more advanced signal flow work, largely due to their developed experience with production equipment and time put into training on cross-campus video engineering tasks. On more than one occasion, MJ was able to effectively provide support that few interns have historically been capable of, including acting as a solo "Engineer" on multi-camera video productions. While these didn't always go smoothly, they generally did, and the experience and support that MJ provided became part of their professional foundation.

During the spring quarter, MJ participated in a large swatch of EM production work, including (but not limited to): Chibi Chibi Con 2019 Main Stage; the Art Lecture Series; the Mediaworks' student production of "Oh, Eddie!" in the CCAM; Freshman Advising and Registration Day; the Local Food Systems panel; the "From Turkey to US: Artists Respond to Changing Times" panel; the 2019 Mediaworks Alumni Panel; the spring 2019 Evergreen Singers Recital, presenting songs from "Hair;" Consensual Prom; Native Pathways Graduation; and a significant amount of pre-production testing and planning for Evergreen's 2019 Commencement. In total, MJ supported 42 work orders and workshops over spring quarter – with contributions to countless other productions and training sessions along the way.



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In addition to the basic parts of the job, MJ continued to put effort into developing professional and interpersonal skills, and made tangible growth over the quarter – continuing a promising internship-long trend. MJ's reputation as a selfless and humble member of the intern cohort meant that they earned and kept the trust of coworkers; MJ's initiative, confidence with complex troubleshooting challenges, and follow-through did much to bolster EM staff's trust in MJ as well. It's also worth pointing out that MJ was able to more effectively prioritize complex tasks as the quarter went on, especially on production setups.

Over the course of the 2018-2019 Academic Year, MJ has grown as a media professional and as a person. MJ's humility, confidence in their work, technical skills, and willingness to consistently work hard (and model that for others) helped MJ to take advantage of all the opportunities afforded by the internship this year. Well done, MJ! Best of luck with your future media endeavors.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 48

30 - Media Internship

4 - Professional Development

8 - Collaborative Multimedia Projects

6 - Individual Media Project: Music Composition, Studio Recording, and Mixing



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April 2018 - June 2018: Printmaking: Introduction to Serigraphy

4 Credits

DESCRIPTION:

Faculty: Emily Adams, MFA

This was an introductory course in which students gained hands-on experience and technical skills by creating a body of print editions using the process of serigraphy also known as screen printing. Students were exposed to the history of serigraphy along with current contemporary art applications. Assignment subject matter was developed by the student allowing them to explore consistent themes in a variety of applications including stencils, block-out pen, rubylith, drawing fluid and screen filler, and computer generated imagery. In addition to the print work, the student were responsible for completing readings, a midterm paper, concept drawings, and lab notes. At the middle and end of the quarter, students presented and participated in a group critique to expand their critical observational skills.

EVALUATION:

Written by: Emily Adams, MFA

Michael (Emmy) Mowry is an excellent student with a great work ethic. During class sessions and studio work times, Emmy accomplished a strong comprehension of serigraphy printmaking techniques. Emmy completed all of the required assignments and worked diligently on projects that explored meaningful themes significant to abstract form and personal narrative. Emmy has shown evidence of their capabilities to work through technical trouble-shooting by applying quantitative problem-solving.

Emmy's work showed particular strength in the deliberate thought process with each technique.

Emmy consistently worked in a professional manner and provided a strong model of collaborative use of a community studio. Emmy is a highly valued member of the studio arts learning community and is well prepared to continue upper-division level work in the arts and humanities.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Serigraphy



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April 2018 - June 2018: Multitrack Composition III

4 Credits

DESCRIPTION:

Faculty: John Wilson MFA

Multitrack Composition is the study of audio technology and its role in changing the art of music composition and production. This three quarter long sequence is concerned with the history and use of contemporary recording technologies as an instrument. The use of signal processing, tape based manipulation, and the structure of multitrack recorders and audio consoles allow a great number of techniques to be created to generate, modify, and document musical sound. Multitrack Composition III (Spring quarter) will be spent reviewing operation, design and application of the campus facilities to apply technical knowledge from proficiency gained in the Communications Building API1608 and Neve 5088 studios and associated facilities.

EVALUATION:

Written by: John Wilson MFA

Michael Mowry, who prefers to be called Emmy, completed all of the work of Multitrack Composition III during spring quarter. Their participation in the course was outstanding as demonstrated by perfect attendance and punctuality, participation in group projects, and their ability to conduct independent work. They demonstrated competencies in the following areas: professional audio production techniques, microphone technique, mixing/ mastering practices, web portfolio design and integration, music business practices, organizing recording sessions, and developing proficiency communicating effectively with music artists.

In terms of potential growth and change, I recommend Emmy consider further exploration of how to advance their career as a professional musician and audio engineer. Their sense of timing and multi-instrumentalist talents, demeanor, and knowledge of electronics makes them a great candidate to be a professional in the audio industry. Overall, their performance this quarter was outstanding and it was a delight working with them and being part of their academic journey.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Multitrack Composition III



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April 2018 - June 2018: Electronics in Music: Spring

4 Credits

DESCRIPTION:

Faculty: Ben Kamen, MMus

Students in *Electronics in Music: Projects* worked this quarter towards final creative and technical projects that acted as a capstone to their year in the music technology labs. Students worked on small étude compositions designed individually to push their creative work in new directions. Technical lectures covered topics such as surround sound, modular synthesis techniques, and building simple electronic circuits. Work for the quarter culminated in a public concert which showcased student compositions and live electronic performances.

EVALUATION:

Written by: Ben Kamen, MMus

Emmy completed the requirements for credit this quarter. Emmy was engaged with the course materials and enthusiastic to learn new skills in the music technology labs. Emmy was an active participant in workshops and discussions. For their technical project, Emmy modified a drum machine by building and inserting simple filters into the audio signal path to have more control over the timbre of the individual sounds. For the final concert, Emmy developed a live electronics performance using a synthesizer. I wish Emmy the best of luck in their future endeavors.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Music Technology



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January 2018 - March 2018: Multitrack Composition II

4 Credits

DESCRIPTION:

Faculty: John Wilson MFA

Multitrack Composition is the study of audio technology and its role in changing the art of music composition and production. This three quarter long sequence is concerned with the history and use of contemporary recording technologies as an instrument. The use of signal processing, tape based manipulation, and the structure of multitrack recorders and audio consoles allow a great number of techniques to be created to generate, modify, and document musical sound. Multitrack Composition II (Winter quarter) will be spent reviewing operation, design and application of the campus facilities to gain common skill levels and technical knowledge, with proficiency in the Communications Building API1608 and Neve 5088 studios and associated facilities.

EVALUATION:

Written by: John Wilson MFA

Michael Mowry, who prefers to go by Emmy, completed all of the work of Multitrack Composition II during winter quarter. Their participation in the course was excellent as demonstrated by attendance and punctuality, participation in group projects, and their ability to conduct independent work. Emmy demonstrated competencies in the following areas: professional audio production techniques, microphone technique, mixing/mastering practices, recording and producing multiple artists as part of the *Evergreen Student Media Project* for 2018, organizing recording sessions, and developing proficiency communicating effectively with music artists.

In terms of potential growth and change, I recommend Emmy consider further exploration of advanced audio techniques on the Neve console. Overall, their performance this quarter was excellent, and it was a delight working with them and being part of their academic journey.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Multitrack Composition



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January 2018 - March 2018: Metalworking: An Introduction

4 Credits

DESCRIPTION:

Faculty: Alair Wells, M.F.A

In this beginning level metalworking class, students gain proper and safe working knowledge of hot and cold large metal working processes and equipment. Students begin by learning blacksmithing basics and simple joinery methods to understand the physical properties of ferrous and non-ferrous metals. Emphasis is placed on ergonomic forging techniques as well as exploration of texture and finishing details. Finishing demonstrations include various surface treatments, proper application of primers and paints, and hot and cold patinas. Safe and proper use of the oxy-fuel welding and cutting assembly is introduced, as is gas metal arc welding (MIG) basics, using mild steel bar stock and sheet metal. This class is an introductory level class rooted in art fundamentals; the skills acquired can be used for a variety of functional or aesthetic purposes in the future.

Each of three projects is open for student design interpretation with a focus on utilizing these skills to create abstract metal sculptures. Project #1 explores the aesthetic, visual landscape. Project #2 focuses on geometric abstraction and repetition. Project #3 incorporates organic volumetric forms utilizing unit and hollow construction.

Students are required to turn in all three project assignments, process samples, and three metalwork review papers for full credit.

EVALUATION:

Written by: Alair Wells, M.F.A.

Michael had a consistent attendance record in this class and was clearly able to pick up on the techniques and processes with ease. He often took notes and was able to retain and apply the safe operating procedures of all of the equipment he was shown. Michael was friendly and helpful when working collaboratively and shared insightful and constructive comments with the class when called upon.

Michael turned in all three projects on time and produced each piece with careful consideration for the assignment. Project #1 was a small riveted sheet metal sculpture comprised of copper, brass and aluminum. The top was capped with brass while the inside hexagonal forms were shielded with sheets of steel. Project #2 was a beautiful, simple wave like form comprised of sheet steel oxy fuel welded with fin like forms protruding from the top. The piece was finished to a smooth silver reflecting nature or the pure elements of the material. Project #3 was an organic hollow steel form visually resembling a human head, created from MIG welded pieces and partially ground to a semi-smooth finish. Michael's work was clear and well executed, including the three metal review papers and all of his process samples. It was apparent that Michael practiced the skills learned in class, as his metal working skills progressed noticeably over the quarter. The drawings he turned in with each project were also well executed, and had a lovely line quality suggesting patience and persistence in his visual investigation.

Michael was always friendly and approachable and able to hear and apply constructive criticism. He was always on time and prepared for each class. After completing this course, Michael is prepared for an intermediate level metal working class and can certainly work independently in the metal shop safely and efficiently.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - 3-D Design and Metal Sculpture



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January 2018 - March 2018: Electronics in Music: Compositional Processes

4 Credits

DESCRIPTION:

Faculty : Ben Kamen, MMus

Students in "Electronics in Music: Compositional Processes" were introduced this quarter to Max/MSP, a visual programming environment, and its use as a tool for generating musical ideas. Students completed a series of technical exercises to develop their proficiency in the programming environment while also working toward creative projects. Students looked to historical examples of musical processes for inspiration, including minimalism, serialism, chance based music, and interactive installations.

EVALUATION:

Written by: Ben Kamen, MMus

Michael Mowry completed all of the requirements for credit this quarter. They developed proficiency with Max/MSP, demonstrated through the completion of technical exercises. The student was an active participant in class, and enthusiastically undertook the process of learning a complex and difficult new skill. Their final project was to create a drum machine style sequencer for playing back samples. The student is ready to continue into the spring quarter of the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Music Technology



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A00248296

Last, First Middle

Student ID

September 2017 - December 2017: Multitrack Composition I

4 Credits

DESCRIPTION:

Faculty: John Wilson MFA

Multitrack Composition is the study of audio technology and its role in changing the art of music composition and production. This three quarter long sequence is concerned with the history and use of contemporary recording technologies as an instrument. The use of signal processing, tape based manipulation, and the structure of multitrack recorders and audio consoles allow a great number of techniques to be created to generate, modify, and document musical sound. Multitrack Composition I (fall quarter) will be spent reviewing operation, design and application of the campus facilities to gain common skill levels and technical knowledge, with proficiency in the Communications Building API1608 and Neve 5088 studios and associated facilities.

EVALUATION:

Written by: John Wilson MFA

Michael Mowry, who prefers to go by Emmy, completed all of the work of Multitrack Composition I during fall quarter. Emmy's participation in the course was excellent as demonstrated by consistent attendance, participation in group projects, and the ability to conduct independent work. Emmy demonstrated competencies in the following areas: Intermediate professional audio production techniques, microphone technique, and mixing/mastering practices. In terms of potential growth and change, I recommend Emmy continue the pursuit of analog efx and advanced mixing techniques. Overall, Emmy's performance this quarter was strong, and it was a delight working with Emmy and being part of Emmy's academic journey.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Multitrack composition



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Student ID

September 2017 - December 2017: Media Programming for All Ages Spaces

4 Credits

DESCRIPTION:

DESCRIPTION: Faculty: Joli Sandoz, M.F.A., M.A., M.A.

During Fall Quarter, 2017, Michael Mowry completed a learning contract entitled Media Programming for All Ages Spaces. The learning objectives focused on research into models for opening and funding a sustainable all ages art venue with media programming for teens; learning how to plan, film, and edit a very short video; and learning and practicing electronics theory and maintenance skills applicable to the technical aspects of running an all ages show space. To these ends, Michael read *In Every Town: An All Ages Music Manifesto* (Shannon Stewart), and *There Are No Electrons: Electronics for Earthlings* (Kenn Amdahl), conducted two interviews with experienced directors of all ages music programs, completed several short trainings offered through Evergreen's Media Department, learned to solder XLR and 1/4" cables (balanced and unbalanced), and produced a one-minute video. Michael and I met seven times during the quarter. Our final meeting included Michael's information presentation of research. Michael also met with subcontractor Ben Hargett on four occasions.

EVALUATION:

EVALUATION: Written by: Joli Sandoz, M.F.A., M.A., M.A.

Michael's interest in establishing an all-ages community music/media program served as a focal point for the diverse types of work completed. The strength of Michael's work overall lay in its practical nature, and in the base of information Michael built.

Michael's end-of-quarter presentation of research documented good general knowledge of its topics, and Michael's useful ability to organize and clearly communicate information while speaking. Presentation content also summarized Michael's investigation into the operational history of three models for an all-ages program: the Redmond Firehouse, the Olympia All Ages Project, and an all-ages space in Iceland. Michael spoke knowledgeably about locating and managing a facility, obtaining nonprofit status, types of funding, program governance structures, and community relations. Michael also mentioned ethical aspects of program operation, emphasizing the importance of adding value to a community and of serving local residents from all demographics. A final aspect of Michael's informal talk addressed negative stereotypes that can adhere to youth music venues and events; Michael stressed the importance of establishing a firm enough financial footing to enable the venue to provide programming without selling alcohol, and of establishing and maintaining good relationships with community members and local nonprofits.

Subcontractor Ben Hargett wrote:

During Fall Quarter 2017, I acted as subcontractor for Michael Mowry's ILC. The work I supervised involved researching basic electronics from the perspective of an audio engineer; the primary text was *There Are No Electrons: Electronics for Earthlings*, which provided an approachable but thorough foundation. Michael crafted a presentation and completed a write-up on basic electronics. Michael also demonstrated basic video editing proficiency, although the very short video Michael produced could have incorporated more challenging shots and lighting. I would like to see Michael continue to work to build skills behind the camera as well as at the edit station.

Faculty sponsor Joli Sandoz wrote:



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During this contract, Michael depended heavily on mentor guidance. Community programs succeed in part through initiative and innovation, and I'd like to encourage Michael to put each of these qualities – which can be learned – into practice.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Basic Electronic Theory

2- All-Ages Music and Performance Space Operations



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March 2016 - June 2016: Ecological Agriculture: Healthy Soil, Healthy People

12 Credits

DESCRIPTION:

Faculty: Martha Rosemeyer, Ph.D. and Carolyn Prouty, DVM

The Ecological Agriculture program was the second quarter of a two-quarter, full-time program. Spring quarter provided a critical examination of competing ideas of social and ecological sustainability including an exploration of public health, with emphasis on the development of systems thinking, examining principles and tools used to understand and support healthy farmers, farm workers, and consumers. Program work included application in hands-on laboratory and field exercises, expository writing, quantitative reasoning, epidemiological workshops, and policy analysis. Students maintained extensive portfolios documenting all program work.

Seminars explored biodiversity, the political economy of food and food sovereignty, farm worker health, social justice, and human rights. Readings included: Vandermeer and Perfecto's *Breakfast Of Biodiversity: The Political Ecology of Rain Forest Destruction*; a selection from Farmer's *Pathologies of Power*; Patel's *Stuffed and Starved: The Hidden Battle for the World Food System*; Holmes' *Fresh Fruit, Broken Bodies: Migrant Farmworkers in the United States*; and Miller's *Farmacology*. Students wrote bi-weekly seminar papers; concept mapping and interdisciplinary analyses were emphasized in seminar discussions.

The program included a daylong field trip to an archeological site and the museum of a local tribe (Squaxin Island) to explore pre-contact foodways. A three-day field trip to the Skagit Valley ended the quarter and provided an opportunity for integration of scientific, economic, and political concepts and their practical applications. A variety of farms, from a farm incubator to combined conventional and organic small and mid-sized operations, to berry growing and processing, to a biodiverse farm, provided a rich framework for understanding agricultural and labor issues. Researchers from the Washington State University Research Station in Mount Vernon gave a variety of short lectures on plant pathology and plant breeding, pest management, and others, as well as a glimpse into the world of agricultural research. Finally, an outreach organizer of farm workers spoke with students about challenges migrant and seasonal farm workers face in the Skagit Valley and beyond.

Public Health, Epidemiology and Physiology: The principles of public health, including the social determinants of health, gave students a framework for understanding population-level health and research. Tools of epidemiology, including measures of disease, risk assessment, and principles of causality, allowed quantitative as well as qualitative examination of exposure and health outcomes. Specific instruction in the physiology of stress, carbohydrate metabolism, diabetes, cardiovascular disease, and hepatic processing of pesticides and other toxins, provided topical instruction in applied physiology and pathologies related to food and food production. Guest speakers supplemented our instruction in occupational health and health policy decision making including the effects of pesticides and regulations. Students were evaluated based upon two quizzes, one final exam, workshop questions, and a lab worksheet on cardiovascular and respiratory anatomy and physiology.

Agroecology: Topics covered in lecture and from Steve Gliessman's text *Agroecology: The Ecology of Sustainable Food Systems* (2014) and other sources included: systems theory and concept mapping; landscape ecology; traditional agricultural systems; biodiversity and land equivalency ratios; integrated approaches to weed, disease and pest management; social aspects of food systems; and pesticides. A presentation from representatives from Via Campesina in Nicaragua provided a social movement aspect of agroecology. Students participated in lab exercises on weed, disease and insect pest identification, as well as workshops on calculating energy output to input ratios and various technical aspects of



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pesticides. Students were evaluated through two quizzes, one final exam, weekly study question sets based on the lectures, lab exercises, and workshops.

Independent Project or Internship: Students chose an internship or library research project based on their particular learning goals. Students involved in internships wrote a project proposal, a 3-page final paper, and presented a 12-minute PowerPoint on their project to their classmates. Students engaged in a library research paper wrote a project proposal, an annotated bibliography, a sentence outline, a rough draft that was peer-reviewed as well as faculty edited, a final 7-page paper using peer-reviewed literature, and presented a 12-minute PowerPoint or equivalent.

Students were evaluated and credit was awarded based on attendance and participation in lectures, workshops, labs, and other activities, as well as timely, thorough, and accurate completion of all assignments. Upper division science credit was awarded based on exam performance and consistent production of work demonstrating an advanced knowledge and ability to apply conceptual material.

EVALUATION:

Written by: Martha Rosemeyer, Ph.D. and Carolyn Prouty, DVM

Hailing from Austin, Texas, Michael (or Dot as the student is known), is a junior in the second year of Evergreen. Dot attended most lectures, workshops, labs, and other program activities. The student has earned 12 credits for work during spring quarter.

Dot is an intelligent, thoughtful person with a science background capable of upper division work. The student attended 6 of 9 seminars and contributed well to seminar discussion. All of the four, 2-3 page seminar papers were well-written and contained significant insights. Dot's portfolio was an organized reflection of the work completed this quarter.

Public Health, Epidemiology and Physiology: Dot did good work overall this quarter, and understood the majority of the concepts in public health, epidemiology, and physiology. Dot had some challenges with attendance and though generally attentive in discussions, workshops and lab, would have benefited from assembling available learning tools in preparation for the exams. On the first quiz, Dot demonstrated very good understanding of the social determinants of health, some components of the stress response, but not the criteria for causality. The second quiz demonstrated strong mastery of carbohydrate and lipid metabolism and related diseases (including social implications), though less understanding of cardiovascular and respiratory physiology. On the final exam, Dot's work was very good in epidemiology, study design, and the toxicology of pesticides, with less complete demonstration of understanding of applications to policy. Dot showed that, when able to give their studies full attention, they have a strong capacity for learning public health and health sciences applications.

Agroecology. Overall, this quarter Dot has produced a good body of work, though momentum was lost and there was more attention to detail at the beginning of the quarter. Most of the workshops and lab exercises were completed. On the two quizzes, Dot clearly articulated ecological principles involving structure and function of agroecosystems, the basics of energy output:input ratios, as well as described extensive and intensive systems of traditional agriculture. On the final exam, the student's work was good especially using the concept of succession in designing an agroecosystem that is analogous to a natural ecosystem; calculating and understanding land equivalency ratios; and using island biogeography in the management of plant pests and weeds. However, pesticide impacts on agroecosystem diversity and application of the niche concept as well as weeds, insect pests and plant diseases might be reviewed so they could be more accurately identified on the lab portion of the exam. Had Dot been more organized, prioritized school work and completed the study question sets based on the weekly lectures, a more detailed understanding of the material might have achieved.



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Independent Project: Irrigating Arid Lands for Agriculture. Dot drew upon the prior background in hydrology for the research project, submitted a proposal, and presented research findings in a 12-minute presentation to the class. Peer-reviewed and agency information were woven into a coherent presentation touching on both agriculture and human health focused on diminishing groundwater in the San Joaquin Valley of CA.

Dot has more potential than was delivered. Nevertheless much was learned in agroecology, public health, and social justice.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 5 - Agroecology
- 5 - Public Health, Epidemiology and Topics in Physiology
- 1 - Independent Project: Irrigating Arid Lands for Agriculture
- 1 - Seminar: Health and the Political Economy of Food Systems



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Student ID

January 2016 - March 2016: Spanish, Beginning I
4 Credits

DESCRIPTION:

Faculty: Gustavo Portaro-Moran

This beginning Spanish course introduced the four basic skills of the language: listening, speaking, reading and writing. The language was studied within its cultural context. Students were expected to participate actively, converse in simple Spanish, write simple sentences and short paragraphs, and correctly conjugate regular verbs and common irregular and stem-changing verbs in the present tense. They read non-technical texts on aspects of Spanish-speaking cultures and developed a basic understanding of the countries and cultures where Spanish is spoken, as well as differences and similarities between these cultures and the student's own.

EVALUATION:

Written by: Sarah Ryan on behalf of Gustavo Portaro-Moran

Michael attended regularly participated actively in the class. He is able to carry out a moderate beginner's conversation and does a good job writing simple and short paragraphs. He employed the vocabulary used in the text chapters he studied. He learned to conjugate the regular pattern for Spanish verbs ending in -ar, -er, and -ir, learned some irregular "tener" and "venir" conjugations, and used the stem-changing verbs included in the text chapters. He learned about the diversity of cultures, reading, listening, and practicing the class activities regarding cultural issues of Mexico, Spain, and Ecuador. He successfully compared these issues with corresponding ones in the US and Canada.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Beginning Spanish



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January 2016 - March 2016: Hydrogeology

8 Credits

DESCRIPTION:

Faculty: Ken Tabbutt, Ph.D.

In this hydrogeology contract, Michael used the text, *Applied Hydrogeology*, 4th Ed. by Fetter to gain an understanding of groundwater recharge and flow. They learned about the physical properties of water, the elements of the hydrologic cycle, properties of aquifers, principles of groundwater flow, flow to wells, soil moisture and recharge, and regional groundwater flow. In addition to reading the chapters in Fetter, Michael completed quantitative questions at the end of each section. Michael also conducted a field study using monitoring wells on campus. They collected data from a piezometer located in an unconfined aquifer and correlated the changes in water table elevation with precipitation data for the same three-week period. They conducted a slug test to determine the hydraulic conductivity of the aquifer (Hvorslev Slug Test Method) and they were the teaching assistant for a stream discharge measurement workshop. Finally, they wrote a short synthesis paper that tied theory and practice together.

EVALUATION:

Written by: Ken Tabbutt, Ph.D.

Michael completed all of the activities specified in the contract and in doing so demonstrated the ability to work independently and meet expectations. In our weekly meetings we discussed any difficulties that Michael had with the reading or quantitative problems; they utilized the Quantitative Reasoning Center for additional help with math and Excel. Michael gained a strong understanding of the theory and was able to apply this in their field studies. After some problem-solving they got the data loggers for the pressure sensor and tipping-bucket rain gauge running and collected about three weeks of data (during the rainy season). They were able to download and analyze the water table and precipitation data although he ended up using data from the Evergreen weather station because the rain gauge went missing. They were able to identify correlations between precipitation and the water table and calculate the hydraulic conductivity of the glacial aquifer.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

*8 - Hydrogeology with Field Studies

* indicates upper-division science credit



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Student ID

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

8 Credits

DESCRIPTION:

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

This visual arts program emphasized skills in 2- and 3-D studio practices, understanding concepts of 20th- and 21st-century art history and critical theory, close reading and annotating and artistic research. The program title reflects the interconnectedness of artistic practice within historical and contemporary social and political contexts. Students studied studio skills through the materials of either ceramics or drawing/painting and considered the relationship of form and content that resulted from their gestures with those materials and how to situate their projects historically and among peers in a shared space. As a working group, students engaged in an art practice that explored 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, philosophers, writers, and social critics.

Students were asked to consider how to formulate a subject through material gestures and how art communicates within its surrounding context. Students studied these essential questions in art through all-program critiques, close readings and glossing, seminar discussions, attending the Art Lecture Series (a series of lectures by interdisciplinary artists and scholars), and visiting a gallery and regional museum. They were guided by a range of artists, critics, writers and art historians by whose thinking on habit, deliberation and art's ability to slow down and increase our perceptual acuity anchored our thinking about practice and aesthetics in a richly exploratory and cross-disciplinary way. Program texts included: Elaine Scarry (*Thinking in an Emergency*), Twyla Tharpe (*The Creative Habit*), 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*). We also made a study by close reading the beginning chapters of 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 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 two thematic major projects were assigned in either drawing/painting or in ceramics. Referring to theoretical and material concerns in art history, students were encouraged to mine their own subjectivity but to be sure to relate their work objectively to something outside of themselves. This intense experience with materials and problem solving intended to provide them with tools to further understand concepts of abstraction, representation and spatial relationships that are relevant in contemporary art practices.

EVALUATION:

Written by: Evan Blackwell, M.F.A.

Michael was enrolled in Studio Projects: Material Gesture in a Shared Space in Fall Quarter 2015. Michael brought a lot of talent and intellectual ability to the learning community. Due to unforeseen circumstances outside of school their participation in the program was inconsistent in the second half of the quarter. Despite these challenges, Michael persisted and completed the program.



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In seminar, Michael was a thoughtful listener and occasional contributor to our group discussions. Michael's insights linked well to the texts and they didn't hesitate to challenge an idea. Michael's glossing assignments from the first half of the quarter and midterm exam showed an emergent ability to gloss and analyze passages for key terms and concepts related to our program themes. The seminar, glossing assignments and midterm exam helped improve Michael's ability to close read texts and images and to think about relevant concepts in contemporary art practices. Michael increasingly understood how to use writing, seminar, and studio work to focus relevant ideas.

In ceramics, Michael accomplished good beginning skills with forming techniques and with surface treatments using low fire glazes, stains and slips. Michael's design process, concept development and craftsmanship improved in with each assignment. At first, Michael was very tentative about the studio work and was challenged by meeting deadlines but Michael was persistent in addressing challenging new skills and working through inevitable failures as well as successes. Michael learned how to plan and better manage their time in order take their pieces to full completion. Michael's final thematic project focused on disassembly and reassembly. The pieces for this project demonstrated a particular sensitivity to actual and potential movement in form and finish.

Overall, Michael took advantage of most of opportunities to use the well-equipped studio, work with community of artists, learn new skills and test their own design process.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 4 - Introduction to Ceramics
- 2 - Visual and Critical Studies Seminar and Lecture Series
- 2 - Studio Projects: Contemporary Art Practices



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January 2015 - June 2015: River Resources

32 Credits

DESCRIPTION:

Faculty: Ken Tabbutt, Ph.D., Tom Womeldorff, Ph.D.

River Resources used rivers and their watersheds as a theme to integrated Hydrology, Ecological Economics, Benefit-Cost Analysis, and Geographic Information Systems (GIS). Field trips to Western Washington and the Columbia Basin were incorporated to provide a link between theory and practice. Studies culminated with a case study of a specific watershed in which students applied all areas of their studies to recommend management strategies. To gain a broader understanding of rivers as economic and cultural resources and the nature of integrated and adaptive management, readings, seminars, and field trips emphasized the importance of rivers to multiple stakeholders including Native Americans, and examined power, privilege, and difference. Students learned the fundamentals of using GIS as a tool for analyzing, interpreting, and displaying spatial data associated with rivers and watersheds. Skills at technical writing were also emphasized.

Major areas of study included the following:

Hydrology and Watershed Management – *Hydrology and the Management of Watersheds* (Brooks, Ffolliott & Magner) was used as the primary text but the class went into more depth on the subjects of ground and surface water. Students learned about precipitation patterns and performed storm frequency analysis. Discharge was measured using a Swoffer water meter and students learned to interpret components of a storm hydrograph, construct rating curves, and perform flood frequency analyses. Fluvial processes including sediment erosion, transport, and deposition as well as water quality characteristics were covered. Integrated Watershed Management and restoration efforts were also considered. Several field trips provided opportunities to examine river systems and watershed management practices.

Geographic Information Systems (GIS) – ESRI ArcMap was utilized to perform watershed analysis. Students learned how to download and import DEMs and other data, perform queries and joins, modify symbology, model, and create new shape and raster layers. An emphasis was placed on using the Spatial Analyst and Hydrology tools. Students reclassified elevation grids, converted grid to vector layers, clipped grids and vectors, defined stream orders and drainage basins. They imported stream gage coordinates and defined station watersheds. Students also used GIS to calculate bifurcation ratio and stream length ratios. Students gained considerable proficiency in ArcMap 10.2 in a relatively short period of time and applied these skills in their watershed case study projects.

Ecological Economics – The broad transdisciplinary approach of Ecological Economics allowed students to see both the usefulness and limitation of economic and ecological models for managing human and natural systems. *Ecological Economics* (Daly and Farley) was used as the primary text for fundamental concepts. This was complemented by examining how bias, ideology, and power impact choice of models, and a strong focus on skills for discerning the limitations of any scientific approach.

Benefit-Cost Analysis (BCA) and Time Value of Money – Students were introduced to the methodologies associated with Benefit-Cost analysis including identification of benefit and cost stream flows associated with river resource projects, valuation of non-market costs and benefits, discounting, and sensitivity analysis. Each student used Excel to develop mock BCAs associated with their watershed research projects. In the process, students learned how to complete fairly complex time value of money calculations (e.g., annuities and amortization).



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River Resource Management – The program included seminar discussions and essays on the following texts: *The Control of Nature* (McPhee); *Where the Salmon Run* (Heffernan); *The Inconvenient Indian* (King); *Finding the River* (Crane); *River Notes* (Davis); “Collaborative Watershed Planning” (Ryan and Klug); *The Organic Machine* (White); *Cataclysms on the Columbia* (Allen et al.); *Trust in Numbers* (Porter); and *Dead Pool: Lake Powell, Global Warming and the Future of Water in the West* (Powell). Weekly writing assignments were designed to develop skills for articulating key themes, writing concisely, and the synthesis of ideas. Field trips to the LOTT Wastewater Treatment Plant, the Skokomish River estuary, the Puyallup River, Lake Tapps, the Elwha River, and the Squaxin Island and Suquamish Museums provided an opportunity for students to gain a better understanding of rivers, floodplains, and restoration efforts as well as the cultural and economic importance of rivers and their resources to tribes of the Puget Sound region. An extended field trip to the Columbia Basin provided the opportunity to see the complexities of managing a major river system for multiple and competing objectives. This field trip included tours of the Grand Coulee Dam, Chief Joseph Fish Hatchery, and the Hanford DOE site.

Watershed Case Study – Students worked collaboratively in small groups to research specific watersheds. The research focused on answering questions that synthesized aspects of the hydrology, economics, and watershed management. GIS was used to analyze and display data associated with these questions. This project culminated in an oral presentation and a poster.

EVALUATION:

Written by: Tom Womeldorff, Ph.D and Ken Tabbutt, Ph.D.

Michael has successfully completed the program and is awarded 32 credits. Michael entered the program with a broad background in the liberal arts and sciences and an interest in freshwater ecology. He maintained a consistent effort throughout the program and came away with a very good understanding of the topics that were covered. Michael was an integral member of the learning community and was very helpful on the field trips. In addition, he demonstrated the ability to work collaboratively with other students as well as independently.

Hydrology

Michael gained an excellent understanding of the hydrology topics that were covered during winter quarter. The results of his problem sets indicated he was adept at solving quantitative problems and using Excel to analyze and plot hydrology data. His quiz results were excellent; they reflected a strong understanding of the theory as well as an ability to solve quantitative problems. Michael clearly has an aptitude and keen interest in the natural sciences.

Advanced Hydrology and Watershed Management

Michael’s understanding of hydrology and integrated watershed management improved in spring quarter but the results of his problem sets and quizzes were more inconsistent than in winter; he struggled with the early problem sets but his quizzes indicated a good understanding of the material covered. His research and summary of a restoration project along the Puyallup River was particularly well done. When Michael applies himself, he has the capacity to think critically and integrate hydrology and management topics.

Applied Geographic Information Systems (GIS): Hydrology

Michael entered the program without any experience using GIS but steadily developed proficiency and ended up with a very good understanding of how to use ArcMap as a tool to assess characteristics of drainage basins and river systems. He became familiar with importing, manipulating, displaying, and analyzing spatial data. Michael collaborated with other students in the GIS lab, providing help for those



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that were having difficulty. At this point, Michael has the capability to conceptualize how to answer a question with GIS and find the tools needed to get the job done.

Ecological Economics

Michael demonstrated a very good understanding of Ecological Economics. His exams varied from good to outstanding, and his final summary of learnings illuminated central concepts such as the distributive role of markets, the need to consider the environment in economic models, and Pareto optimality.

Benefit-Cost Analysis

Michael gained a good grasp of Benefit-Cost Analysis. His completed exams were good. His worksheets were well done, showing close attention to techniques such as sensitivity analysis and methodologies for valuing non-market effects. His presentation on Biro's article examining the valuation of environmental impacts of the Kayraktepe Dam in Turkey was clear and concise.

River Resource Management and Technical Writing

Through his writing and participation in book seminars, Michael demonstrated an excellent understanding of issues of river resource management. He drew important connections between the readings and observations made during field trips, linking the theory that we covered in class with practical applications. His field notebook contained a complete record of what he observed as well as reflections. Michael came to seminar prepared to discuss the readings and provided thoughtful comments. His essays improved as the program progressed and were solid by spring quarter, both in terms of their structure and content. He was able to identify central themes from the reading and generate well-developed arguments using key references from the texts. In one of his better synthesis papers, he effectively contrasted ideal and bureaucratic Benefit-Cost Analysis.

Watershed Case Studies: *Puyallup River, Washington*

Michael worked collaboratively with three other students on a study of the Puyallup River watershed. His oral presentation focused on flood frequency and flood mitigation efforts within the basin. Michael was able to explain the severity of the flooding problem using flood frequency analysis. The slides and poster contained excellent GIS maps with pertinent layers and clear symbology.

Michael's take-home comprehensive final was excellent, showing his ability to integrate across the various parts of the program and his skill at writing concisely.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 6 - River Resource Management
- 5 - Benefit-Cost Analysis
- 4 - Ecological Economics
- 4 - Hydrology
- *6 - Advanced Hydrology and Watershed Management
- 3 - Applied Geographic Information Systems (GIS): Hydrology
- 2 - Technical Writing
- *2 - Watershed Case Study: Puyallup River, Washington

* indicates upper-division science credit



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September 2014 - December 2014: Agricultural Sciences

16 Credits

DESCRIPTION:

Faculty: Mike Paros, D.V.M. and Steve Scheuerell, Ph.D.

Focusing on key Northwest crop and livestock species such as orchard fruit, wheat, potatoes, cattle, and poultry, this program taught the fundamentals of agricultural science using important concepts in general biology. This was a biology intensive course suited to advanced and/or highly motivated students desiring knowledge in plant and animal physiology.

In the fall, essential details of biochemistry, cell biology, genetics, reproduction, and development were learned in order to fully grasp how we use science to grow and take care of plants and animals for food.

Weekly assignments consisted of textbook (*Biological Sciences* 5th Ed., Freeman) and website readings on fundamental biology subjects and their corresponding agriculture topics. Specific topics covered included chemistry of biomolecules, cell membrane structure and transport, cellular signaling and transduction, mitosis and meiosis, Mendelian and non-Mendelian genetics, animal and plant reproduction, photosynthesis, energetics and metabolism, animal and plant nutrition, and basic plant and animal form and function.

The general biology content of the course was paired with introductory animal and plant agriculture sciences. Field trips to crop and livestock farms combined with lectures introduced students to key life cycle components in modern agriculture systems. Farm visits covered the geographic range of Western Washington, the Columbia Basin, and the Willamette Valley in Oregon in order to demonstrate the role of climate, irrigation, soil type, and human population density in determining regional patterns of crop and livestock production. In the Animal Science component, comparative animal nutrition, feedstuffs, and reproduction were emphasized. In Plant Science, an introduction to plant development and growth led to the principles of nutrient uptake, water and sugar transport in plants, symbiotic relationships, seed formation and germination, grafting, pruning, post-harvest physiology, and crop storage technologies.

Students prepared for lectures and field trips by completing assigned readings and study questions. Weekly in-class exams were given to assess student comprehension of fundamental concepts covered in the Biological Sciences text, lectures, workshops, and field trips.

EVALUATION:

Written by: Mike Paros, D.V.M. and Steve Scheuerell, Ph.D.

Michael often took advantage of learning opportunities in field trips, lectures, and workshops through moderate engagement of the subject material. He demonstrated good preparation prior to lectures and workshops by completing most of the assigned reading and study questions throughout the quarter. Michael regularly attended class and took notes that showed an ability to track concepts being discussed. However, he struggled on exams to demonstrate comprehension of many topics in the biological and agricultural sciences. Being new to college-level biology, he demonstrated basic learning over a range of topics that would typically be covered in an introductory biology course. Michael also acquired introductory knowledge of common Northwest farming systems and the life cycles of key crops and livestock. Given that Michael started with no background in the agricultural plant and animal sciences, he began to make important connections between fundamental biological concepts and modern agriculture practices commonly used in the Pacific Northwest. Michael gained a whole new area of insight into the complexity of agricultural systems and a sense for how biological knowledge is combined with agricultural technology to produce the vast majority of food in the United States.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Plant Science
- 4 - Animal Science
- 4 - Introduction to Agriculture Systems
- 4 - Introductory Biology



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Student ID

March 2014 - June 2014: How to Watch the News

2 Credits

DESCRIPTION:

Faculty: David Wolach

For this contract, ***How to Watch the News***, the student explored how the news is used as an outlet of political and social propaganda and how we use art to try and keep these institutions in check. To gain an understanding of the subject, the student read *Public Opinion* by Walter Lippman and *The Revolution of the Everyday* by Raoul Vaneigem and wrote reflections that illustrate the student's growing understanding of the material.

EVALUATION:

Written by: David Wolach

Michael's weekly reflections produced a great deal of useful thinking this quarter, thinking that complemented his work in the Performing the Text course. The contract allowed Michael the elbow room to do the necessary research, ultimately oriented towards turning his ongoing project into a chapbook, but the reflections produce this spring were more about thinking through the mechanics of representation (specifically, in the news media) so that the poetry itself can be more tightly conceived. In one of these writings, inspired by his research on the Situationist International, Michael uses the form of the essay to unpack the mechanics of the spectacle, beginning with a provocative set of questions: "But what happens when information is withheld from us? How can we change our perception of the physical world if the imagined world is made so convincing?" Michael's answer to this question was limited by space and time, but aptly points out, among other things, that our imagined world, shaped by global capitalism, relies on collective fear, enforcing docile consumerism by convincing us that "we will not end up in a position of poverty like . . . our counterparts in the East." This is an important element of the mechanisms of state power, and Michael is laying crucial groundwork here for future poetic interventions.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Political Economy



Mowry, Michael Joseph

A00248296

Last, First Middle

Student ID

March 2014 - June 2014: Performing the Text: Mixed-genre writing and dissent

4 Credits

DESCRIPTION:

Faculty: david wolach

What does it mean to perform the text? What happens when genres collide? This creative writing program brought together several terms often thought to be well-defined—including "poetry," "prose," "theater," "politics," and "essay"—and, through experiments in writing, reading, and collaborating, encouraged students to re-narrate their meanings and implications. The course covered key concepts and texts in poets theater, guerilla poetry, and other forms of performance-based text, which students then mined to create their own individual and collaborative writings. Class sessions consisted of weekly seminars, lectures, and "language labs"—in which students brainstormed, rehearsed, and tried out various language experiments. Students worked in collaborative groups and used processes of radical revision to refine their individual final projects.

The reading/viewing/listening list included: Guy Debord, "Theory of The Derive;" The Nonsense Company, "Great Hymn of Thanksgiving;" Tina Darrah, "Opposable Dumbs;" David Buuck, "Follow;" Rau'l Zurita, "The Desert of Atacama V & VII;" CA Conrad, poems from *The Book Of Frank* and excerpt from *(Soma)tic Poetry Rituals*; kari edwards, excerpts from *iduna*; Theresa Hak Kyung Cha, excerpt from *Dictee*; Judith Butler, *Intro to Undoing Gender*; Michel Foucault, "Docile Bodies;" Susan Stryker, "My Words To Victor Frankenstein;" Jennifer Gonzalez, "Envisioning Cyborg Bodies;" CA Conrad "What's A Queer Poem?;" Fred Moten, "A Manifesto For Discomfortable Writing;" Bhanu Kapil, "Handwritten Preface To Reverse The Book;" Edouard Glissant, "Distancing, Determining;" David Buuck, "Follow;" Coco Fusco and Paula Heredia "The Couple In The Cage;" Miranda Mellis, "Misapprehensions: A Mobile In Ten Parts;" Caroline Bergvall, two excerpts from "About Face;" Ultra-Red, "Ten Preliminary Theses On Militant Sound Investigation;" Lorenzo Thomas, "Two One-Act Plays;" Antonin Artaud, excerpt from *Theater and Its Double*; Bertolt Brecht, "Theater For Pleasure Or Theater For Instruction;" David Buuck, "What Is Performance Writing?"

EVALUATION:

Written by: david wolach

I continue to be awestruck by Michael's rare combination of analytical sharpness, creativity and facility with language arts -- not to mention the respect and thanks he garnered from everyone in the class, so helpful was Michael as attentive close reader and listener of them and their writings.

This quarter Michael seemed to get sharper in ways that spoke to something beyond work ethic (which is evident and abundant). In class Michael continued to anchor us, continued to be present and engaged, and passionate, not least about his peers' work, expressing the care and attention towards others that for me, as facilitator of the course, is perhaps what I value most of Michael's contribution. Along with a few of the other students from the quarter previous, he helped guide students new to my courses along, helping to reassure them that their confusions were meaningful, in fact necessary—and that, sadly, *it would last*.

By mid-quarter Michael had already made some real strides in focusing and honing his poetry. In particular he focused on how and when he was making metaphors, and when and how and with what linguistic conventions and precedents he was otherwise casting specific images and connecting them. He had already made great strides, too, in things that might seem small but loom large for poetic texts—for example, making sure not to use adverbs in ad hoc fashion, which is often one way to (almost always unconsciously) avoid casting a more vivid image or scene via metaphor, narrative device, or elliptical syntax, etc. He also paired up with another student to create fabulous collaborative



Mowry, Michael Joseph

A00248296

Last, First Middle

Student ID

performances and process-writings, materials which by end of the quarter developed into a set of intertwined public performances.

As a result of his careful research, armed with radical revision prompts now new to him this quarter, and via nearly continual and deep collaboration (which was wonderful to see take shape—and is a luxury, sadly), Michael produced some deeply good, often shockingly good, individual poems. Many were with one eye towards his final project (some became language for said project) in the sense that they overlapped in pattern and concerns, and shifted formally only in that having different constraints set for each week's writings necessarily alters the form of the writing. This apparent strategy of using the constraints and space of the weekly writing experiments to not just make separate pieces for the sake of themselves (which Michael certainly did), but to be in a constant state of actively tinkering with performative and performance approaches to a final piece, of thinking through which, if any, of these approaches or pieces of writing would be generative for live enactment, and even the right fit as the linguistic material for a final mixed-media project, seemed overall to really aid Michael.

From such writing experiments, of particular note were his "outmoded technology" poem, in which students were tasked with choosing an outmoded technology to both use in the process of writing as well as for the performance/reading of that writing (Michael chose the newspaper, using subtle forms of repetition to allow the reader to feel the strangeness of the way newspapers address us, i.e., "do news," in the first person), and his "essaylets," i.e., essays that were to be performed, hence also performances, and that, further, were constrained to 100-word prose paragraphs/stanzas addressing but not referring to a particular sound.

All in all, it was another great quarter for Michael in this course. More importantly this time was a deeply generative one for his poems. I look forward to working with him in the future, including helping him with the submissions process such that a few small poems might find a home in a journal or two. Meantime, I thank Michael for his inspired co-stewardship of Performing the Text!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Cultural and Performance Studies

2- Text Arts



Mowry, Michael Joseph

A00248296

Last, First Middle

Student ID

January 2014 - March 2014: The Evergreen Singers

2 Credits

DESCRIPTION:

Faculty: Marla Beth Elliott, M.F.A.

In The Evergreen Singers, students learned the basics of good voice production and to sing in parts.

This quarter The Evergreen Singers learned both the musical and social practices for traditional American shape-note singing from the *Sacred Harp* songbook. Students attended a Sacred Harp singing convention in Seattle and helped host the fifth annual Olympia All-Day Singing.

EVALUATION:

Written by: Marla Beth Elliott, M.F.A.

Michael Mowry attended most class sessions and sang at both the Seattle Convention and the Olympia All-Day Singing. Michael supported the Olympia event by serving on the hospitality committee.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Shape-note Singing



Mowry, Michael Joseph

A00248296

Last, First Middle

Student ID

January 2014 - March 2014: Writing our Future Histories: Creative Writing out of Struggle

4 Credits

DESCRIPTION:

Faculty: David Wolach

This course challenged students to write the world that does not yet exist. Or, as poet and theorist of radical black performance Fred Moten puts it, to engage in writing that "investigates new ways for people to get together and do stuff in the open, in secret." Each week students worked individually and collaboratively on writing experiments—prose, poetry, essay—that critiqued collective assumptions about what is socially possible or probable by paying careful attention to the rhythms of current crises. As a basis for this creative production, students engaged critically with writers whose work exists at the point where the border between politics and art ruptures. Students also produced and radically revised longer-format final projects during the last three weeks of the quarter and participated in a process of sharing and critiquing those works in collaborative project groups.

The reading list included poems and experimental essays by David Buuck, Juliana Spahr, Bhanu Kapil, Brenda Coultas, Ariana Reins, Kaia Sand, Judith Butler, Michel Foucault, Robert Kocik, Rosemary Waldrop, Carla Harryman, kari edwards, Cecilia Vicuña, Jena Osman, M. NourBese Philip, Gertrude Stein, Renee Gladman, Fred Moten, Miranda Mellis.,

EVALUATION:

Written by: David Wolach

Michael was one of our anchors in Writing Our Future Histories, and I'm thankful for his work as a vital member of our group. A kind and thoughtful student of writing, Michael is also extremely sharp and focused, both as discussant in lectures as well as with regard to how he processes ideas on paper. Consistently present in class (figuratively as well as physically) Michael was quiet, especially early on in the winter, beginning to open up more as we moved through the quarter. When he did have something to say, a problem to pose or a point to bring across, it was not only thoughtful in relation to the topic and materials at hand, but also to the other student or students from whom the conversation was handed off. Such attentiveness to peers, along with a kindness in his approach, indicated to all of us Michael's profound respect for others, even, and perhaps especially, in disagreement. To be attentive in the way Michael was—and will be—involves not just the capacity to listen carefully but the willingness to do so regardless of who is speaking or what is said. Such presence, this thoughtful ear, so to speak, carried over into Michael's writing and eventually his group feedback and revision work. I should note that all assignments were handed in in a timely fashion, even when circumstances (such as a suddenly and fully broken laptop) would have appeared to get in the way.

It became clear early on in the quarter that Michael expresses great skill as a writer and indeed has extraordinary promise and so it was somewhat of a shock to me to find out that he hadn't much experience, prior to this class, with creative writing or with writing courses. Perhaps it is his experiences studying musical composition, or that Michael is a studied expository writer and voracious reader, endowed with a gift for deductive and inductive writing and close reading practices, that gave his own creative work, i.e., his extra-expository work—whether poetry or prose—a leg up, so to speak, from the get go. His approach to writing is what I would call "investigatory," particularly as a poet, and so allied with the approaches that this course asks writers to take on viz. writing, regardless of whether the form is typically thought to be capable of doing such work or not. This is to say that Michael uses his poems—in addition to the essay work for this course—to investigate phenomena via heavy or copious research, through rhetorical practices, and proceeds to follow an inquiry-based investigation, one which is not



Mowry, Michael Joseph

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Student ID

afraid of arguing a case nor to question the argument(s). This was evident in his weekly work and in his final project.

For his final project, Michael's investigative work focused on—appropriately for this course—places: regions of Texas familiar to Michael. Less familiar was where Michael was focusing, the details of a process of post-industrialization that those areas have undergone in the past twenty years since particular regional oil corporations shut down and moved elsewhere. This long-form poem-plus expository writing (essay comes in and out beautifully here) ends up investigating a present situation where regional economic power is thus shifting away, so the writing is thus indexing a future-past of oncoming regional economic crises not necessarily familiar to those outside the regions affected directly. The whole of the work is affectively, sensuously rich and complex. Such an investigation induced Michael to need to dig into the environmental destruction caused by the existence of—and so the detritus left behind by—certain oil producing companies, and this set of effects became the poem's eventual central focus. Thus the argument is one from climate justice at (at least) one ground zero of big petroleum and its excesses and imbalances, hence a people's, as well as an ecosystem's past dependence on the whimsies of a market now gone, the effects of its trade agreements that will have come back to roost.

Beyond its foci, what is compelling about this finely-crafted cycle of poems is both its level of detail as well as its formal inventiveness. Lyricism rides along with narrative, song is interrupted by bursts of researched expository prose, purposefully dry paragraphs that detail facts within a certain frame of reference and so provisional, only to give way again to a lyric of disaster, to use a phrase coined by poet Rob Halpern, whose work I recommended to Michael for its affinities with Michael's final project work, its likewise penchant for pushing the traditional lyric outside its comfort zones both thematically/politically and formally.

By the end of all the frenzied hours of radical revision emerged a cycle that has wonderfully performative lyric moments, one Michael should be proud of, yet unsatisfied with, since it is just a beginning, we both feel. Language is still in need of work in the direction of revision and development. Hence in poems we get such wonderful moments as "The planned standard leaves me knee deep / Become in context and tread soil / Forget in context and inhale mud / I hope I can listen to my drowning comrades / In the bog, speech is my only ally." Non-selfsame repetition lends itself to a sort of imagism and movement on the page, a lyricism that is fresh with equally fresh metaphors. It is at such points in the final project, i.e., as one gets into the middle of stanzas or sections, that at times the work moves from language like the above to that which often gives the reader too much, will become, that is, too overt in its allusions.

Hence I've asked Michael, for part of his continued development, to practice trusting the reader more, which is to say to trust more that the writing will convey its points with (often) less and not more allusion, verbiage—metaphors can often stand as-is without explanation. The expository lyric sometimes works, as in the case of this set of lines, and in other cases the musicality gets somewhat muted.

All of this to say that Michael's work, and his presence, I'm thankful for. He's a writer to look out for. His excitement for formalism, for taking formal risks—to risk failing—not to mention his disposition to work with others with an utmost attentiveness and open ears, leaves me with no doubt that Michael will improve immensely as a writer. I look forward to seeing—and hearing—what he produces next quarter!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Poetry and Poetics



Mowry, Michael Joseph

A00248296

Last, First Middle

Student ID

September 2013 - December 2013: General Chemistry with Laboratory I

6 Credits

DESCRIPTION:

Faculty: Tapas Das, Ph.D.

Chemistry is the foundation for everything around us and relates to everything we do. This three-course sequence provides the fundamental principles of general chemistry. It provides the prerequisites for advanced chemistry offerings as well as various studies: science, liberal arts, health, agriculture, engineering, and medicine. These courses include a mandatory laboratory component as an integral part of the course.

General Chemistry with Laboratory I

This is the first course in a yearlong general chemistry sequence. Topics covered in fall quarter include unit conversions, electron structures, and chemical bonding. Laboratory experiments will be carried out to complement the course materials.

EVALUATION:

Written by: Tapas Das, Ph.D.

Michael Mowry completed all the homework assignments on time and they were very well done. He obtained good marks in all exams indicating a solid grasp of the scientific concepts covered. He worked effectively in a small team during in-class problem-solving exercises, and supporting a positive learning environment. Michael's pre-lab and full-lab reports were always submitted on time and his work showed excellent progress over the course of the quarter. He is able to carry out experiments following the experimental procedures, collect good data using the concepts learned in the class and labs, and analyze his data with conclusions to produce very good technical reports. Michael worked very well with his lab partner, helping others as needed and gained a lot from his lab experience. Overall, Michael made good progress this quarter and will continue to learning more skills in chemistry. He is a pleasure to teach.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

6 - General Chemistry I



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.