



Arn, Eula M

A00405261

Last, First Middle

Student ID

Former Name(s): Arn, Dawn ;

DEGREES CONFERRED:

Bachelor of Arts

Awarded 19 Mar 2021

TRANSFER CREDIT:

Start	End	Credits	Title
01/2016	06/2017	10	Cascadia College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2017	12/2017	16	Making a Living and a Life 4 - Arts: Professional Practices and Public Speaking 4 - Humanities: Studies of Organizations via Literature and Related Critical Reading and Writing Skills 4 - Social Sciences: Management and Entrepreneurship 4 - Applied Math: Introduction to Spreadsheets, Budgeting, and Analyzing Statistics
09/2017	12/2017	1	Evergreen Student Civic Engagement Institute 1 - Civics and Community Service
01/2018	03/2018	16	Born into Language: Creative Writing, Philosophy, Sound Art, and Psychoanalysis 4 - Philosophy: Psychoanalysis and Critical Theory 4 - Creative Writing: Experimental Prose, Poetry, and Narrative 4 - Sound Theory and Practice: Recording, Multi-track Editing, and Sound Art 4 - Introduction to Literary Theory
04/2018	06/2018	16	Writing the Unthinkable: Literary and Philosophical Imaginations 4 - Academic Writing 4 - Creative Writing 4 - Introductory Philosophy 4 - Literary and Cultural Studies
04/2018	06/2018	2	Cultivating Voice: A Writing Tutor's Craft 2 - English Composition Theory and Practice
04/2018	06/2018	2	Psychology: Professional Conference 2 - Psychology: Professional Conference Attendance
06/2018	09/2018	4	Grammar for Teachers 4 - Grammar for Teachers
06/2018	09/2018	3	Adolescent Literature 3 - Adolescent Literature



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
06/2018	09/2018	2	Irish Language and Song 2 - <i>Irish Language and Song</i>
09/2018	12/2018	16	Common Ground: Politics, Faith and Community 6 - <i>Ethical and Political Philosophy</i> 3 - <i>Anthropology: Introduction to Cultural Study</i> 3 - <i>Literature: Dialogue and Novel</i> 4 - <i>Writing: the Interpretive and integrative Essay</i>
01/2019	03/2019	12	Existential Thought in Philosophy, Literature, and Arts 6 - <i>Philosophy: Existentialism</i> 6 - <i>Literature: Twentieth Century European Fiction</i>
04/2019	06/2019	12	Gardens as Creative Non-Fiction 5 - <i>Introduction to Short-Form Creative Nonfiction</i> 4 - <i>Explorations in Ethnobotany: Contexts of Horticulture</i> 3 - <i>Practicum: Ethnobotanical Garden Care and Interpretation</i>
06/2019	09/2019	4	Color Grows in the Garden 2 - <i>Art Practicum: Natural Dyes</i> 2 - <i>Ethnobotany of Color</i>
09/2019	12/2019	16	Eating in Translation 6 - <i>Food Studies: Eating as Translation</i> 4 - <i>Food, Community, Culture: Applied Learning</i> 2 - <i>Expository Writing</i> 4 - <i>Independent Project with WordPress ePortfolio: "Comfort Food for the Dietary-Conscious"</i>
01/2020	03/2020	13	Comparative Eurasian Foodways: A Cultural, Agricultural, and Gastronomic Odyssey 5 - <i>Culinary Explorations with Lab: China, Greece, and Italy</i> 3 - <i>Seminar on the History of Cuisine</i> 2 - <i>Taste in Literature, Film, and Memoir</i> 3 - <i>Independent Research Project: Food Media</i>
03/2020	06/2020	16	Comparative Eurasian Foodways: Immigrant Experiences 2 - <i>Foodways During COVID 19: Eating Memoir with Food Lab</i> 6 - <i>Individual Project: "Eating the Past: A Food Memoir Anthology"</i> 8 - <i>Editorial Practicum: Peer Editing, Self-Publishing, Adobe InDesign and WordPress Proficiency</i>
06/2020	09/2020	8	Introduction to Graphic Design and Design Software: Learning and Applying the Fundamentals 4 - <i>Introduction to Graphic Design Principles and Practices</i> 4 - <i>Computer Design Software: Adobe Spark, Illustrator, and Photoshop</i>
09/2020	12/2020	8	Social/Media: Critical Inquiries into Internet Cultures 5 - <i>Intermediate Media and Cultural Studies</i> 3 - <i>Intermediate Social Theory and Ethnography</i>



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EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
09/2020	12/2020	4	Web Design <i>4 - Web Design</i>

Cumulative

181 Total Undergraduate Credits Earned



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College is a formative experience. Your first year is when you begin to decide who you want to be; in my first year of college, I decided I wanted to care more— about my studies, myself, and my peers. I wanted to be an active participant in my life, but I wasn't sure how to. I turned to philosophy classes for insight and learned how to lay aside my worldview in order to explore new ones: a fun but brutal exercise in critical thinking.

Academically, I cultivated effective study habits and improved time-management skills; I learned how to write succinctly about topics I was passionate about, and eloquently about ones I wasn't. Personally, I developed important self-care skills and maintained a healthy work-life balance. However, after a long winter quarter studying existential philosophy, I realized spending life thinking about death is not actively participating in it. I had gotten all I could out of philosophy— it was time to move on.

Fittingly, this rebirth took place in a garden during the spring quarter. In Gardening as Creative NonFiction, I took my head out of the clouds and put my hands in the earth. As we learned about Native American reciprocity-based gardening practices, and how monocultures can be detrimental to ecosystems, I found myself wondering how this factored into the overall health of the earth and its people.

These inquiries led me to take Eating in Translation (EiT), which perfectly paired my budding interest in agricultural and food studies with my well-ingrained passion for writing. In this class, we learned about “transubstantiation”— taking a physical experience and turning it into something understandable. It was holding the fork and pen simultaneously and translating seamlessly from one to the other: being able to analyze foods and digest words. These were the best parts of creative nonfiction, philosophy, and food studies, all pulled together; I was hooked instantly.

EiT fed into Comparative Eurasian Foodways, where we added scientific studies and an opportunity to study abroad in China, Greece, and Italy. We learned so much in three short months: from pre-agricultural cuisine to the different parts of a seed, how food impacts society, and the politics of food deserts. My favorite assignment in this class was writing an Eating Memoir, in which we considered how our genetics and our cultures affected our culinary preferences. In addition, we intended to study abroad; however, due to the coronavirus outbreak, we were unable to.

Quickly changing my plans, I decided to do an Independent Learning Contract; I would create a student anthology of the Eating Memoirs written in the previous quarter. I reached out to students, gained written consent, and engaged in several rounds of collaborative editing to ensure that their writing was publish-ready. Then, I used Adobe InDesign to create an online and print version of the anthology now titled Eating the Past: A Food Memoir Anthology.

Despite this being a huge undertaking, I felt prepared for it due to my background at the Writing Center. At this point, I had been a tutor for three years and had confidence in my ability to metacommunicate, set and maintain boundaries, and help students improve their writing while retaining authorship. Additionally, this gave me experience in project management, budget-making, and independent accountability. I did all of this remotely, as COVID-19 took hold and classes were forced to move online. During quarantine, I learned to tutor from across a screen instead of a table. These skills proved to be helpful as I edited memoirs, and invaluable as working from home became the new normal.

As the pandemic reached its seventh consecutive month of working-from-home and social distancing, it became clear that technology would be integral to my career. So, I decided to end my academic career by studying social media. This class gave me the opportunity to learn about how different features draw different user-bases to distinct social media platforms and the impact that internet usage has on communities, cultures, and countercultures in America.

I have studied a variety of things during my time at Evergreen and gained skills useful for work and life alike. College may not have prepared me for every possibility, but it did teach me how to be malleable to change and



ACADEMIC STATEMENT

The Evergreen State College - Olympia, Washington 98505

OFFICIAL TRANSCRIPT DOCUMENT

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courageous in the face of the unexpected. I know I will continue to learn and grow for the rest of my life, and I feel confident in my ability to adapt to any situation I may find myself in.



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September 2020 - December 2020: Web Design

4 Credits

DESCRIPTION:

Faculty: Arlen Speights

We set out to learn the fundamentals of web design with HTML and CSS. We coded web pages directly, applying best practices for accessibility, visual communication, and good design. We focused on typography and text handling, and we devoted time to up-to-date layout strategies for the web.

EVALUATION:

Written by: Arlen Speights

Eula did good work in the course, with good attendance and consistent work. She demonstrated proficiency with HTML, writing well structured code. She wrote efficient CSS that applied good selector specificity and effective use of properties to produce a consistent look and feel. Her final project, a recipe site, was very well done.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Web Design



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September 2020 - December 2020: Social/Media: Critical Inquiries into Internet Cultures
8 Credits

DESCRIPTION:

Faculty: Julie Levin Russo PhD and Eric Stein PhD

This 8-credit remote learning program critically explored social media platforms and phenomena through interdisciplinary methods from media studies, cultural studies, and anthropology. Themes included social media structure and affordances and their intersections with the commons, social capital, politics, political economy, identity and community, transgender activism, and racial justice movements. Program activities included seminars on academic readings, analyzing websites together, collaborations like generating a glossary of key terms, and short essayistic writing assignments. Students took a qualitative, ethnographic approach to social media by each conducting a recorded in-depth interview that culminated in a short, edited audio podcast. Weekly emergent work involved sharing a current social media post; based on program learning and this open-ended, self-directed study, students created an educational social media literacy module shared to the wider campus community.

EVALUATION:

Written by: Julie Levin Russo, PhD and Eric Stein, PhD

Dawn (Eula) Arn was a very good student in Social/Media, bringing an excitement about the topic and a willingness to share her perspectives that contributed positively to our remote learning community. She struggled with meeting deadlines but was diligent about catching up, turning in nearly all the assignments. Dawn showed very strong participation in program activities.

Dawn had excellent attendance in synchronous class sessions and was actively engaged. In her weekly social-media-style summaries of the readings, Dawn typically contributed accurate Twitter-sized synopses of a key idea; these were minimal but met expectations for demonstrating her understanding. Dawn's post-seminar synthesis essays offered thoughtful if at times meandering commentaries on the week's readings and themes. Although I would have liked to see Dawn include more direct citations from the texts, she did a good job of conveying her involvement and consideration of central topics. For example, in an entry on several readings dealing with online counterpublics, Dawn was able to succinctly and cogently define the term and its importance. Dawn's brief self-assessments provided valuable and candid reflections on her learning successes and challenges.

Dawn showed engagement throughout the quarter with good participation in our weekly social media watch activity, often writing extensive commentaries on posts that brought in theoretical frameworks. For the Social Media Literacy project, Dawn created a slide deck that effectively summarized an excellent original analysis built on identifying the "affordances" (possible actions within a system) of different social media sites (Instagram, Tumblr, and TikTok). Dawn was interested in how differences between these platforms, particularly "relationship-driven" versus "interest-driven" characteristics, can attract different kinds of users. This project represented some of her strongest work, with accessible, polished, and clearly structured slides that explained program concepts and their relevance to our everyday experiences on social media.

Dawn completed all the stages of the podcast project, though not always on schedule. The very successful final podcast demonstrated substantial audio editing skills and presented well-chosen segments of an excellent interview with a software engineer who shared extensive insights into contemporary predicaments of social networks. Dawn's questions were especially thoughtful and engaging and showed a capacity for advanced qualitative research work in ethnography, sociology, journalism, and related fields.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 5- Intermediate Media and Cultural Studies
- 3- Intermediate Social Theory and Ethnography



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June 2020 - September 2020: Introduction to Graphic Design and Design Software: Learning and Applying the Fundamentals

8 Credits

DESCRIPTION:

Faculty: Lynarra Featherly, MFA

In this ten-week art and design studio-intensive program, students experimented with fundamental graphic design principles and practices, both visual and textual. During the first half of the program, students produced work according to specified parameters in a series of assignments that paralleled their readings from *Graphic Design: The New Basics* and *Thinking With Type* (Ellen Lupton). Students created multiple and iterative graphic forms using art and found materials, curating and sharing that work with Adobe Spark design software. Projects included compositional studies, to include three billboards, three event posters, and three book covers. During the second half, students read from *Graphic Design Thinking: Beyond Brainstorming* (Ellen Lupton) and produced two brand development guides that created the visual identity for two fictional brands, a coffee shop concept and another concept of their choosing. Both brand development guides included written descriptions, mood boards, mind maps, color palette, logo and typeface development, and six different graphic design compositions that featured the color palette, logotypes and logomarks that they had created.

In our twice-weekly video-conferencing sessions, students engaged with each other's work and learned to offer constructive feedback that focused on design principles and practices. Each session opened with a graphic design 'problem' requiring students to respond by hand and/or using Adobe Spark. During the first five weeks, students also prepared for synchronous seminars by first collectively annotating their weekly graphic design theory readings (using the annotation tool *Hypothes.is*). In the second, in addition to their individual projects, students worked together in design teams to create a playful brand development guide for a fictional car wash/sandwich shop. Students also had access to and support in pursuing self-paced learning modules in a virtual design emporium, which included podcasts, design shows, supplemental work in graphic design foundations, and access to *certificated online courses in Adobe computer design software*.

For both their mid-term and final portfolio assignment, students assembled individual Adobe Spark Page web portfolios that showcased their graphic design work and reflected on their investigation of design principles and practices, demonstrating that they met all course and individual learning objectives.

EVALUATION:

Written by: Lynarra Featherly, MFA

Eula Arn, who goes by Dawn, did excellent work in the quarter-long program *Introduction to Graphic Design*. Her creatively curious attitude, willingness to play with new artistic materials and new modes of graphic design making, submission of all assignments, active participation and generous contributions to our collaborative work together, all contributed greatly to her success. Dawn's graphic design work reflected her desire to try on, develop, and execute a wide variety of graphic design forms using art materials, found materials and computer design software. In her design work, reflective writing, and conversation, Dawn demonstrated a creative mind determined to find its own voice and freedoms within the parameters and constraints of assignment guidelines. Dawn's individual designs and design compositions were artistically compelling, formally innovative, and successfully demonstrated her knowledge of design principles.

Dawn's individual final design project, her two brand development guides, very clearly demonstrated her visual acuity and rapidly growing sense of what constitutes good and impactful design. It was clear that Dawn had invested a lot of time and effort in developing each brand's visual identity and that investment



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paid off in highly polished and professional design work. Dawn's contributions to her design team's collaborative work were fruitful and instrumental in helping her team to create a strong visual brand identity for their business concept.

In Dawn's reflective writing, she gave considered thought to her creative process as she developed a wonderful and insightful analogy between creative process and swimming in the ocean. Dawn's mid-term and final course portfolios of design projects contained all of the required elements and demonstrated her successful engagement with Adobe Illustrator, Photoshop, and Spark Page computer design software applications, and were assembled with her artistic sensibilities and signature flare.

Dawn was a generous and supportive member of our collective creative endeavor, helping us build a community that was both respectful and playful. Dawn fully and productively engaged with all that this program had to offer and to great effect. Her spirited and substantive engagement made working with Dawn an absolute pleasure.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Introduction to Graphic Design Principles and Practices

4 - Computer Design Software: Adobe Spark, Illustrator, and Photoshop



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March 2020 - June 2020: Comparative Eurasian Foodways: Immigrant Experiences

16 Credits

DESCRIPTION:

Faculty: Sarah Williams, Ph.D.

How do immigrant foodways both reflect and transform the so-called original cultures, identities, geographies, and tastes that preceded them? In what ways have foodways during COVID-19 amplified the pre-existing structural inequities of the food system? Who determines the authenticity of a recipe or a cuisine? This immigrant-focused variation on the winter program Comparative Eurasian Foodways: A Cultural, Agricultural, and Gastronomic Odyssey and continuation of the fall program Eating in Translation invited live-time engagement with the ways in which what food communicates to whom, including when and where it is experienced, can both separate and unite us. Our goal was to understand why we eat what we eat in relation to historical, cultural and geographic influences on immigrant, particularly Eurasian, agriculture, diet, and cuisines.

While what can be grown with respect to climates is a constraint on agricultural ranges of crops, the histories of migration, warfare, religion, and disease can be even greater influences on identity, diet, and foodways. Given the pandemic-related cancellations of travel to China, Greece and Italy, as well as of field studies, we focused on the burgeoning field of academic research and popular media about immigrant foodways. Designed to support new spring quarter students as well as students during their third quarter of a comparative food studies sequence, this program provided options for a full quarter of all-program components or an in-program Individual Learning Contract project. The components included a film series; a campus-wide Pandemic Academy lecture series; a Foodways During COVID-19 website project focused on an eating memoir and featuring a food lab with Stephen Garfield; and a book seminar. Each component required weekly writing assignments and provided corresponding opportunities for weekly zoom-based discussions. The in-program ILC component required the creation of a project with learning objectives and activities that were documented on a WordPress ePortfolio with weekly posts, a log of hours, image gallery, map, and bibliography. All students were required to craft mid-quarter self-evaluations and during week ten presented highlights of their challenges and achievements using PowerPoint slides and screen share through Zoom as well as final self-evaluations.

Week one introduced all students to key themes and program resources that included Fuchsia Dunlop's *Shark's Fin and Sichuan Pepper: A Sweet-Sour Memoir of Eating in China* and critical online resources for news and commentary about the structural inequities of the globalized American food system such as *Civil Eats* and Whetstone's *Point of Origin*. Key films included *Ugly Delicious* (Chang), *The Oregon Experience* (Oregon Public Radio), *Unbroken Ground* (Malloy), *Our Food System Hurts* (Holmes), *Food of the Enslaved* (National Library of Medicine), *Revolution Food* (Cesare), and the comparison and contrast of two versions of the same film: *Eat Drink Man Woman* (Lee) and *Tortilla Soup* (Ripoll). Key books included *You and I Eat the Same: On the Countless Ways Food and Cooking Connect Us to One Another* (Ying and Redzepi, eds.), *Heirloom Kitchen: Heritage Recipes and Family Stories from the Tables of Immigrant Women* (Gass), *Astoria* (Stark), *The Ethnic Restaurateur* (Ray), and *Choice Cuts* (Kurlansky, ed.). Topics of the Pandemic Academy included "The Resilience Doctrine: Disaster Cooperativism in the Climate and Pandemic Crises," "Mutual Aid in Response to Crises," "Food Banks and Eating with Food Insecurity." Other activities included information technology workshops and Farmworker Justice Day.

EVALUATION:

Written by: Sarah Williams, Ph.D.



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Eula (Dawn) was impressively resolute as well as resilient in her specific commitments to the spring quarter curriculum of this program. As a student who began the year in *Eating in Translation*, then continued through winter's *Comparative Eurasian Foodways: A Cultural, Agricultural, and Gastronomic Odyssey*, the spring variation focusing on immigrant experiences provided both a new focus and a place for critical reflection and synthesis. Dawn accomplished both with her characteristic attention to detail and the structures of affect. That is, Dawn has graduate level communication skills, and she applied them in editing an anthology of eating memoirs developed by students over the course of the 2019-2020 academic year. And, this academic year was like no other: the heart of this food studies sequence of programs was study abroad in China, Greece, and Italy as well as independent field studies of immigrant foodways. With this heart cancelled due to COVID, with even the category "immigrant" being cancelled by White House leadership, Dawn faced a complex architecture of affect including the disappointment, frustration, and despair of her peers and herself. Indeed, in the last moments of final presentations conducted, due to remote learning, with PowerPoint and Zoom, Dawn's peers identified their real curriculum: "grief appreciation." Without anyone naming it as such before that moment, students experienced the insight that their projects and weekly assignments, as varied as they appeared to be, were in fact all "slow burns" of unacknowledged grief. Food and memories of commensality had been the communication system for deeply embodied experiences of the unspeakable. Although Dawn was not present for that moment of insight, her work throughout the quarter of editing the eating memoirs of her peers nurtured that moment. In the end, despite extraordinary circumstances and set-backs, Dawn persevered. On the 17th of June, Dawn emailed to all contributing students a PDF with a website link to an anthology of 164 pages and 14 chapters (with a forward, acknowledgements, and a bibliography) titled: *Eating the Past: A Food Memoir Anthology*.

In reading Dawn's own lead chapter, her own eating memoir, one learns that it is perhaps because of, not despite, the quarter's challenges, that Dawn's astute attention to documenting eating experiences shone so brightly. Dawn was both resilient and resolute in prioritizing her editorial work, despite the challenging emotional circumstances of the pandemic. Indeed, Dawn's weekly assignments for the *Foodways During COVID-19* website project were outstanding. Consider the following choice cut from Dawn's posts from the first weeks of the quarter, beginning with the opening lines from her poem, "Transplant," in which Dawn compares and contrasts being an immigrant with being a transplant:

When I first moved to Washington, people called me a "transplant". I didn't understand it at first, because I grew up in a place that so few people ever moved to. A small town is a place people move away from. The longer I've lived here the more I've understood why I was called that. I took up my sandy roots, and carefully planted them in the moist soil of the Pacific Northwest. It took me a while, like many transplants, to get used to my new environment. I didn't want to branch out, or let my roots explore my newfound space. I felt soggy all the time, and craved more sunshine. The plants around me were foreign and strange. Everything was just so... *different*. ... I didn't always see food as political, but once I did I couldn't unsee it.

Dawn's work for *Foodways During COVID-19* integrated seamlessly with her in-program individual project titled, "Eating the Past: A Food Memoir Anthology." Here is the description that Dawn crafted for her project:

In this In-Program ILC entitled *Eating the Past: A Food Memoir Anthology*, this student has taken on the formidable task of contacting, editing, and compiling the work of herself and her peers into an anthology. Students in the program *Comparative Eurasian Foodways* wrote eating/tasting/food memoirs that were meant to encapsulate the foods, tastes, and eating habits of their ancestors, families, and selves. To do this, students reflected on their own lives, reached out to family members, and some even did DNA testing in order to access the pasts that had been forgotten or lost. They also kept tasting notebooks, and reflected on the different types of cuisines they tasted throughout the quarter. In winter quarter's memoirs, students



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looked backwards in time to their ancestors and genetic origins, foraged for dishes passed, and discovered reasons for the way they are/eat today. This quarter, in *Eating the Past: A Food Memoir Anthology* this student will create two versions, online and print, of an anthology meant to showcase the hard work that she and her peers put into the memoirs of the previous quarter. The process of doing so will start by her contacting each student to see whether or not they want to submit their work, if they want to edit the piece, and if so where they are in the editorial process. After this she will engage one on one with each student to collaboratively edit their work in order to get the piece to a place where both the author and editor feel comfortable publishing the work. After she has gone through this process with each student, she will begin the compilation phase of the project working with InDesign and WordPress. At some point in this process, the student will also have to work on securing funding for the print version. Provided everything goes swimmingly, the final product will be a physical manifestation of the hard work student put into creating their food memoirs over the course of the past quarter, as well as a free and easily-accessible online version.

Dawn's subcontractor, staff member Petra Arbayo, provided the following assessment of Dawn's work:

As the Program Liaison for Entrepreneurship, I provided support as Dawn navigated internal processes at the college, negotiated with her peers, as well as learned through experience how to self publish a book. Aware of the commitments she made in her contract, Dawn held herself accountable to her goals throughout the quarter despite numerous unforeseen setbacks. In an early draft of her self evaluation, she notes, "The fact that I didn't let anything stop me, especially with everything falling apart out there, shows the immense growth and resilience that I have gained since my start here at Evergreen." Personal fortitude is seen as one of the most crucial traits for successful entrepreneurs, and it can only be developed through direct experience. Her anthology is a testament to her own skills in not only writing and editing, but also group communication strategies, project management, and entrepreneurship. On a technical level, Dawn demonstrated basic proficiencies within Adobe InDesign and Wordpress. She is well situated to continue developing her skills in both print and web design. The skills, knowledge, and experience she has amassed over the quarter will provide a solid foundation for her continued work in journalism, publishing, and project management.

Congratulations, Dawn, and appreciation. Over the nine-months that the faculty has had the honor and pleasure of working with Dawn she demonstrated vision and tenacity, resilience, and a food writer's sensibilities in ways that enhanced the learning process for all those fortunate enough to know her.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

2 - Foodways During COVID 19: Eating Memoir with Food Lab

6 - Individual Project: "Eating the Past: A Food Memoir Anthology"

8 - Editorial Practicum: Peer Editing, Self-Publishing, Adobe InDesign and WordPress Proficiency



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January 2020 - March 2020: Comparative Eurasian Foodways: A Cultural, Agricultural, and Gastronomic Odyssey

13 Credits

DESCRIPTION:

Faculty: Martha Rosemeyer, Ph.D. and Sarah Williams, Ph.D.

Did Italy or China create pasta? Why are Greek islands known for their human longevity? How did salt springs and marshes contribute to the development of parmesan cheese, prosciutto, and dried plums (*hua mei*)? The goal of Comparative Eurasian Foodways: A Cultural, Agricultural and Gastronomic Odyssey was to understand why we eat what we eat in relation to the major historical, cultural, and geographic influences on Eurasian agriculture, diet, and cuisines. Using a case study approach to compare Chinese, Greek and Italian cuisines, we explored how the environment and cultural histories inform what and how we eat today. The program originally offered two travel abroad opportunities: China for three weeks in winter quarter and Greece and Italy for five weeks in spring quarter.

Culinary Explorations with Lab: China, Greece, and Italy: During winter quarter, students studied the cuisine and food culture of these three countries with a large hands-on component. Through a weekly 2-hr lecture on the agriculture and food and a 4-hr food lab, students learned to taste (through Slow Food's workshop "origin of taste"), as well as about various components of the cuisine of China, Greece, and Italy: grains and noodles, legumes, vegetables and bitter greens, meat, shellfish, and tea. Comparisons were guided by the insight of Ken Albala, in our text, *Three World Cuisines: Italian, Mexican and Chinese*. Three quizzes aided student learning of Eurasian geography and a comprehensive final exam demonstrated the consolidation of student learning.

Taste in Literature, Film and Memoir: Our focus on taste--particularly the meaning-making process involved in representations of food in literature, film, and memoir--was guided by Fuchsia Dunlop's *Shark's Fin and Sichuan Pepper: A Sweet-Sour Memoir of Eating in China*, as well as films such as Yimou's *To Live*, and a course reader of articles and chapters that prepared students for engaging with selections from Mo Yan's *The Republic of Wine*. Students created their own eating memoir based on explorations of who they were as eaters when the program began and who they became as a result of eating experiences in labs, tastings, and field trips, which included the Cascadia Grains Conference and Culinary Breeding Network's Variety Showcase.

Seminar on the History of Cuisine: A weekly seminar facilitated by students focused on the following texts: *Cuisine and Empire: Cooking in World History* (Laudan); "Excess and Deficiency" in *Appetites: Food and Sex in Post-Socialist China* (Farquhar); and selections from *A Small Town Called Hibiscus* (Hua); *Salt: A World History* (Kurlansky); *Food, Genes, and Culture: Eating Right for Your Origins* (Nabhan); *An Illustrated Modern Reader of "The Classic of Tea"* (Juenong); *Food: A Culinary History* (Flandrin and Montanari); and *Food: A History of Taste* (Freeman). In response to these texts and in preparation for seminar discussions, students wrote weekly papers in which they described the meaning of two quotations they selected in relation to their reading experience of each assigned text. The prompt was based on a wager that reading is like eating an oyster: we are tasted and consumed even as we taste and consume. Students also were required to reflect on how each seminar text might contribute to the question or thesis of their individual research project.

Individual Research Project: Students developed a research question and an annotated bibliography followed by a short thesis-supported paper.

EVALUATION:

Written by: Martha Rosemeyer, Ph.D.



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Hailing from Florida and California, Eula (Dawn) is a senior in her 3rd year at Evergreen. She is currently working at the on-campus Writing Center and is interested in a career in food writing. Despite the disappointing cancellation of the study abroad trip to Greece and Italy due to the novel coronavirus, she attended most class meetings, submitted her work on time, and collaborated well in labs. Overall, the quality of Dawn's work was excellent and she should be commended for her resilience. She showed community-mindedness by helping faculty Sarah Williams when Sarah's computer repeatedly failed to perform as expected.

Dawn's portfolio of work this quarter was a somewhat organized resource of potential use in the future. She participated well in small and large group discussions in all eight seminars. Her seminar writings (three of seven assigned) showed good comprehension of the reading, some of it quite academic and challenging. With another she facilitated a seminar on a passage from Kurlansky's *Salt*. In her 1-2 page writings on the seminar reading, she chose important passages and reflected on their personal and society level significance; for example, in response to the same text, she wrote insightfully, "When people look back on a romanticized longing for the 'simpler times,' they don't actually miss the hard work that had to be put into simple tasks, but the community that that hard work and sharing fostered....Communities that don't break bread together break apart." I look forward to her career as a food writer!

Taste in Literature, Film, and Memoir (written by Sarah Williams, Ph.D.): Dawn's eating memoir met and exceeded requirements for part one. Her focus on how her family members and college community have shaped her as a "southern" and "global east" eater was distinguished by the fine craft of her writing. Unfortunately, Dawn's compelling storytelling abilities as a writer and her unique sensory evaluation skills did not extend to completing the requirements for part two.

Culinary Explorations with Lab: China, Greece and Italy: In the culinary exploration portion of the winter program, overall Dawn was engaged and the quality of her work was excellent. In quizzes, answers on the basic geography of China, and east and west Eurasia were perfect. Her answers to weekly study question sets based on the lectures were complete and detailed. Her work in the final exam demonstrated an excellent understanding of the material; her best work was describing the agroecological role of animal production, and legumes and their importance. She described extremely well how historic medicinal systems affected cuisine, as well as comparing the foodways of China and Italy. An engaged participant in lab, Dawn's answers to assigned questions in the five of seven labs she submitted were detailed. Her conclusions showed reflection. In summary, she has made excellent progress in her understanding of food and foodways of the Mediterranean and China.

Independent Research Project: Food Media: Her 5-page annotated bibliography of seven resource articles demonstrated she was able to locate and use appropriate sources and was garnished by vivid prose. Her 6-page final paper developed a clear thesis, "In order to be successful, both food and food media tend to be affordable, accessible and adaptable. They also need to stay current on technology and the public's viewpoint." It was apparent she had thought deeply and clearly about the topic, e.g. in her discussion of food access. Her paper was supported by six internet sources and three peer-reviewed documents. It was well-written and compelling; parts of it might be the nucleus of an article in the future! Her PowerPoint richly illustrated her paper with compelling images.

This quarter Dawn has worked hard with success. She learned much in this fruitful exploration of cross-cultural food literature, flavor, and food media!

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 13

- 5- Culinary Explorations with Lab: China, Greece, and Italy
- 3- Seminar on the History of Cuisine



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Last, First Middle

Student ID

2- Taste in Literature, Film, and Memoir

3- Independent Research Project: Food Media



Arn, Eula M

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Student ID

September 2019 - December 2019: Eating in Translation

16 Credits

DESCRIPTION:

Faculty: Sarah Williams, PhD.

From sublime mouthfuls that we experience while lost in translation, immersed in sensation or memory; to and through the mouth as an organ of both ingestion and expression; to the often invisible (to us) globalized infrastructure of food production, transportation, and waste; Eating in Translation supported students to sample a smorgasbord of the translation processes involved in eating. Eating in Translation explored the role of fire and cooking on human evolution as well as the historical legacy whereby mind-body dynamics continue to distinguish what tastes good to whom, when and where. While we all eat, who eats how much of what, and knowledge as well as experience of food from production to consumption, vary greatly. Students enacted their own version of Annmarie Mol's "I Eat an Apple" to experience and demonstrate where and how their sense of "I" begins and that subjectivity transforms through the agency of a food object—such as their swallowing of the labor practices in a cup of coffee. How exactly is it a matter of taste that many are hungry and obese living in food deserts of processed foods while others feed endlessly on just tastes of garden fresh, non-GMO, organic, heirloom vegetables?

Students explored meanings of, and interactions between, eating and translation in weekly seminar texts, response writing, and discussions as well as through guest speakers and films, which included: See's *The Tea Girl of Hummingbird Lane*, Estabrook's *Tomatoland*, Truong's *Bitter in the Mouth*, Leissle's *Cacao* or Guttermann's *Bittersweet Journey*, Kang's *The Vegetarian*, Silvertown's *Dinner with Darwin*, Mones's *The Last Chinese Chef*, Tim Wise's guest lecture on *Eating Tomorrow*, and the films *Food Chains*; *Seeds of Ancestors*, *Seeds of Life*; *Slow Food Story*; *How I Fell in Love with a Fish*; *Black Corn*; *Wasted*; and *Humans: The Cooking Ape*.

Theoretical context for our inquiry during field trips and tasting events was drawn from Abbots' *The Agency of Eating: Mediation, Food and the Body*. Thematic questions included: "Do eaters absorb knowledges and value about foods as they are eating them?" And, "Is agency distributed across a food's network of does it coalesce around certain individuals, institutions or even objects?" Opportunities for applied, community-based learning included: Cascadia Slow Food Summit, Olympia Farmers Market, NW Chocolate Festival, "New Traditions" with Bayview School of Cooking; Professional Coffee Tasting; Equity Symposium; Nurturing Roots: Culture, Sustainability, Land; and the Thurston County Economic Development Council Expo. This focus on knowledges embodied in concrete bodies engaged in individual and collective acts of situated and intersectional eating practices drew on the social movements of Disability Justice and Epistemologies of the South and was documented in student's individual learning diaries. Finally, students created their own in-program Independent Learning Projects and documented their work through ePortfolios on WordPress websites, which they presented at the end of the quarter.

EVALUATION:

Written by: Sarah Williams, PhD.

Eula, who goes by Dawn, met and exceeded many program requirements for Eating in Translation. Dawn distinguished herself immediately by her attentiveness and generosity. For example, Dawn identified herself as student worker in the campus Writing Center and throughout the quarter encouraged her peers to use the support of Writing Center staff for program assignments. Dawn also took on a leadership role to facilitate perhaps the most intellectually challenging text of the quarter, Emma-Jayne Abbots' *The Agency of Eating*. Dawn and her peers did an impressive job of fielding questions and



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critiques and providing answers, resources, and encouragement. At quarter's end, the fact that Dawn herself listed *The Agency of Eating* as a transformative and favorite text was testimony to her interpretive skills and scholarly abilities. Another way in which Dawn distinguished herself early on was her handling of the first program novel, Truong's *Bitter in the Mouth*. While some of her peers struggled with the creative flow and ethnographic-like narrative representation of the synesthetic protagonist, Dawn not only could translate the experimental narrative, but utilized the pleasure she derived from her reading experience to good effect. Like the Slow Food movement's original motto that included the power of pleasure, Dawn fully appreciated that the texts chosen for Eating in Translation championed the value of pleasure in both reading and eating. Dawn attended and participated actively in nearly all of our twice weekly seminars as well as all program activities. And, when due to a planned family event she missed class, Dawn took responsibility for make-up work. Dawn's passion for food and her career ambition to be a food writer found expression in her creation of the following in-program independent project.

"This in-class project, entitled **Comfort Food for the Dietary-Conscious**, is designed to explore what makes a comfort food comforting, and how the beloved dishes of childhood can be brought into the dietary-conscious world of the present. The development of dietary-conscious comfort foods will begin with an exploration of the defining factors of a comfort food, the student exploring their own personal comfort foods, and those of their family members. Specific learning objectives are to bring all the comfort and deliciousness that the traditional dish brings, without the compromised morals/stomach linings, and to do research on the most effective supplements and replacements, in order to get the dish as close to its original counterpart as possible. Written work includes weekly posts through an ePortfolio (via WordPress) where the student will document their failures, successes, and overall progress. Readings include: "The myth of comfort food" from the publication *Health Psychology* by Wagner, H. S., Ahlstrom, B., Redden, J. P., Vickers, Z., & Mann, T. (2014). "Alternative Proteins and the (Non)Stuff of 'Meat'" from the publication *Gastronomica* by Alexandra Sexton (2016), and relevant passages of *Southern Girl Meets Vegetarian Boy* by Damaris Phillips. This list is subject to additions as readings of interest arise."

Although Dawn's ePortfolio bibliography and posts do not reflect the library research she intended regarding comfort food, her own sensory explorations of comfort food were effectively documented through text and image using a WordPress ePortfolio template. A highlight of her posts, as well as her final oral presentation, was the gravy saga. Both informative and hilarious, Dawn triumphed in making a vegetarian gravy as well as in using words to translate the experience--and tastes--of this accomplishment.

Throughout the quarter Dawn demonstrated an appreciation for the theme of commensality explored in the core set of Asian American novels we read as well as in a variety of theoretical, social science, and evolutionary ecology perspectives within other program texts, films, and speakers. That is, the significance of sharing food while gathered round a table is both cultural and biological for humans, indeed commensality is at the heart of life itself. Over the ten weeks of fall quarter Dawn clearly did absorb knowledge and value about food both through eating and through translating the meaning of eating experiences.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 6 - Food Studies: Eating as Translation
- 4 - Food, Community, Culture: Applied Learning
- 2 - Expository Writing
- 4 - Independent Project with WordPress ePortfolio: "Comfort Food for the Dietary-Conscious"



Arn, Eula M

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June 2019 - September 2019: Color Grows in the Garden

4 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

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

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Eula, who goes by Dawn, attended all class sessions, participated actively, completed all assignments, and showed strong interest in the course content. Specifically, Dawn learned a set of basic dye techniques and participated in two dye labs using strawberries (*Fragaria* spp.) and foxglove flowers (*Digitalis purpurea*). Dawn harvested her plant material for these labs and carried out two simple plant profiles. Dawn also planned, described, and carried out a final dye project that involved dyeing both wool yarn and cotton fabric with black beans (*Phaseolus vulgaris*), strawberries, and Arabian coffee grounds (*Coffea arabica*); her intention is to embroider images of both a strawberry and a coffee bean on the fabric using the dyed yarn. Dawn documented her three lab experiences by beginning to create a nice dye sample book. Additionally, Dawn read and responded to the required readings with well-written, thoughtful inquiry and self-reflection. Lastly, Dawn began a bright, engaging color journal that includes very good color explorations using only primary colors plus black, white, and gray. Dawn is prepared and eager to continue the study and practice of natural dyeing.

As Dawn stated,

“There is so much rich history and culture behind the use of natural dyes, and I love the feeling I get when I participate in that. It is as if I am tapping into a line on time, it leads to the past and the future and makes me absorbed in the present... I plan on doing many a natural dye bath after this one, and hope to inspire those around me to do the same.”

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Art Practicum: Natural Dyes

2 - Ethnobotany of Color



Arn, Eula M

A00405261

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April 2019 - June 2019: Gardens as Creative Non-Fiction

12 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, PhD. and Joli Sandoz, M.F.A., M.A., M.A.

This exploratory ethnobotany and introductory creative writing program inquired into ways gardens and writing embody intersections between human creativity and the facts—or “nonfiction”—of the environment.

In the ethnobotany portion of the program, students asked “what is a garden?” and had the opportunity to explore contexts for understanding and creating gardens. These included introductory topics in forest, mountain, and wetland ecology; South Salish prairie cultural ecology; an introduction to plant taxonomy and evolution; floral form, function, and pollinator relationships through readings, lectures and microscopy labs; and basic horticultural knowledge and skills through growing plants from seed and other propagation methods. Program members integrated these studies through engagement with Evergreen’s Longhouse Ethnobotanical Garden, learning to identify many of the plants present; working in small groups to carry out seasonal garden care in an area of their choosing; preparing a plant profile; and examining how gardens—with their various contexts, intentions, designs, and dynamics—can function both as a metaphor for creative non-fiction and as a resource for writing it. Texts included *Keeping a Nature Journal* (Leslie and Roth), *Sex in Your Garden* (Angela Overy), and *The Maritime Northwest Garden Guide* (Seattle Tilth).

Program participants wrote, and revised, a series of “tiny” creative nonfiction essays (250 words) during the first four weeks of the program, and then developed a final “brief” or “brief-plus” essay (700-1,500 words) based in their engagement with plants and gardens. Writers also participated in an informal reading from the latter, completing an iterative process of drafting, twice revising, polishing, and performing their work. Program emphasis on creative nonfiction as communication focused several verbal and weekly written peer responses to unpublished creative nonfiction texts written by others. These responses, and a paper analyzing a published essay, documented program members’ knowledge of the following elements of craft as applied to creative nonfiction: narrator characterization, reflection/interpretation, use of sources, description, meaning making, and figurative language. Readings included selections from *Braiding Sweetgrass* (Robin Wall Kimmerer), and a wide variety of published personal essays.

One way program members linked the disciplines of writing and ethnobotany was through a practice of observation and reflection. They strengthened these twin ways of seeing and learning through three types of weekly entries in a creative nature journal. Also on a weekly basis, students were asked to look for connections between their developing knowledge of creative nonfiction, and of plants and gardens. Students completed the program by posting and presenting selections from their work on a Longhouse Ethnobotanical Garden WordPress website. They also gave presentations in the garden that introduced their area and described their learning and garden care. Throughout the quarter, participants had abundant opportunities to develop the habits of mind of analytic and creative thinkers, observers, writers, and “gardeners.”

EVALUATION:

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

Eula, who goes by Dawn, wrote a collage essay for her final piece, a light mediation on Pacific Northwest rain. This 740-word effort flowed well; Dawn wrote with good awareness of readers, indicated by her selection of the right amount of sensory detail and good command of diction, syntax, and pace. A next revision of this piece might address developing a more substantial through-line to pull readers along from



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start to finish. I'd like to encourage Dawn to continue to experiment with creative nonfiction; her creative work indicated that she learned significantly about writing in this genre.

Dawn's very serviceable skills in working with published and unpublished writing by others were apparent in both her peer responses and seminar papers. She evidenced useful insight into creative nonfiction craft while offering respectful feedback on other program members' draft essays. In addition, Dawn supported her analyses and evaluation of published work with specifics, and successfully employed an inquiry-based approach to expanding on the writers' ideas. The connections Dawn made between garden/plant learning and her developing understanding of creative nonfiction (as writer and reader) provided further indication of her effective engagement with program themes. I'd like to encourage Dawn to continue to expand her work with literary concepts and theory, as she's made a good solid start, and to continue to work to apply her knowledge to her own writing of creative nonfiction.

Dawn struggled to meet deadlines this quarter. She successfully completed all major assignments, however, and earned full credit.

Written by: Marja Eloheimo, PhD.

Dawn engaged actively in the program's learning activities associated with plants and gardens. She selected the Dye and Fiber Garden in the Longhouse Ethnobotanical Garden to observe, develop skills in maintaining a creative nature journal, and engage in garden care. Dawn created exceptionally nice journal entries that integrated word and image, demonstrating clear observation and enthusiastic engagement with the nature journaling process. Dawn also participated actively in garden care, investing herself in planting new dye plants and caring for existing plants. To develop her horticultural skills, Dawn successfully grew plants from starts and potato tubers. Dawn participated in two microscopy labs through which she began to recognize basics of flower anatomy and variation in the context of taxonomy, evolutionary development, and pollinator relationships. Since Dawn did not complete the follow-up assignments for these labs, she will need additional opportunities to consolidate and demonstrate her learning about angiosperms. Dawn also prepared a plant profile about large-leaved lupine (*Lupinus polyphyllus*), demonstrating the beginning ability to research, organize, and cite plant information. Dawn's final group presentation, which focused on the Dye and Fiber Gardens, included an excellent map she created of the area and some of her new learning about lupine. Dawn was surprised and pleased by her learning with regard to plants. As she stated, "I came into this class fully prepared for cataclysmic failure in the gardening portion. Much to my surprise, I found the writing portion harder than the gardening. When it comes to learning about plants, I am an empty cup with plenty of room to fill." It was a pleasure to have Dawn as part of our learning community.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

- 5- Introduction to Short-Form Creative Nonfiction
- 4- Explorations in Ethnobotany: Contexts of Horticulture
- 3- Practicum: Ethnobotanical Garden Care and Interpretation



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January 2019 - March 2019: Existential Thought in Philosophy, Literature, and Arts
12 Credits

DESCRIPTION:

Faculty: Marianne Bailey, Ph.D. and Andrew Reece, Ph.D

Existential thinkers focus on the existence of individual human beings. Modern Existential thought arises with discussion of Nietzsche's death of God and Nihilism and the horror of the world wars. No absolutes were left standing. This is the moment of great existential thinkers: Camus, Beauvoir, Sartre, Kierkegaard, Rilke, Heidegger. But the human condition is not new to the 20th and the 21st centuries. In the 1500s, Montaigne, citing Seneca, wrote: "Philosopher, c'est apprendre à mourir," meaning, "to philosophize is to learn how to die."

In this program, students asked - as we have since before the ancient Greek philosophers - what it means to exist, to be a thinking, valuing being in the midst of a world which precedes and follows us, and in the absence of any easy religious or ideological explanation. As we read and analyzed the work of each of the above philosophers, we realized that no two thinkers with whom we engaged offered the same philosophical stance; Existentialists, we learned, are nothing if not individuals, each unique. Each offered us, however, a possible response to the human hunger for meaning: in the silence of gods and absolutes, each fell back on herself or himself, as must each one of us. We each realized this quarter that we as thinkers are valuing beings; we realized that we must each make our own meaning, over and over again, with each of a million choices we make. Assignments included 4 analytical and synthetic writings plus a midterm exam. Each student was responsible for the oral presentation and analysis of one writer's work in class. Students submitted a substantive portfolio, including a personal statement as an existential thinker. Students in our eight- and twelve-credit sections were responsible for a reduced number of writings.

EVALUATION:

Written by: Andrew Reece, Ph.D

Dawn's performance in the program was strong in all respects and excellent in most. Her essays, midterm exam, "Existentialist Manifesto", and contributions to discussion demonstrated imaginative and careful reading and deep, sustained engagement with some of the most important achievements of Existentialist thought.

Her essays and "Manifesto" provided the clearest evidence for Dawn's learning. Her exegetical essay, "Lost Mind: Please Return if Found", revealed a solid understanding of Kierkegaard's description of the self, despair, God, and faith, as these are presented in *The Sickness Unto Death*. It also extended Kierkegaard's analysis of the self to raise the possibility that a Kierkegaardian God might himself suffer despair as well as questioning this God's relation to conventional attributes of the Judeo-Christian God, such as expanding human possibilities and being a force against evil in the world. In her integrative essay, "Why Rush?", she drew convincingly on Camus' theory of the absurd in *The Myth of Sisyphus* to help us understand the narrator of *Nausea* by Sartre, and turns from that interpretation to an appeal that we should, despite the absurdity of our predicament, choose existence over nothingness, just as Camus advises. Dawn's most successful paper was her "Manifesto", "Something's Got to Go." In it, she returned to work she had done the prior quarter with Julia Kristeva's theory of abjection, which provides a useful framework for understanding Sartre's "nausea"; a temptation of our confrontation with an absurd reality is to abject it, including one's self, including – if Kierkegaard is to be trusted – God, with whom the self is in constant relation. Dawn then turned to Beauvoir's proposal that our situation is not absurd so much as ambiguous, and within this ambiguity not only ethics, but even faith, can lead to meaning. Dawn's writing



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continued strong and managed to navigate subtle ideas with admirable clarity, and she was willing to take some interpretive risks that led to great questions and exciting ideas.

Dawn's contributions to our discussions also brought some clarity to them, and they were consistently helpful. She completes the program ready for more advanced study in philosophy and literature.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 12

6 - Philosophy: Existentialism

6 - Literature: Twentieth Century European Fiction



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September 2018 - December 2018: Common Ground: Politics, Faith and Community
16 Credits

DESCRIPTION:

Faculty: Rita Pougiales, Andrew Reece

Common Ground: Politics, Faith, and Community was a two-quarter inquiry into the formation, sustenance, dynamics, values, and purposes of communities, with a special emphasis on the relationships between political institutions, faith-based communities, and community service organizations. In the fall, we began with an analysis of social contracts, as embodied in the U.S. Constitution and Articles of Confederation, the 1776 Pennsylvania state constitution, and Evergreen's Social Contract. From there we moved on to classical political theory, which imagines the best political forms possible, given the ways in which the theorists understand human nature; our examples were Plato's *Republic*, Aristotle's *Nicomachean Ethics* and sections of *Politics*, and sections of Hobbes' *Leviathan*. Hawthorne, with *The Scarlet Letter*, and Louise Erdrich, with *Love Medicine*, provided fictional depictions of communities largely shaped by faith and tested by sin or tragedy. Paul Tillich's *Dynamics of Faith* helped us to understand faith as "ultimate concern," by which individuals and communities make meaning. Other texts that guided us in the exploration included the *Arusha Declaration*, in which Julius Nyerere set forth the principles of the newly independent Tanzania; "Faith and Modernity," Karen Armstrong's explanation of the importance of myth and ritual in expressing ultimate concerns; and St. Benedict's *Rule*, the first constitution written for a monastic community. A visit to St. Martin's Abbey, a Benedictine monastery, gave us further insight into intentional communities.

Common Ground itself formed a learning community, in which students and faculty collaborated and fostered one another's learning in seminars, workshops, and peer review sessions, in which students worked together to refine their essay drafts. Faculty supported student work with lectures, guided workshops, seminar guidance, and feedback on writing. Students were required to participate in the various classes, write four essays – two interpretations of single texts and two integrative papers built on an analysis of multiple texts – and assemble a portfolio of their work for faculty assessment.

EVALUATION:

Written by: Andrew Reece

Dawn's work in *Common Ground* was distinguished by excellent achievements in reading, writing, and collaboration. She demonstrated a devotion to her study and desire to develop her skills that marks the strongest students, as well as an ability to reflect and honestly assess her own strengths that assures future improvement of her already considerable assets. Here I describe her accomplishments in the central components of the program:

Reading: Dawn will say that she "reads with a pen," and this nicely sums up her approach to reading. She reads closely, carefully, and attentively, taking notes and annotating her books. This indicates a responsibility and respect for texts that will continue to yield good results in discussions and in writing, as it did in this program. One productive struggle that Dawn went through was taking on long, relatively complex works with a manner of reading that takes a good deal of time, with the discipline that such a struggle requires and fosters.

Writing: Dawn's essays advanced original and persuasive interpretations that were supported by a skillful analysis of her sources and her own insights. She organized her claims well, provided appropriate evidence, and composed the papers with clarity and formal elegance. Particularly noteworthy in this regard is her treatment of Plato's *Republic*, in which she described the way in which Socrates' ideal city



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trades a distribution of wealth for a distribution of happiness, a move based on a loose analogy between a city's constitution and an individual's soul that runs through the dialogue. Dawn excelled especially in her integrative discussion of Paul Tillich's account of faith and Julia Kristeva's writing on abjection. She engages the abstract and dense terminology of both authors with confidence and admirable clarity, as she works through a comparison of their analyses to refine her own thinking about the fundamental tensions of being human and the despair that Existentialist authors like Kierkegaard and Tillich have placed at the center of the modern predicament.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 6 - Ethical and Political Philosophy
- 3 - Anthropology: Introduction to Cultural Study
- 3 - Literature: Dialogue and Novel
- 4 - Writing: the Interpretive and integrative Essay



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June 2018 - September 2018: Irish Language and Song

2 Credits

DESCRIPTION:

Faculty: Sean Williams, Ph.D.

This class was intended for the beginner in the Irish-Gaelic language. Students learned about aspects of pronunciation, conversation, grammar, and vocabulary. Through the use of substitution drills, improvised translations, and grammatical work, students developed their understanding of how the language works, and how to make it work for their own purposes. Weekly homework with worksheets was a partial gauge of student progress, as was the students' regular work in the class. Each meeting was divided into two sections: half of each session included intensive language work, followed by the remainder of the class time spent in singing. In the songs, the students began with simple songs and progressed to the older, more complicated songs of the Connemara and Donegal *sean-nós* ("old style") repertoire. All of the songs were in Irish-Gaelic, and were chosen specifically to illustrate important grammatical concepts of the language.

EVALUATION:

Written by: Sean Williams, Ph.D.

Eula Arn, who prefers Dawn, was an enthusiastic participant in the Irish Language and Singing class; she came to classes on time and ready to work, she easily answered questions, and she sang out loud when the time came to sing songs in Irish. Although Irish is not an easy or intuitive language, Dawn was able to make her way through most of the basics of grammar and to quickly grasp the arcane rules of pronunciation. Her sense of humor also helped her (and others) to deal with the stresses of language learning in public. In her final assignment, Dawn demonstrated her understanding of grammar, pronunciation, and aspects of Irish linguistics. She has done quite well in this class, and should consider continuing her good work in the Irish language as well as in singing.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- Irish Language and Song



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June 2018 - September 2018: Adolescent Literature

3 Credits

DESCRIPTION:

Faculty: Terry Ford, Ph.D.

Participants read and wrote summaries for assigned chapters in *Literature for Today's Young Adult* by Nilsen, Donelson and Blasingame, and created selection criteria lists for each genre. Students also read, annotated, and critiqued 25 books representing a variety of authors, genres and themes. In addition, they researched and presented a book talk on an assigned author. Each week in class, they presented book talks and met in small groups to discuss the week's readings and share the individual titles they read.

EVALUATION:

Written by: Terry Ford, Ph.D.

Eula (Dawn) Arn attended five of five class sessions and was generally prepared. She summarized the chapters of *Literature for Today's Young Adult* by Nilsen and Donelson to develop a growing understanding of the origins, uses, and genres of adolescent literature. The annotations of the 18 books she read demonstrated a reasonable selection of contemporary works that met the selection criteria. The annotations themselves were brief and needed further development of critique based on the selection criteria from the textbook, as well as further explication of the ways each book demonstrated developmental stages. Analysis of the social and cultural imagery is also a place for needed further development.

For her book talk on the author Lois Lowry, Dawn provided six books for display and a good overview of the topics and themes Lowry focuses on in her writing, as well as some of the biography pieces that influenced her writing. She read from *The Giver* to illustrate Lowry's writing style. The bibliography handout contained few of the required components. Including critique, awards and websites would have made the handout complete.

Overall, Dawn's work this quarter showed some ability to analyze the themes of adolescent literature and how they complement the needs of adolescents.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

3 - Adolescent Literature



Arn, Eula M

A00405261

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Student ID

June 2018 - September 2018: Grammar for Teachers

4 Credits

DESCRIPTION:

Faculty: Jon Davies, Ed.D.

In this upper-division course participants engaged in readings, small-group seminar discussions, and grammar lesson presentations that addressed the teaching of grammar to support authentic writing in K-12 classrooms. Topics included the traditional teaching of grammar as an isolated topic, engaging and teaching grammar in support of authentic writing, engaging and teaching grammar in the context of the writing process, and grammar and its role in revision and editing processes. The primary text was Weaver's *Grammar to Enrich and Enhance Writing*.

Participants practiced the teaching of grammar in the context of authentic writing through producing, revising, and editing their own writing on self-selected topics. In addition, participants produced chapter commentaries in preparation for class discussions on the primary text, and designed and taught a small-group grammar lesson in the context of authentic writing.

EVALUATION:

Written by: Jon Davies, Ed.D.

Eula Arn, who goes by Dawn, successfully completed this course and earned full credit. She shared a good-humored and generous, collaborative spirit and a genuine commitment to working effectively with other participants. Through completion of various writing, revising, and editing exercises, Ms. Arn demonstrated a developing understanding of teaching grammar in support of producing authentic writing. Her small-group grammar lesson engaged students in using grammar in context. In addition, her chapter commentaries of the primary text were thoughtful.

Overall, Ms. Arn's performance in this course was very good.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Grammar for Teachers



Arn, Eula M

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Student ID

April 2018 - June 2018: Psychology: Professional Conference

2 Credits

DESCRIPTION:

Faculty: Carrie M. Margolin, Ph.D.

For this course, the student attended the 98th Annual Convention of the Western Psychological Association (WPA), April 26-29, 2018, in Portland, Oregon. Attendees heard invited lectures by notable psychologists and attended poster sessions of current research by professionals in broadly based disciplines within psychology.

Additional activities included viewing psychology-related films in the Film Festival held during the Convention. The student was required to attend a minimum of 20 hours of presentations during the four days of the convention. The WPA Convention allowed students to discover the range of activities and topics that psychology offers, and to learn of cutting edge research in all areas of psychology.

EVALUATION:

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

Eula Arn successfully completed all the requirements for this course during Spring 2018. They earned full credit (2 quarter credit hours).

The student attended the Western Psychological Association annual convention in Portland, Oregon, gaining valuable pre-professional experience.

The student wrote about the scope of their activities while at the convention and commented on the presentations they attended. It is evident that they gained much from their time at the convention. The Faculty encourages them to attend next year's convention as well.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Psychology: Professional Conference Attendance



Arn, Eula M

A00405261

Last, First Middle

Student ID

April 2018 - June 2018: Cultivating Voice: A Writing Tutor's Craft

2 Credits

DESCRIPTION:

Faculty: Sandra L. Yannone, Ph.D.

Cultivating Voice: A Writing Tutor's Craft provides a foundation for peer tutoring in writing at the collegiate level. In seminar, we studied composition theory, effective tutoring practices, learning styles, and approaches to working with different student populations. Students applied their expanding knowledge through frequent practice sessions with peers in class and real-time sessions in the Olympia Writing Center on their own writing. Finally, students developed a portfolio including an essay on their writing process, observations, and insights from their weekly sessions, a draft of their emerging tutoring philosophy, and a draft of their self-evaluation.

EVALUATION:

Written by: Sandra L. Yannone, Ph.D.

Eula, who goes by Dawn, completed all the requirements for the course with distinction.

Dawn's portfolio reflected the learning that she crafted from her experiences in class, in the Writing Center, and in her writings. Dawn's final draft of her "How I Write" essay conversationally chronicles in detail how she moved through each stage of her process, including distinct vocabulary she coined for specific actions, in order to inspire other writers to reflect similarly. In addition to acknowledging the multiple actions within each stage, she noted how her choices enabled her to develop confidence even while asking herself questions. Dawn's attention to the specifics, while acknowledging a certain necessary fluidity, demonstrated that Dawn developed the ability to identify the key elements within each stage of the writing process and apply that knowledge when working with writers seeking support at different stages.

Dawn's "My Tutoring Manifesta" linked the pragmatics of understanding skills associated with the writing process with the necessity to approach tutoring with "pinnacle" qualities she believes must a tutor must practice: "patience, humility, gratefulness, flexibility, and balance." Again, her description of each in context signified an increasing awareness of tutoring's complexities.

As the quarter progressed, Dawn's articulation of key concepts and applications of tutoring techniques set her apart from many of her peers. During our tutoring panels, Dawn answered questions from classmates with the confidence and wisdom of someone who had been tutoring for a few years. Her comments were consistently relevant and provocative, prompting others in the class to expand their understanding of how to approach different challenges. Her weekly written reflections also demonstrated a keen engagement with our readings, acknowledging the numerous contradictions present when tutoring writers across significant differences in an academic environment

I truly appreciated Dawn's poise, pragmatism, and enthusiasm for working with writers they aspire to support. I recommend Dawn for any positions that promote peer education and writing advocacy, and I look forward to working with her directly in the Writing Center next year where she can continue to cultivate her tutoring practices within a liberatory, equity framework.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2- English Composition Theory and Practice



Arn, Eula M

A00405261

Last, First Middle

Student ID

April 2018 - June 2018: Writing the Unthinkable: Literary and Philosophical Imaginations
16 Credits

DESCRIPTION:

Faculty: Vuslat Katsanis, Ph.D. and Joe Tougas, Ph.D.

This full-time (16 credit) interdisciplinary program introduced students to the broad concept of the "unthinkable" as it applies primarily to literature and philosophy, and secondarily to movements in film, art, social theory and creative writing. Students engaged with works from authors such as: Franz Kafka, Haruki Murakami, Jorge Luis Borges, Edgar Allan Poe, Mary Shelley, Julia Kristeva, Michel Foucault, Ursula Le Guin, Colson Whitehead, Eugene Ionesco, and Samuel Beckett. Students confronted such questions as: What does it mean to write the unthinkable? How do we know what we know, and, indeed, what cannot be known? What role does language—and other forms of representation—play in making it possible for us to think things that have not been thought before? How do we represent that which cannot, or should not, exist? How do we account for the realities difficult to fathom? Is there a difference between *thinking* and *feeling* when it comes to *knowing*? We used these and other questions to interrogate those paradoxical gaps between thinking, feeling, knowing, and representing.

The program drew from literary theory and philosophy, as well as a broad range of cultural productions from across the world and different historical contexts, to strengthen students' critical reading, thinking, and writing skills. To that end, we explored the complexity of human emotional and intellectual responses as powerful mechanisms of both story-telling and of non-narrative ways of knowing. We read, wrote, talked, and challenged our own thought systems in order to deepen our understanding of ourselves and of the world we inhabit. We thought about works both contextually and comparatively. Through lectures and seminar discussions we analyzed the metaphysical, transhistorical, utopian, and nonidentitarian impulses displayed by a diverse range of writing (creative and critical, fiction and non-fiction) from around the world, from many time periods, and from across various genres and media (including fantasy, science-fiction, memoir, horror, mystery, film, theater, and performance art).

Students developed their academic and creative writing skills through a series of process pieces, including weekly responses to the readings, contextual reflections on the authors, exploratory writing, draft revisions, and peer review. By the end of the program, students completed two final projects: a piece of creative short fiction, and an essay in concept-based critical analysis.

EVALUATION:

Narrative Evaluation: Written by Joseph Tougas, Ph.D.

Eula (Dawn) completed all of the work for this program conscientiously and enthusiastically, demonstrating admirable personal engagement with the program activities and superior knowledge of the program content. She had almost perfect attendance, and on those rare occasions when she was not able to be in class she made a special effort to meet with other students to fill in what she had missed in order to avoid falling behind. She took copious detailed notes of all program activities.

Dawn participated regularly and insightfully in classroom discussions. Her contributions to those conversations were always well informed and articulately expressed, demonstrating both careful reading of the assigned texts and her ability to connect those texts to the broader themes of the program and her own life experiences. She volunteered to co-facilitate the very first student-led seminar, and came very well prepared with thought-provoking questions that succeeded brilliantly in opening up the whole question of "the unthinkable." Her excellent leadership set a very high standard for the rest of the students as to what good facilitation looked like.



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Dawn came to the program with very strong college-level writing skills, including almost flawless command of standard academic citation form. Her analytic essay insightfully applied the literary-theoretical concepts of *abjection* and *the grotesque* to Mary Shelley's *Frankenstein*. That essay developed through a process of pre-writing and series of drafts, each substantially revised in response to peer and faculty feedback. The final product was well organized, clearly expressed and logically compelling, giving convincing textual evidence for an insightful thesis.

For her creative writing project Dawn returned to a story-line that she had previously played with, a story about a childhood friendship facing the challenges of adolescence. She did extensive plot and character development, polished the dialogue, sharpened the individual voices of the main characters, and added effective indications of the characters psychological and emotional states. The final fourteen-page version—the potential first chapter of a longer work—showed attentive editing and a clear understanding of narrative pacing and tone. There were only a few typographical and punctuation errors—details that Dawn will certainly avoid in the future, given her obvious dedication to the craft of writing.

The shorter writing assignments were also very well done, demonstrating skill in close reading, conceptual analysis, and the ability to apply the abstract analytical concepts of the program to her own life experiences and concerns.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Academic Writing
- 4 - Creative Writing
- 4 - Introductory Philosophy
- 4 - Literary and Cultural Studies



Arn, Eula M

A00405261

Last, First Middle

Student ID

January 2018 - March 2018: Born into Language: Creative Writing, Philosophy, Sound Art, and Psychoanalysis

16 Credits

DESCRIPTION:

Faculty: Kathleen Eamon, Ph.D., Lynarra Featherly, M.F.A.

In this quarter-long interdisciplinary program designed for lower-division students, we moved between experimental writing, sound art, philosophy, and psychoanalysis in an attempt to understand how language situates us, as individuals, as embodied thinkers, in community with each other, and what role it plays in world-building. We asked how language precedes us and calls for or renders problematic the emergence of a self. Students worked closely with core psychoanalytic texts (from Freud, Lacan, Kristeva), short stories and experimental prose (from Hoffmann, Poe, Melville, Gertrude Stein, Beckett, Patricia Highsmith), as well as reading critical, literary, and sound theory (from Michel Chion, Peter Schaeffer, John Cage, Slavoj Žižek, Sianne Ngai, Fred Moten). In seminars, lectures, and writing experiments, we traced themes of sound and image, thinking and memory, power and the individual. Students also received substantial training in and developed projects using the Adobe Audition multi-track editing software, as well as introductory training in Adobe InDesign.

Students kept dedicated program notebooks, submitted responses for each seminar reading, and consistently engaged in both academic and creative writing, work-shopping one piece of experimental prose or poetry and one theoretically-engaged essay a week. In addition to other occasional assignments (an illustrated prosody handbook, a small chapbook, a first experimental sound piece), students worked toward three major final projects: multiple drafts and a final version of a substantive and formal academic essay, a four-minute abstract soundscape, and a run of eight hand-bound chapbooks containing edited selections from their creative writing over the quarter. The quarter ended with an in-program sound art "exhibition" of the soundscapes and a reading series where students presented from their chapbooks.

EVALUATION:

Written by: Lynarra Featherly, M.F.A.

Eula Arn, who goes by Dawn, has a dynamic, creative, and productively engaged mind and this orientation toward program materials served her very well this quarter. Dawn worked diligently (and with equal commitment) in all aspects of the program. Dawn took every assignment, large or small, as an opportunity to fully engage with its artistic and academic possibilities. This kind of commitment on Dawn's part will continue to serve her well in future scholarly and writerly undertakings. Dawn was a generous and supportive member of both her creative writing group and the program in general; she aided us in helping to build and be a part of a learning community that was both respectful and playful, one in which students helped each other to find enjoyment in their work together. Dawn's warmth of presence, wry smile and good cheer, as well as her desire to create new thinking and new writing this quarter, made working with her an absolute pleasure.

Dawn did excellent work in both the creative and theoretical portions of *Born into Language*. Her intellectually curious attitude, willingness to try on new artistic practices, submission of all assignments, and overall investment in the program contributed greatly to her success. Dawn turned in a complete and well-organized program portfolio and program notebook, as well as an insightful self-evaluation, demonstrating a high level of care in completing, reflecting upon, and archiving her work this quarter. Dawn was a very helpful presence in seminar and participated regularly, working especially well in helping her small group-members focus on, and work through, difficult text-based concepts. Her weekly seminar essays and worksheets spoke to her consistently high level of preparation in reading philosophical, psychoanalytic, and literary texts and were always insightful, thought provoking and



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interesting to read. A review of her annotation work demonstrated a burgeoning capacity to interact with the text when engaged in close-reading. Dawn will want to keep working at improving her annotation skills by increasing marginalia and in-line note taking. Her seminar worksheets and essays were well written and constructed and spoke to her attentiveness to intertwining multiple texts with major program themes. In Dawn's response essays to her peers' writing, it was clear that she was similarly attentive to others' work and offered helpful and generous feedback through careful reading and detailed and specific responses.

Dawn's end-of-the-quarter synthesis essay, in a play on Kristeva titled "A Chora-nation of Linguistics," showcased her ability to close-read theoretical texts and brought her thinking throughout the quarter together in a deliberate and expanded. In a steadfast commitment to editing and revising her final essay, Dawn did a wonderful job of taking her reader through some difficult conceptual terrain and achieved a remarkable level of internal coherence. Whether at the level of ideas, syntax or lexical diversity, Dawn is a highly capable and fluid academic writer.

Dawn's creative writing showed a fruitful, serious and sustained engagement with the assigned writing experiments. Dawn's creative writing shows a willingness to experiment with language in order to communicate meaning while stretching the limits of narration. Dawn's experiments were both rich in prosodic texture and emotive as they used linguistic juxtaposition and poetic device to effectively mobilize language's sonorous medium—quoting Dawn, "How strange how queer to find it here amongst the rubble I woke. Strung up, hung down, around around, and clear as night in bright white light wrung, of later and latter." Dawn's final creative writing project, her self-published chapbook (published in an edition of eight), was perfectly and innovatively formatted and contained all of the required elements. It was clear that Dawn had invested a lot of time and effort not only in the software design studio, but also in choosing which writing pieces to incorporate and how best to revise and arrange them. In general, Dawn's chapbook work showed a high level of artistry and creativity and clearly showcased her ability to create compelling work through her facility with Adobe InDesign.

Dawn's theoretical work with Kristeva nicely informed her sound art project, which played well at complicating Kristeva's symbolic and semiotic registers through the interplay and layering of sonic gestures. Dawn's final piece opened in a space mapped by semantically-unavailable conversational noise, coughing, and ambient sound with a deep humming drone underneath; an anxious and quick breathiness bridged that interior, cafeteria-like space with an outdoor space conjured by the sound of running water and eventually cut through with what sounded like a skateboard. Dawn's editing skills allowed her to bridge each section with a bait-and-switch, pan between speakers, and bookend the piece by returning to the original space, now considerably less anxious with the drone replaced by a strumming guitar. In all this, Dawn's sound piece was both a captivating aesthetic experience and clearly demonstrated technical proficiency in sound production and editing. Dawn definitely used her sound studio time working with Adobe Audition sound editing software to great effect.

Dawn had a very productive and highly creative quarter full of serious intellectual and artistic engagement with the possibilities, and indeed, the impossibilities of tending to one's agency in the linguistic gap. Finally, Dawn's practiced, confident, and emotively resonant reading of her creative writing during our end-of-the-quarter celebration was a lovely finish to ten weeks of splendid artistic and academic achievement.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Philosophy: Psychoanalysis and Critical Theory
- 4 - Creative Writing: Experimental Prose, Poetry, and Narrative
- 4 - Sound Theory and Practice: Recording, Multi-track Editing, and Sound Art



Arn, Eula M

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Last, First Middle

Student ID

4 - Introduction to Literary Theory



Arn, Eula M

A00405261

Last, First Middle

Student ID

September 2017 - December 2017: Evergreen Student Civic Engagement Institute

1 Credits

DESCRIPTION:

Faculty: John McLain, M.A.

The Evergreen Student Civic Engagement Institute (ESCEI) is a residential seven-day institute concentrating on learning about civic values and practicing skills that foster them. With peers, faculty, staff, and community leaders throughout the Puget Sound region, students learned about the history and challenges of civil discourse, civic advocacy, and activism; engaged in community service with local organizations; practiced collaborative problem-solving and conflict resolution; and built connections in their new college community. Activities included reading and discussing key texts in the social sciences and humanities, hearing several presentations by leaders at Evergreen and in the community, exploring multiple perspectives about a sensitive local environmental issue, and participating in community-building activities. The week-long intensive program was held in September prior to the beginning of fall quarter. During fall quarter, students were asked to develop and complete a community-based project and write an essay about their participation in the Institute. Students read a variety of materials, including selections from Rebecca Solnit's *Hope in the Dark* and Stephen Carter's *Civility*, as well as more than two dozen articles and web publications.

EVALUATION:

Written by: John McLain

Eula (Dawn) Arn was a dedicated member of the Evergreen Student Civic Engagement Institute, attended all scheduled activities, and made many valuable contributions during the week-long intensive program. For a final project, Dawn joined several other students to spread encouragement in Evergreen's residence halls. They accomplished this by creating a box into which anyone could anonymously add a positive note, or take for their own such a note left by others. The project attracted wide use in the residence facilities and sparked other students to create similar projects in other places on campus.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 1

1 - Civics and Community Service



Arn, Eula M

A00405261

Last, First Middle

Student ID

September 2017 - December 2017: Making a Living and a Life

16 Credits

DESCRIPTION:

Faculty: Andrew Buchman, Cheryl Simrell King

This exploratory program was for students seeking a sustainable living through a creative practice, products, or services. This included students in the arts, entertainment, communications, business, social change, food production, and other fields. Our aim was to help students become social entrepreneurs equipped for careers in either for-profit or nonprofit organizations.

Workplaces are changing, becoming more diverse, varied, and globalized. Keeping this in mind, we surveyed various types of organizations and learned about planning and development, began to do the work of making business plans/grant applications, did some market research, analyzed data using surveys and created budgets using spreadsheet programs. Collaborative teams brought students together to work together on the ideas they would like to develop into businesses, nonprofits, social entrepreneurial organizations, or new program development in existing organizations. In-program salons offered opportunities for artists to share their work-in-progress and for artisans, crafters, food producers, and social entrepreneurs to share their prototypes.

By examining the professional worlds of practitioners through organizational theory and the humanities, we discovered structures that help foster sustainable lives and livelihoods and basic organizational and entrepreneurship principles applicable in many contexts. We read about successful practices and met successful practitioners—artists, leaders, makers, and doers. To look at work, and organizations, in political, economic, and historical perspective we read novels, nonfiction studies of organizations and creative practices, poetry, business texts, and topical pieces from the contemporary press.

In the fall quarter, we focused on building a common vocabulary concerning professional and creative practices in the arts and organizations. Attendance at the college's annual alumni reunion, field trips to Northwest institutions (and an optional week in New York City) offered students chances to meet alumni who are professional practitioners. We hosted in class, as well, visits from artists, makers, and managers. Our work was aptly encapsulated in a poem by Marge Piercy: "... the thing worth doing well done / has a shape that satisfies, clean and evident. / Greek amphoras for wine or oil, / Hopi vases that held corn, are put in museums / but you know they were made to be used. / The pitcher cries for water to carry / and a person for work that is real."

EVALUATION:

Written by: Andrew Buchman

Dawn is a bright, creative student who has proved that she can succeed admirably at college. After some initial time management issues around getting papers in on time and getting to class regularly, she got almost all her papers done and became a valued member of our seminars and class discussions. She joined the epic New York field trip and took full advantage of the opportunities there to meet with alumni making careers in established and emerging arts and maker industries, as well as adding side trips relevant to her own interests such as museum visits. Her writing is lucid, well put together, and refreshingly honest and straightforward. It seems to me that Dawn is growing by leaps and bounds as a thinker and a scholar.

While Dawn is certainly learning to take responsibility for her own work, she still would ask me periodically for updates on her progress, requests that I sometimes found it hard to accommodate on the spot. In quarters to come, if Dawn can figure out ways of monitoring her written work and attendance on



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her own, she will be able to manage her time and effort with a minimum of emotional wear and tear and a maximum of learning and productivity.

As part of a small group, Dawn presented a well-organized, thought-provoking outline of her "Big Idea" for a new organization titled at this time "Studio Survive," a communal space for artists with subsidized or free art supplies made available to participants, intended to help people through stressful or traumatic life events. She had crafted a coherent, clear, mission statement, but also offered informal, inviting stories about what might happen in such a space that made her proposal come alive.

Dawn's self-evaluation detailed how far she came this quarter—most notably by making her own kind of peace with our subject matter, then finding a good study partner within the program, and finally by catching up with her work and breathing the fresh air of relief at the top of that particular mountain. I wish Dawn was staying with us next quarter, but I also wish her every success finding the subjects and faculty who fit her own interests more closely. She has gotten a good start at Evergreen.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Arts: Professional Practices and Public Speaking
- 4 - Humanities: Studies of Organizations via Literature and Related Critical Reading and Writing Skills
- 4 - Social Sciences: Management and Entrepreneurship
- 4 - Applied Math: Introduction to Spreadsheets, Budgeting, and Analyzing Statistics



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.