



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 10 Jun 2022

TRANSFER CREDIT:

| Start | End | Credits | Title |
|---------|---------|---------|------------------------------|
| 01/2017 | 06/2018 | 65 | Otis College of Art & Design |

EVERGREEN UNDERGRADUATE CREDIT:

| Start | End | Credits | Title |
|---------|---------|---------|--|
| 09/2019 | 12/2019 | 16 | Life with Things 5 - Introduction to Material Culture 4 - Introduction to Fine Metals 3 - Introduction to Ethnography 2 - Collaborative Design (Gift) Project 2 - Greener Foundations |
| 01/2020 | 06/2020 | 28 | Studio Projects in Interdisciplinary Art: Material Gestures in a Shared Space 14 - Visual and Critical Studies Seminar: Introduction to 20th and 21st c. Western Art 2 - Foundations in Drawing 2 - Foundations in Painting 4 - Foundations in Ceramics 6 - Intermediate 2D and 3D Art Practices |
| 06/2020 | 09/2020 | 8 | Medicine Grows in the Garden 4 - Introduction to Plants as Medicine 4 - Plant Medicine in Community Context |
| 06/2020 | 09/2020 | 4 | Anime: Japanese Music, Art, and Culture 4 - Arts and Culture |
| 06/2020 | 09/2020 | 4 | Color Grows in the Garden 2 - Art Practicum: Natural Dyes 2 - Ethnobotany of Color |
| 06/2020 | 09/2020 | 2 | Experimental Watercolor 2 - Painting: Watercolor |
| 09/2020 | 12/2020 | 8 | Arts, Culture, and Ecology 3 - Pacific Northwest Cultural Ecology 2 - Heritage Studies: Focus on Environment 3 - Visual Art in Environmental Advocacy |
| 09/2020 | 12/2020 | 4 | Japanese - First Year I 4 - First Year Japanese |
| 09/2020 | 12/2020 | 1 | Printmaking: Relief 1 - Relief Printmaking |



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EVERGREEN UNDERGRADUATE CREDIT:

| Start | End | Credits | Title |
|---------|---------|---------|--|
| 01/2021 | 03/2021 | 6 | Climate Change and Colonization in the Arctic: Who are the Sámi? 3 - <i>"Indigenous Sami and Nordic Studies"</i> 3 - <i>"Climate Studies and Creative Nature Journaling"</i> |
| 03/2021 | 06/2021 | 7 | Medicine of Community and Place 4 - <i>Introduction to Plants as Medicine</i> 3 - <i>Plant Medicine in Community Context</i> |
| 03/2021 | 06/2021 | 4 | Ceramics: Tableware Design 4 - <i>Studio Arts</i> |
| 09/2021 | 12/2021 | 8 | Arts, Culture, & Ecology 3 - <i>Pacific Northwest Cultural Ecology</i> 2 - <i>Heritage Studies: Focus on Environment</i> 3 - <i>Visual Art in Environmental Advocacy</i> |
| 09/2021 | 12/2021 | 3 | Figure Drawing 3 - <i>Figure Drawing</i> |
| 03/2022 | 06/2022 | 16 | Capstone Project: Theory and Practice in the Visual Arts 4 - <i>Professional Development in the Arts</i> 4 - <i>Research and Writing in the Visual Arts</i> 8 - <i>Intermediate Techniques in Painting</i> |

Cumulative

184 Total Undergraduate Credits Earned



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I entered Evergreen as an escape from city life. I had just moved out of Los Angeles after living there my whole life, and transferred out of a private art college that I had attended for two years. I felt drained, all the creativity within myself crushed and stepped on. I wanted to leave this huge concrete city, and Evergreen, tucked away in the trees, was exactly what I needed to restore myself, and grow.

The first course I chose to take, Life With Things, was a great challenge for me. It dealt with metalworking and anthropology, two things I had never studied before. As an artist it's important for me to challenge myself, and that quarter was indeed a huge challenge to work with such an unforgiving material like metal, yet I prevailed and walked away with an entirely new skillset! I created a tiny bronze coffin that fit into the palm of my hand, something that documented how much I struggled, yet pushed myself to make something I thought I was incapable of.

I had registered to take two programs right after Evergreen transitioned to online learning: Color Grows In The Garden and Medicine Grows In The Garden. These two classes completely revolutionized the path I had planned for my education. I grew up with a love for nature, gardening and camping often in my youth. However, living in a small apartment in Los Angeles, where the only plant is a palm tree growing from a concrete sidewalk, I had forgotten this passion. These classes, whilst mostly online, allowed me to go to the Longhouse Garden on the Evergreen campus and interact with real plants while studying them. I researched what color dyes these plants could produce, their growth structure, what medicines could be made from them, and their histories with Indigenous peoples around the world. I tended native plants, painted illustrations, wrote papers, and made medicine, all with the help and guidance of plants. I felt completely rejuvenated, and the answer was hidden, growing from the Earth, waiting for me.

This rekindled passion led me to taking Arts, Culture, and Ecology. Building on the anthropology and botany I had previously studied, I could now join them all together with my primary goal of developing as an artist. I had the opportunity to study a place of my heritage, Italy, my father's homeland. Combining a study of Italy's plants and ecosystems, I researched how nature has informed Italian culture and art. It was an amazing way for me to fulfill all my interests at once, and further my studies of nature and art history. I left being more informed and aware of myself as an artist, and how I'm affected by everything around me, especially plants.

For my final course at Evergreen, I took Capstone Project: Theory and Practice in the Visual Arts. I had the opportunity to combine all the skills I had brought with me, my creativity and curiosity, and all the new ideas and concepts I had learned at Evergreen. I created a 3.5 foot tall painting, informed by my love of art history, plants, culture, the human form, and painting itself. The chance to have freedom in what I created and studied in this course allowed me to reflect upon my interests and my studies, and unify them perfectly. I studied my family history, my childhood, plants with cultural symbolism, to create a painting that represented all that I've learned, and how much I have grown as an artist as well as an individual. Evergreen has allowed me the freedom to explore my interests, expand my views and perspective, and build my identity and education upon them. Had I never gone to Evergreen, I may have never had the opportunity to have my creativity and passion reawakened by what I've learned. Looking back, I see all that my education has accomplished for me and what I've achieved, how much I've developed and widened my horizons, and yet there is still so much more for me to learn!



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March 2022 - June 2022: Capstone Project: Theory and Practice in the Visual Arts
16 Credits

DESCRIPTION:

Faculty: Amjad Faur, MFA

This program was designed for intermediate to advanced students who were ready for intensive, full-time work in both theory and practice in the visual arts. Students pursued individually-driven work, supported by program structures to help scaffold their projects. This program provided students with an opportunity to plan and realize a larger scale project, complete visual research, and write papers appropriate to their topics. They shared research through presentations, group time spent in the studio together, and participating in demanding weekly critiques. Students were also required to produce a number of professional development documents, such as CVs, artist biographies, project statements, project planning and proposals, as well as presentations on their creative source materials. This program was meant to be a preparatory step for students who are thinking of graduate school, professional work in the visual arts, visual arts internships, or art education. By the end of the quarter, students were expected to produce a cohesive body of work for a final exhibition.

EVALUATION:

Written by: Amjad Faur, MFA

Throughout the quarter, Laura (Linus) proved herself to be a dynamic and capable student, who was engaged with the program and more than anything, her work, as it unfolded slowly but steadily throughout the ten weeks. Linus has shown herself to be intelligent, talented, and determined in her work and approach to thinking through her process and ideas. Linus' capstone project was focused on a medium-sized acrylic painting depicting a lone figure amidst a landscape, with the panel itself shaped like the central panel of a Medieval triptych. Linus' painting process was rooted in traditional figurative oil painting and more contemporary imagery such as anime.

Linus showed openness to hear from faculty and peer critiques of her work and was able to turn those critical responses into examination and exploration in subsequent stages of her project as well as during class discussions. One of Linus' strongest forms of participation was in critiques, seminars and discussions. Linus was an intellectually curious student and her intellectual pursuits were reflected in her contributions to these discussions and I think Linus provided a great model of inquiry for her peers. Linus' source presentation was also a beautifully rendered illumination of her creative inspirations and origins, including the work of Margaret Evans Price, Guillermo Del Toro and Frank Frazetta.

Seminars were student-led and Linus's seminar group provided a wealth of ideas and texts for their peers to consider and debate. Linus' contributions to class discussions were always considered, insightful and respectful. It was always a pleasure to hear from Linus, as she shows curiosity and interest in the world around her.

Linus's capstone work was a combination of formal processes as well as thematic and conceptual research. Linus's final project this quarter was a finely rendered example of her ability to synthesize ideas along with traditional methods of figurative painting and narrative imagery. Throughout the quarter, Linus proved time and again that her dedication to an idea and determination to manifest that idea are immutable qualities of her personality. Linus is an incredibly talented artist and I am excited to see where she goes from here.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Professional Development in the Arts
- 4 - Research and Writing in the Visual Arts
- 8 - Intermediate Techniques in Painting



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Last, First Middle

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September 2021 - December 2021: Figure Drawing

3 Credits

DESCRIPTION:

Faculty: Lauren Boilini, MFA

This course developed technical drawing skills, expressly through representation of the nude figure. It provided a foundation for figure drawing with a wide variety of materials with a strong focus on anatomy, technique and proportion. Emphasis was placed on developing technical skills through observational drawing, while researching art historically significant works to develop a personal vision. We focused on breaking the narrow mold of Western art by being more inclusive and expansive in our approach to the body. We learned both skeletal and muscular structure, in addition to practicing ways of engaging gesture and contour with a series of poses every week done with varying lengths of time and material, concentrating on proportion and developing a sense of the body in a realistic space. In addition to our weekly synchronous practice over Zoom, students completed weekly at-home assignments: 200 gesture studies, an animation sequence to practice movement, a self-portrait with matching skull drawings, three skeleton drawings, charcoal, ink and sculpture studies of the same pose, foreshortening studies, hands and feet anatomy drawings and a series of master copies. Students practiced different ways of engaging the body as a political space, with open conversation about this challenging subject while drawing together over Zoom. We started every class in small breakout groups, sharing homework challenges and successes, tips and tricks, collecting questions to ask the learning community. The quarter's work culminated in an independent final project focusing on an area that needed development, something each student had to introduce and talk through during our final group critique.

Our work was conducted remotely using both Canvas and Zoom. Students attended 3-4 hour weekly Zoom meetings and completed 4-6 hours of asynchronous coursework/independent work time per week.

EVALUATION:

Written by: Lauren Boilini, MFA

This fall of 2021 I had Laura, who goes by Linus, Capelli as a student in my Figure Drawing course. Linus achieved many of the learning objectives for this course with great work, constant communication, and good attendance.

Linus submitted five of the eight at-home assignments, catching up on late work in the final few weeks of the quarter. Linus submitted 200 gesture studies, an animation sequence to practice movement, a self-portrait with matching skull drawings, three master studies and three skeleton drawings. We learned both skeletal and muscular structure, in addition to practicing ways of engaging gesture and contour with a series of poses every week done with varying lengths of time and material, and Linus submitted one favorite from those sketches every week. Linus completed the quarter's work by sharing a reclined figure drawing from life, of a live model. This composition allowed Linus to practice drawing a figure laying down, stretched out over a couch, a challenge for proportion.

Linus worked hard this quarter on the work that was submitted, especially towards the end, and showed a remarkable amount of improvement, especially with proportion. Linus was particularly open to feedback, always willing to hear constructive criticism from me.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

3- Figure Drawing



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Last, First Middle

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September 2021 - December 2021: Arts, Culture, & Ecology

8 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

This program introduced cultural ecology, visual arts theory and practicum, creative nature journaling, and arts in environmental advocacy. Specifically, students were introduced to broad topics in ecology and four ecosystem types: forests, wetlands, grasslands, and mountains, with a focus on the Pacific Northwest. They then researched each of these ecosystems in an area of their own heritage. Students were also introduced to cultural ecology, beginning with a focus on understanding culture itself, along with processes of cultural evolution. With a continued focus on their own heritage area, students also examined (1) ways in which the natural environment can influence the emergence of culture and (2) ways in which cultural beliefs, values, and practices can influence the natural environment. Students also thought carefully about ways in which one can seek to influence, or advocate for, cultural change. At the end of the quarter, students worked in four ecosystem groups to give an extensive PowerPoint presentation to review their learning.

Additionally, students were introduced to, and given opportunity to practice, basic elements of art and principles of design. Some of this practice took place in class workshops, other times in nature journaling assignments. This work supported students in developing the skills needed to create an 'art as environmental advocacy' poster that could powerfully combine word and image related to an issue that (1) connected to a place and/or theme we had explored, (2) related to sustainability and justice, and (3) they cared about deeply. At the end of the quarter, students shared their posters, along with an artist's statement, in a virtual exhibit.

Students' learning activities included lectures, videos, workshops, seminars, readings, writing, research, nature journaling, and art practicum. Primary texts included *Rooted: Life at the Crossroads of Science, Nature, and Spirit* by Lyanda Lynn Haupt, and excerpts from *Introduction to Cultural Ecology* by E.N. Anderson and Mark Q. Sutton, along with exploration of *Keeping a Nature Journal* by Clare Walker Leslie and Charles E. Roth.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Laura, who goes by Linus, chose to join Arts, Culture, and Ecology a second time. As always, it was a pleasure to have Linus as part of our learning community. Linus was present for almost all class sessions and engaged quietly but fully in seminars, question-and-answer sessions, and class projects. Linus submitted most assignments and demonstrated continued interest in the subject matter was evident.

To deepen learning related to each ecosystem, Linus chose the heritage area of Apache territory in northern Mexico and what are now the states of New Mexico, Arizona, and Texas to research and submit assignments called "Heritage Connections." In those that were submitted, Linus demonstrated both good understanding of the material covered along with the need to strengthen the craft of academic writing. It should be noted that this heritage-focused work was one of the most important parts of the program for Linus. As Linus stated,

"The Heritage Study aspect of the program was the most significant to me as it allowed me to challenge my own personal struggles with my identity and connection to my Apache ancestors. Through doing deep research into my ancestors and their land, I challenged both my academic self and spiritual self. This program allowed me to confront my discomfort, giving me the



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Last, First Middle

Student ID

courage to accept this part of myself, and that wanting to know more, wanting to connect, wasn't wrong or immoral."

Later in the quarter, Linus joined a group that focused on mountains. Together, they prepared a PowerPoint presentation that reviewed material presented in class pertaining to mountains in general and to the mountains present in the Pacific Northwest. The topics covered in their attractive and interesting presentation were relevant and accurately described; the images were appropriate and well cited; and the text was easy to read. Specifically, Linus contributed a definition of mountains, an introduction to Apache territory, and a discussion of why mountains are culturally important.

Finally, Linus participated fully in class workshops on (1) elements of art, (2) principles of design, and (3) use of word and image. Linus also engaged with many of the creative nature journaling assignments that supported development of an art-as-environmental-advocacy, which focused on composting and food waste, was very informative, and nicely integrated word with image. Overall, Linus again made significant strides in all aspects of the program; visual arts, cultural studies, and environmental studies. I wish Linus the best in all future endeavors.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 3 - Pacific Northwest Cultural Ecology
- 2 - Heritage Studies: Focus on Environment
- 3 - Visual Art in Environmental Advocacy



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Last, First Middle

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March 2021 - June 2021: Ceramics: Tableware Design

4 Credits

DESCRIPTION:

Faculty: Joelle Montez

In this course students learned to make functional ceramic tableware. Using various hand-building techniques students created forms for cups, bowls, and plates, then moved on to more complex forms with lids, spouts, and handles. Primary elements of this course included template making, 3D design, replication of forms, underglaze surfacing, and creation of a cohesive ceramic set. Projects were focused on honing individual style while retaining utility building on the hallmark of functional ceramics. Students were assigned four main ceramic projects, five skill building projects, and weekly sketching and design work throughout the quarter. The assignments were as follows: paired drinking vessels, pouring and receiving vessels, three stacking or nesting forms, and a six-piece tableware set. The skill building projects included setting up a home studio space, exploratory pinch pot vessels, carving a plaster stamp, creating a vessel from a found template, and writing a peer-reviewed artist statement. Students also participated in a community tile project that has included all ceramics courses throughout the remote learning year. The quarter culminated with each student submitting a final portfolio including photographs of each project along with an artist statement. These were presented in a final class critique with each student giving and receiving feedback from peers.

Materials for this course were available for purchase through the Evergreen Bookstore and the Evergreen Ceramic Studio. Students within Olympia arranged to pick-up materials from campus to transport back home. If a student was located outside of Olympia, or could not come to campus to pick-up materials, they choose to have a tool kit shipped to their address. A list of ceramic distributors was also be provided for students to purchase clay in their area. Clay could not be shipped from the Evergreen studio. Students brought completed projects to campus for firing at the end of the quarter and picked them up post-firing. These pick-up and drop-off dates were scheduled in advance to ensure a safe and manageable timeline in compliance with Covid 19 regulations.

Class was conducted remotely through weekly zoom meetings that covered demonstrations, discussions, and critiques. Our approach emphasized participation in synchronous (live) sessions; however, if students found themselves unable to participate due to technology, caregiving obligations, economic disruption, health risk, or illness, they were encouraged to work with faculty to pursue alternate options to earn related credit. Students needed access to high-speed internet to participate in synchronous class activities and to access our course Canvas page where class content was posted. Live class sessions ran an estimated 2.5 hours with an additional hour of office time available with the faculty. This course required 7 hours/week of asynchronous work time outside of class meetings.

EVALUATION:

Written by: Joelle Montez

Laura, who goes by Linus, successfully completed this course, creating functional ceramic work. Though Linus did not submit projects and weekly assignments throughout the quarter, this student was able to complete most assignments by the end of the course. The pieces Linus created this quarter showed the creativity and personality of the maker. Many of the forms were understated and simple, complimenting each other nicely and showcasing the detailed surfacing and sculptural components of the work. Linus's final portfolio and artist statement tied the body of work together nicely. This student participated minimally in class workshops and discussions. I believe Linus has much to share through creating, and this student will be a vital member of the studio community if more intention is put toward engaging. Linus is prepared to continue in the studio arts.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Studio Arts



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A00422735

Last, First Middle

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March 2021 - June 2021: Medicine of Community and Place

7 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

Community-based herbalism expands the concept of medicine to include gardening, harvesting, and medicine-making, along with cultural, family, and place-based knowledge and sharing. Further, since Western herbalism needs to be challenged due to its colonization of healing traditions, plants, and places, especially traditional Indigenous relationality-based stewardship, this program provided a foundation for understanding and addressing these issues. Our studies drew from several disciplines including botanical medicine, plant morphology, Indigenous and heritage studies, ethnobotany, and community studies, including exploration of what community can mean. Students identified plants, explored local and online resources, met herbalists, had the opportunity to create an herbal kitchen, and considered their own heritage traditions. Assignments included writing papers to summarize their learning throughout the quarter, maintaining a medicinal/nature journal, researching and developing a detailed plant profile, preparing a PowerPoint presentation focused on one body system associated with a personal health need, and creating an individualized Community Pharmacopeia. Lastly, students had the opportunity to experience reciprocity by engaging with the Longhouse Ethnobotanical Garden as both resource and teacher through garden care.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Laura, who goes by Linus, brought strong interest to the program as well as strong class participation. Linus' demonstrated engagement with the journaling process. Linus' Plant Profile on lemon balm (*Melissa officinalis*) demonstrated development in the ability to research a medicinal plant and organize the information clearly.

Linus also contributed to an excellent group presentation that focused on the nervous system and provided each presenter the opportunity to share individual work from throughout the quarter. Linus offered a well-done introduction to reasons for choosing the nervous system along with interesting experiences harvesting stinging nettle, meaningful discoveries about medicinal plants associated with Linus' heritage from Sardinia, and a favorite journal entry.

Most of Linus' work was submitted on the final deadline for late work after the last class session. Linus did not submit a community pharmacopeia by the final deadline. It was a pleasure to again have Linus as part of our learning community.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 7

4 - Introduction to Plants as Medicine

3 - Plant Medicine in Community Context



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

January 2021 - March 2021: Climate Change and Colonization in the Arctic: Who are the Sámi?

6 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

To better understand the interconnected impacts of climate change and colonization on Indigenous Peoples worldwide, students focused on the indigenous Sámi people of the Arctic regions of Europe. With reindeer central to their culture, Sámi people are on the front lines of climate change since temperatures are rising in the Arctic at twice the rate of other parts of the world. In this program, students gained exposure to (1) Sámi cultures, including arts, languages, histories, and lifeways; (2) the colonization, oppression, and environmental destruction Sámi People have endured across Sápmi, their traditional homeland in what-is-now northern Norway, Sweden, Finland, and Russia; and (3) Sámi efforts to protect land, people, and ways of life. Students also considered the Sámi diaspora in North America and gained a deeper understanding of the interconnected threats of climate change and colonization. We were honored to welcome 15 Sámi and Sámi American guests who shared with us their own deep and intimate understanding of the issues. Readings included: *The Sami People: Traditions in Transition* by Veli-Pekka Lehtola, *Liberating Sápmi: Indigenous Resistance in Europe's Far North* by Gabriel Kuhn, *The Atmosphere and Climate Change* by Ritchie Cunningham, *Skyfixer poems* by Gary V. Anderson, *Snowscapes, Dreamscapes* by the Snowchange Cooperative. Activities included: reading, creative nature journaling, research, extensive writing, and both independent and group PowerPoint presentations.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

This quarter, Laura, who goes by Linus, and uses he/him pronouns, attended most class sessions but submitted most of his work after the end of classes on the final deadline; he also did not provide a required list of late work submitted. As a result, it was not possible to review this large quantity of work or to assess and support growth and development through ongoing feedback throughout the quarter.

Importantly, Linus ultimately submitted most of his creative nature journal entries, which emphasized watercolor and were often very evocative. On the other hand, Linus did not submit any Learning Summary and Reflection Papers, which were an important opportunity to synthesize and document learning and understanding.

For his final group PowerPoint presentation at quarter's end, Linus chose to focus on the Russian side of Sápmi. While his participation was spotty, he ultimately contributed valuable information about geography and nuclear power in the Kola Peninsula, and provided a timeline of significant events for Sámi on the Russian side.

The final group presentation was informative and interesting, and it brought new information to the class. Linus also gave an individual presentation titled "*Gakti*: Expression and Meaning in Clothing." In this presentation, Linus gave a very good introduction to the nature and importance of *gakti*, a few regional variations, various elements and symbolism, issues related to colonialism and appropriation, and revitalization of *gakti* traditions.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 6

3 - "Indigenous Sámi and Nordic Studies"

3 - "Climate Studies and Creative Nature Journaling"



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September 2020 - December 2020: Printmaking: Relief

1 Credits

DESCRIPTION:

Faculty: Emily L. R. Adams, MFA

In this online-based printmaking course, students gained hands-on experience through learning basic relief techniques. Students learned wood carving, inking, and hand-burnishing with soy-based ink working within a basic home studio set-up. As this was an introduction to the process, students learned about different design strategies by understanding carving positive and negative elements in linoleum and woodblock. Weekly, students contributed to a class blog by uploading progress photos of their work and supporting each other through technical insights and encouragement. They gained a contextual foundation for the work they pursued by interacting and supporting each other in the online environment. Students would present their work to the class during synchronous class sessions and expanded their critical observational, visual literacy, and presentation skills.

EVALUATION:

Written by: Emily L. R. Adams, MFA

Laura Cappelli, who goes by Linus, and uses they/them pronouns, did not participate in this course. They were in touch through email before the beginning of the quarter but failed to communicate or participate beyond the first class session.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 1

1 - Relief Printmaking



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September 2020 - December 2020: Japanese - First Year I

4 Credits

DESCRIPTION:

Faculty: Tomoko Hirai Ulmer

The objectives of the class were: (1) an overview of the language, (2) learning basic verb forms and sentence structures and (3) *hiragana* proficiency. The class covered Lessons 1-4 of *Genki I: An Integrated Course in Elementary Japanese* by Eri Banno *et al.* The lessons included greetings, telling the time, shopping, ordering at a restaurant, talking about what one does or did as well as where things are. The class was conducted via Zoom. Students were expected to: (1) study grammar ahead of the class meeting both by listening to instructional videos and by reading the textbook and (2) review after class by taking the quizzes attached to the video instructions and completing relevant workbook pages. Three oral presentations included a self-introduction and two textbook dialogues. Students studied 29 *kanji*, primarily for recognition purposes, and were given two writing assignments. Regular attendance and timely completion of all work were required for credit.

EVALUATION:

Written by: Tomoko Hirai Ulmer

Laura, who goes by Linus, was known as Cappelli-san in class, participated well in class and demonstrated a good grasp of the grammar and expressions introduced this quarter. Cappelli-san presented well-prepared oral presentations. Some workbook assignments, *Genki* Video quizzes, and written work were missed or turned in late but the ones completed showed good preparation. Turning in all required work on time in a thorough fashion will help improve overall proficiency.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - First Year Japanese



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September 2020 - December 2020: Arts, Culture, and Ecology

8 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

This program introduced cultural ecology, visual arts theory and practicum, creative nature journaling, and arts in environmental advocacy. Specifically, students were introduced to broad topics in ecology and four ecosystem types; forests, wetlands, grasslands, and mountains, with a focus on the Pacific Northwest. They then researched each of these ecosystems in an area of their own heritage. Students were also introduced to cultural ecology, beginning with a focus on understanding culture itself, along with processes of cultural adaptation. With a continued focus on their own heritage area, they also examined (1) ways in which the natural environment can influence the emergence of culture and (2) ways in which cultural beliefs, values, and practices can influence the natural environment. Students also thought carefully about ways in which one can seek to influence, or advocate for, cultural change. At the end of the quarter, students worked in four ecosystem groups to give an extensive PowerPoint presentation in review of their learning.

Additionally, students were introduced to and given ample opportunity to practice basic elements of art and principles of design. Some of this practice took place in class workshops, other times through nature journaling assignments. Through this, students aimed to develop the skills needed to powerfully communicate through combining word and image in a final "poster" that advocated for an issue that (1) connected to a place and/or theme we had explored in the program, (2) related to sustainability and justice, and (3) they cared deeply about. At the end of the quarter, students shared their posters along with an artist's statement in a virtual exhibit.

Students' learning activities included lectures, workshops, seminars, readings, writing, research, nature journaling, art practicum, and guest presentations by Makah carver, Mikah McCarty, and Quinault storyteller, Harvest Moon. Primary texts included *Introduction to Cultural Ecology* by E.N. Anderson and Mark Q. Sutton, *Keeping a Nature Journal* by Clare Walker Leslie and Charles E. Roth, and *Braiding Sweetgrass* by Robin Wall Kimmerer, whom students also had the privilege of hearing speak live.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

It was a pleasure to again have Laura, who goes by Linus and uses he/him pronouns, as part of our learning community. On one hand, Linus' was generally brief and consistently submitted late; some after the program ended, and even after the deadline for submissions when it was no longer possible to review the work. On the other hand, Linus attended class regularly and often contributed incredibly valuable insights during discussions. Linus chose 'open spaces,' especially savannahs, for his ecosystem focus and Sardegna/Sardinia for his heritage interest. Linus made valuable contributions to the 'Open Spaces' final PowerPoint presentation, which was very well done.

Linus also created a final "art as advocacy poster" that focused on the negative effects of microplastics in clothing. The approach Linus took to creating his poster was very interesting and unique. Specifically, Linus created and photographed an abstract image he had constructed from handmade felt. Despite the quarter's challenges, such as online learning and the difficult medium of felting, Linus persevered and ended the program successfully.



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SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

- 3 - Pacific Northwest Cultural Ecology
- 2 - Heritage Studies: Focus on Environment
- 3 - Visual Art in Environmental Advocacy



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June 2020 - September 2020: Experimental Watercolor

2 Credits

DESCRIPTION:

Faculty: Jill Sattler

Experimental Watercolor embraces the concept of play and builds upon basic watercolor skills to extend a student's technical and conceptual range. Students will explore, through various application techniques and personal experimentation, to find a rhythm within their work and technical skill. This will be done by looking at the different spaces we traverse and examining the objects within that space. We will be looking at authors who speak about objects and how our perception of things reveals how we are oriented toward the world.

Students are expected to show personal growth and development in their skills and aesthetic awareness. Class time will be used to experiment with various forms of watercolor and ways to manipulate the water to the artist's advantage.

Group critique follows each project. The conversation can show the artist what is working within the creative process and which areas can be improved. Students will learn to form critical comments, make observations, form respectful opinions and listen with intent to feedback about the "work" and not about the artist.

EVALUATION:

Written by: Jill Sattler

Discussion/Critique: Student was fairly active and offered valuable feedback in course discussion/critique.

Technique: Student demonstrated knowledge of technique's demonstrated and incorporated them into several assignments.

Laura preferred the name Linus and used he/him pronouns while in class. Our first assignment asked students to look at their personal space and encapsulate that into a response. Linus lightly sketched out several dolls and filled in the composition with a delicate hand. The final piece held a dream like quality to it and showed a willingness to experiment with content. For their final piece, they chose a song by Björk titled "Isobel". The imagery that was applied to the paper was gorgeously applied. It was their first attempt at adding a lot of pigment to paper and at the same time showed just the right amount of restraint. The image of the girl peering through the trees is painted beautifully. The tree in front of the girl has been cut out and is resting slightly above the paper. It appears to be more of a doorway or passage than a tree. Linus has the innate ability to create beautiful composition. Overall, they did a phenomenal job incorporating experimental processes into their work over the course.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 2

2 - Painting: Watercolor



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

June 2020 - September 2020: Color Grows in the Garden

4 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

In this 4-credit course, students learned via Zoom how to safely create and use plant dyes in their kitchens. They were exposed to the basic steps and elements involved in plant dyeing, including fiber types, scouring, mordanting, preparing a dye bath, dyeing, modifying, and documenting. Specifically, students learned to identify, gather, and use local plants as well as to select and purchase dry plant extracts. They learned to create eco-prints (printing directly with leaves and flowers) as well as how to create patterns using tie-dye/shibori methods. They also developed the ability to plan and carry out a project of their own, and to share the materials, methods, and outcome of their work in a PowerPoint presentation. In addition to dye projects, students read *A Garden to Dye For* by Chris McLaughlin; made regular 'color journal' entries; were exposed to environmental, cultural, and social contexts of natural dyeing; researched and prepared multiple plant profiles; and wrote two papers that summarized and reflected on their learning.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Laura, who goes by Linus, and uses he/him pronouns brought to the course a strong interest in engaging with living plants to create color. He completed most of the assignments and they were consistently well done. For example, Linus completed plant profiles on English lavender (*Lavandula angustifolia*), marigold (*Tagetes* spp.), and tall Oregon grape (*Berberis aquifolium*). These demonstrated the ability to carry out basic research into a dye plant, to organize the information obtained, and to document its sources. Linus also used his 'color journal' to explore potential dye plants in his environment.

For his final self-selected dye project, Linus chose to dye a vintage dress with Oregon grape berries. Linus' PowerPoint presentation about his work was clear, easy to follow, and interesting visually. The presentation also documented Linus' dye process and included his plant profile about Oregon grape. It was very well done.

Overall, Linus carried out multiple dye projects, tried new methods, and gained an understanding of the elements and steps involved in basic dye techniques. He also considered the cultural, ecological, and social contexts of natural plant dyeing. Linus' final Learning Summary and Reflection Paper revealed his enthusiasm about his learning, as when he stated,

"All that I've learned in Color Grows in the Garden has amazed me! I've learned to connect with the plants I find outside and in my home in a whole new way, and have even more appreciation and infatuation [with] them than before! I'm also really excited to continue dyeing on my own..."

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

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2 - Art Practicum: Natural Dyes

2 - Ethnobotany of Color



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

June 2020 - September 2020: Anime: Japanese Music, Art, and Culture

4 Credits

DESCRIPTION:

Faculty: Lydia Snyder

This class examined the arts and culture of Japan through a history of anime. The structure of the course revolved around watching anime and discussing its aesthetic and socio-cultural significance, through a series of opened ended questions. Students drew an original character, completed a sound cue sheet, and wrote a final cumulative analysis paper on an anime of their choosing. After an introduction to animation and manga, students explored traditional and popular music and theatre of Japan from Noh and Gagaku to J-pop and Kabuki. Students learned about the roles of film music, while exploring themes of national identity, gender and sexuality, environmentalism, the complexity of realism in animation, and the Japanese storytelling technique of Mono no Aware (savoring the moment). We covered mainstream TV animation such as *Pokemon* and *Sailor Moon*, as well as the films of *Spirited Away* and *Princess Mononoke*, *Grave of the Fireflies*, *Garden of Words*, and *Your Name*.

EVALUATION:

Written by: Lydia Snyder

Capelli, Laura (Linus, he/him)

Hardworking is an accurate description of Linus as a student. He completed all his work throughout the class diligently by answering discussion questions with thoughtful input and critical thinking, while synthesizing class ideas, films, readings, discussions, and their personal knowledge bank. His final paper made many great connections to architectural styles. He was able to convey his knowledge clearly through strong communication skills in writing. He demonstrated expertise from various academic fields and a willingness to interact with new information.

Linus became well versed in topics of class. He demonstrated an ability to view and discuss anime critically. He explored the themes with an open mind, thoughtful analysis, and always with respect. He also displayed a willingness to engage with their own artistic abilities in drawing an original manga character and did so with great technical skill and attention. He attended the class sessions regularly.

To conclude, Linus is a capable, diligent student, and a pleasure to work with. I wish him well in his future academic pursuits.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Arts and Culture



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

June 2020 - September 2020: Medicine Grows in the Garden

8 Credits

DESCRIPTION:

Faculty: Marja Eloheimo, Ph.D.

In this program, students gained an introduction to medicinal plants in late summer within the context of community herbalism. Students learned to identify medicinal plants and gained exposure to basic concepts and issues in botanical medicine, including body systems, medicine-making, and decolonizing herbalism, as well as practiced 'medicine' journaling. They were also exposed to basic concepts in plant morphology and taxonomy. Students Zoom-visited local medicinal gardens and met local herbalists to further their knowledge and experiences. They read from various texts including *The Evergreen Herbal* edited by Tari Gunstone and *Rosemary Gladstar's Medicinal Herbs*, along with online sources. Each student studied a body system, prepared a simple plant profile, learned to safely make tea blends and salves, summarized their learning in a PowerPoint presentation, and created a personalized pharmacopeia.

EVALUATION:

Written by: Marja Eloheimo, Ph.D.

Laura, who goes by Linus and uses he/him pronouns, was quietly engaged in the program from start to finish, bringing an interest in plants and previous study of his use for dye. Linus collaborated with student colleagues to study the gastrointestinal system, and they created a tea blend recipe with medicinal actions supportive of the system.

For his individual plant profile, Linus chose to explore broadleaf plantain (*Plantago major*). His well-done plant profile was interesting, well-organized, and well-documented. At the end of the program, Linus presented several areas of his learning in a well-done collaborative presentation, which was followed by an especially well-done, personalized pharmacopeia that beautifully and clearly compiled Linus' own work along with extensive work of the students in the program. It was beautiful, heartwarming, and easy to read. I hope it will serve Linus well in the future. It should also be noted that Linus did an excellent job of sharing his learning about the gastrointestinal system in both PowerPoint and written formats.

Linus also demonstrated strong engagement with the broader content of the program through weekly papers that summarized and reflected on various areas of learning. In these papers, Linus consistently showed sensitivity and insight to both personal and larger social and environmental issues surrounding community herbalism. Of his overall learning through the program, Linus stated,

"In this course, I've been inspired to re-connect with herbs, and [to try] growing more of them, ... [using] them for medicine and not just as food (but also recognizing that eating them as food is also medicine!), and learning more about the different ways to take plant medicine. I was so shocked by the thought of just being out in nature as medicine from plants - but thinking about it, makes so much sense..."

It was a great pleasure to again have Linus as part of our learning community.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 8

4 - Introduction to Plants as Medicine

4 - Plant Medicine in Community Context



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

January 2020 - June 2020: Studio Projects in Interdisciplinary Art: Material Gestures in a Shared Space

28 Credits

DESCRIPTION:

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

Studio Projects in Interdisciplinary Art: Material Gestures in a Shared Space was a foundational visual arts program emphasizing groundwork in visual studies, design, and materials exploration in 2D and 3D studio practices. We dove intensively into the development of studio skills in design, ceramics, sculpture, mixed media, drawing and painting while exploring how these material gestures express content. In line with much contemporary art that uses multiple materials and approaches and incorporates studio practice with theory: art history; visual/cultural studies, literature, and aesthetics. In the spring quarter, due to COVID-19 and mandates protecting public health concerns, the curriculum moved lectures, seminar reading, essay writing, studio skills assignments, critique, and studio projects to remote teaching and learning. Via Zoom and in their own home studios, students continued to engage in an art practice that explored what it means to be in conversation with art history and how it is relevant to the sociopolitical world around us while still functioning as a cohesive working group formed in the previous quarter, drawing encouragement and influencing each other as a community of artists.

The program was designed to support students interested in the visual arts, as well as those who are curious about visual literacy and wanted to experience using materials as an approach to inquiry and expression. Students dedicated time to studio work and rigorous reading and writing on topics related to the concepts of 20th- and 21st-century art history and critical theory. Central to this program was an understanding of the implications of image and object making in an image-abundant culture of digital and social media; making informed decisions about a creative practice that is socially and materially sustainable; and how the politics of representation, identity, and community are inscribed in the images we make and view.

In the winter quarter, our theoretical study and creative work questioned modes of representation and signification with an overview of western art movements in the latter part of the 20th century, the rise of conceptualism and identity art through a critical lens and multiple perspectives. We were guided by a range of artists, critics, writers, and art historians, in particular, Nicholas Mirzoeff (*How to See the World*), David Joselit (*American Art Since 1945*), Catherine Belsey (*Poststructuralism, a Very Short Introduction*), Claudia Rankine (*Citizen*), Pablo Helguera (*Socially Engaged Art*), and Rainer Maria Rilke (*Letters on Cezanne*), and short essays by Twyla Tharp, Paul Wood, Maya Lin, and bell hooks as well as attending the Art Lecture Series. Our focus was on the formal and conceptual language of material skill development in ceramics and drawing and painting. Students gained aptitudes in visual literacy in regard to the interdependence of form and content by working with materials and their formal properties alongside a general understanding of art historical concepts in a contemporary context. Students also gained aptitudes in seminar contribution and art critique, close reading, essay writing with peer responses, and critical reasoning. In spring, themes included visual activism, a history of social realism and socially engaged art. After three weeks of 2D and 3D skills assignments, students were given three thematic art assignments, "Constraints of Liminality: Everyday Objects," "Portraits of an Essential Worker" and an individual line of research resulting in a final project and essay.

By the end of this program, students were gaining an understanding of how one engages with an art community to share support and inspiration, contemporary practices with materials, and to imagine how to situate their own projects in terms of the world around them. Students gained aptitudes in visual literacy in regard to the interdependence of form and content by working with materials and their formal properties alongside a general understanding of art historical concepts in a contemporary context.



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

Students also gained aptitudes in seminar contribution and art critique, close reading and responsive writing, and critical reasoning.

Students' academic skill development was supported by their participation in Greener Foundations, a quarter-long module of instruction and community-building activities where students were introduced to college support services and practices, wellness strategies, study techniques, and reflective writing.

EVALUATION:

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

Laura (Linus, he/him) was enrolled in Studio Projects in Interdisciplinary Art: Material Gestures in a Shared Space in winter and spring, 2020. In the winter quarter, Linus' participation in all aspects of the program was good. In the spring when we moved to remote learning, which was challenging for all, he was able to adapt well to online learning platforms. Linus completed the assignments to high standards, his attendance was acceptable, and he met most of the learning objectives for the program. Linus came with all of the good qualities of an Evergreen student: curious, game, organized and thorough, and committed to the spirit of shared inquiry. What makes Linus stand out as a flourishing student is the integrity of his role as a student: all assignments were done thoroughly and on time, artistically diligent and intellectually curious, in short, prepared, and a delight to work with. He focused on and practiced communication skills like close reading analysis, writing, seminar discussions, and studio skills. Linus was actively attentive but quiet in critique, workshops, and seminars feeling more comfortable in small groups but equally at home doing peer-to-peer and individual work.

In seminars and writing workshops, Linus was a thoughtful listener and occasional contributor to our small group discussions. In small group work, he added to a number of stimulating discussions, asked relevant questions, and enhanced everyone's learning. His weekly writing assignments for seminar, essays and exam showed a developing ability to gloss and analyze passages for key terms and concepts related to our program themes. Linus certainly improved his ability to close read texts and images and to think about relevant concepts in contemporary art practices. His writings showed a careful and discerning reading of our seminar texts and drew fresh and insightful connections to larger issues of the program. In small group discussions and in peer review sessions, he provided honest, perceptive, and supportive critical feedback to peers about their work and ideas, with intelligent suggestions. Linus's program binder was fairly organized however there was a general lack of quantity and detail in his reading notes. By the end of the program, he wrote a creative research essay, "Stillness: A Study in the Still Form," that brought into conversation Gustav Klimt, Margaret Evans Price, and Takato Yamamoto to help situate his own work in the context of their different practices and their deep influences since Linus's childhood.

Linus entered the program with some formal background in art and has demonstrated an openness to new fields of study and new ways of thinking about art. In the painting and drawing work, Linus demonstrated attention and growth, producing good work with the skills assignments and final project, particularly with direct painting and the use of transparency and opacity. Linus missed a few of the skills assignments which would have helped make clear some of the concepts being taught with line and color to organize form and space. In ceramics, Linus accomplished good beginning skills in ceramics and made significant progress in developing a design process that was responsive to the technical demands of ceramics. Working with clay challenged his design process and sense of control with materials but overall, he showed good improvement over the quarter. His studio practice was increasingly disciplined and demanding of more technical skills in more complex fabrication. He was persistent in addressing new skills and concepts and began to integrate various forming techniques, and surface design into complex functional and sculptural forms. In the workshops and in critique, Linus brought a positive attitude and curiosity. For his final project at the end of spring, Linus made a figurative piece with watercolor and pencil. His description of the work helps contextualize it with his research: "The piece was created by having the work of three artists surrounding me and thinking back to how these artists



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

affected me in childhood and followed me into adulthood. When creating this work, I began multiple pieces, and kept scrapping them, over and over, unsatisfied with what I was creating, frustrated from the repetitiveness and restriction of what I was attempting. I've always been really attracted to depict bodies in stiff positions. I'm drawn to the notion that they are stuck in that position, unmoving, destined to be the same thing forever. The flat black background is a comfort, unchallenging and calming, and a direct reference to Takato Yamamoto and Margaret Evans Price. However, the free-flowing hair, more alive than the figure, is inspired by Klimt, and how he often depicted hair as being liquid, or almost another limb, alive and moving."

Overall, Linus has proven himself to be a hard worker pushing himself into new and uncomfortable processes that were unfamiliar.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 28

- 14 - Visual and Critical Studies Seminar: Introduction to 20th and 21st c. Western Art
- 2 - Foundations in Drawing
- 2 - Foundations in Painting
- 4 - Foundations in Ceramics
- 6 - Intermediate 2D and 3D Art Practices



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

September 2019 - December 2019: Life with Things

16 Credits

DESCRIPTION:

Faculty: Julia Heineccius, MFA (Fine Metals), and Eric Stein, Ph.D. (Anthropology and History)

In *Life with Things*, a one-quarter interdisciplinary program, students studied key theoretical perspectives in material culture studies, ethnographic fieldwork methods, fine metals techniques, and received an introduction to the college through a two-credit Greener Foundations component. As part of the theoretical work on material culture, students attended lectures; completed weekly readings; composed two-page seminar passes that focused on summaries, key terms, challenging passages, and forming questions; participated in seminar discussions; and produced two longer essays, which expanded their abilities to analyze written texts and communicate orally and in writing. For the ethnographic work, students cultivated a dedicated field notebook, in which they completed eight ethnographic observations that emphasized various aspects of place, materiality, exchange, and meaning, with much of the work centering on a three-day field trip to galleries and other sites in Seattle and an interview-based final collections ethnography. Beginning and intermediate fine metals work included non-ferrous metal shaping, riveting, silver soldering, and hollow-form techniques. As part of the fine metals work, students expanded their descriptive vocabulary and ability to describe the formal and conceptual content of art, in part through bi-weekly attendance of an artist lecture series. A final collaborative project required students to apply ethnographic methods to design a fine metals and mixed-media gift in coordination with an office on campus; the project modeled the kinds of practices between artists and clients and community groups and ethnographers. Greener Foundations work introduced students to techniques in academic planning, time-management, wellness, reflective writing, finance, and community building.

EVALUATION:

Written by: Julia Heineccius, MFA (Fine Metals), and Eric Stein, Ph.D. (Anthropology and History)

Laura (Linus) Cappelli completed very good work in the *Life with Things* program and demonstrated a strong foundational understanding of studies in material culture, ethnography, and fine metalsmithing. Throughout the quarter, Linus supported and collaborated with peers and helped to establish a positive work environment. Linus fully participated in the multi-day fieldtrip to Seattle, including an intensive set of cultural and community-oriented discussions and activities.

In the weekly program seminar Linus was a consistent participant and engaged with respect and ideas clearly informed by the required reading. Weekly written seminar 'passes' were thoughtfully done and reinforced his overall understanding of program themes. Essays further evidenced Linus' ability to synthesize ideas connecting various readings and theories discussed during the quarter. A good analysis of gift and commodity exchanges showed Linus' consideration of how chains of obligation can be formed through community-based exchanges, and how an individual's experience of acquiring a treasured item through garage sales can heighten the value of an object beyond the purchase price. In the final essay, Linus chose to write in the style of a conversation between various scholars contemplating why people cherish seemingly useless possessions. This piece of writing was comprehensive and clever, and particularly highlighted the thinking of Walter Benjamin and Jean Baudrillard.

Linus' ethnographic work was strong throughout the quarter, and featured a beautifully illustrated notebook that carefully selected objects and spaces of significance for consideration. An early entry on a faux "stained glass" window mural, which Linus shared in class, was especially notable, including a self-reflective description of Linus' own experience and vantage point as an observer. A final ethnography on a Beanie Baby collection included several humorous, process-oriented tales from the narrator, which



Cappelli, Laura C

A00422735

Last, First Middle

Student ID

Linus shared with the class, and a short analysis that made initial connections with Sianne Ngai's aesthetic categories.

In the studio portion of the program Linus steadily practiced new fine metalsmithing techniques, composing and completing several good pieces. For the first major fine metalsmithing project, Linus created a sculptural carousel. This piece showed a good amount of experimentation with form and a strong beginning understanding of hand-cutting and cold-connecting copper and brass. Linus invested a considerable amount of time in the creation of the final container project. Combining press-formed sides with hand-sawed and silver-soldered structural elements, the miniature coffin-shaped box exhibited strong design thinking and technical problem solving, and was very well finished.

Linus' collaborative gift project group worked successfully with the organic farm throughout the quarter to co-design a meaningful and well-executed mixed metal picture frame that featured a photograph of the farm cat. The group gave a very good presentation of the work, which was attended by the farm director. The project showed the group collaborating effectively, establishing connections with the campus community, and completing well-designed work through local partnerships.

Linus also completed the Greener Foundations portion of our program, consistently attending and showing a good level of engagement in the community-building and academic support activities.

Linus has proven a broad capacity for thoughtful critical reading, writing, and studio art work, and proceeds from the *Life with Things* program with expanded skills in ethnography, visual and cultural studies discourse, and 3D art. Linus proceeds from *the Life with Things* program well prepared to continue work in the visual arts, humanities, and beyond.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 5- Introduction to Material Culture
- 4- Introduction to Fine Metals
- 3- Introduction to Ethnography
- 2- Collaborative Design (Gift) Project
- 2- Greener Foundations



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.