



Elliott, Dalton S

A00431410

Last, First Middle

Student ID

DEGREES CONFERRED:

Bachelor of Arts

Awarded 24 Mar 2023

TRANSFER CREDIT:

Start	End	Credits	Title
03/2015	03/2019	90	South Puget Sound Community College

EVERGREEN UNDERGRADUATE CREDIT:

Start	End	Credits	Title
01/2021	03/2021	4	Breaking Through Gridlock: Polarization and Problem Solving 2 - Community Studies 2 - Essay Writing
01/2021	03/2021	4	Reading Philosophy: Kant 4 - Philosophy: Kant's Epistemology and Ethics
01/2021	03/2021	3	Reimagining Community Safety 3 - Interdisciplinary Community Studies
09/2021	12/2021	16	Reading and Writing for Your Life 16 - Reading and Writing for Your Life
01/2022	03/2022	16	Creative Literacy: Music and Literature 4 - Studies in Creativity: Analysis 4 - Studies in Creativity: Applied 4 - Music Fundamentals 4 - Seminar: Literature and Music in Conversation
03/2022	06/2022	16	Slavic and Celtic Folklore: Heroic, Spiritual, Practical 6 - Folklore and Mythology 6 - European Cultural Studies 4 - Expository Writing
09/2022	03/2023	32	Comparative Literature and World Cinema: Reading Globalectically 12 - Comparative Literature 8 - World Cinemas 8 - Visual Art: Animation 4 - Critical Theory

Cumulative

181 Total Undergraduate Credits Earned



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Enrolling in my first quarter at Evergreen in Winter of 2021, I found myself unaccustomed to the practices at the school and trying to learn it as I went along. For financial reasons, I had taken a break after completing my Associate's Degree at SPSCC but I was so eager to continue my academic journey that once I was able to, I enrolled in a few available courses. Not understanding the programs available, I chose individual courses based on my previous experiences and the new opportunities I found at Evergreen. Centering my studies around ethics, I studied philosophy, and ways to prioritize community safety, and reach new people to solve old conflicts. Then I received advising from faculty and colleagues and could begin to better maximize my experience in school. My plan was to focus areas of creative writing and critical thinking, heading towards a career as an English teacher while embracing my love for storytelling.

Embracing the interdisciplinary nature of Evergreen's studies, I developed my understanding of literature through the lenses of music or mythology. Taking texts and films from across the world to create a decentralized understanding of narrative made myself grow as a writer, storyteller, and critical thinker. My goal had always been to go into education as a career but as a student I knew I first had to grow my understanding. Learning the interconnectedness of various subjects and how they can inform one another through the interdisciplinary practices at Evergreen helped my understanding of narrative tools to develop.

My time at Evergreen as an undergraduate student pushed me creatively and academically. Whether it was dense philosophical writings or complex music theory, I embraced collaboration and inquisition, always reaching out for help when I had questions, and found that sometimes we have to become comfortable with not knowing in order to push through to deeper learning. Not only could I explore myself and my identity through my creativity and learning at Evergreen, but I was also pushed into uncharted avenues. During my studies I created my first musical compositions in the culmination of years of studying musical theory. Furthermore, I took inspiration from global films and writings to develop my first ever animated film in a lovingly made exploration of liminality. Discovering hidden wells of motivation to continue to dig deeper, and unlocking potential within myself has been the most beneficial and unexpected lessons learned at Evergreen.

Many challenges await anyone hoping to further deepen their understanding of the world and their place in it, whether that study takes place in academia or not. For me, my challenges were largely financial and what can accompany that. I had to be a working student, often working 50- or 60-hour weeks to make ends meet. Leaving me tired and scrambling to complete work, but every faculty member I encountered showed compassion and understanding. In my studies, the two most prioritized things were effort, and growth. Effort and growth became the benchmarks I would even judge my own learning by and hold myself accountable to whether or not I was showing appropriate effort or growth. Growth is measurable, one can look at where they ended and compare that to where they started to judge growth. I can confidently say that by the end of each program or course I had grown. Effort can be harder to measure, there's a lot of trust and personal accountability that is necessary to put in effort. But if the effort is lacking, the growth at the end will be too. I found that necessary trust from my faculty and colleagues and it motivated me to hold myself accountable to their standards, and therefore I saw growth in my studies as I continuously pushed myself.

As I head into graduate studies and then my career as an educator, I hope to carry that importance of interdisciplinary learning with me and utilize its potential to unlock deeper learning in my students. My hope is to create a curriculum with a decentralized approach to literature, increasing accessibility to academics and unlocking student potential through never before realized expressions.



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September 2022 - March 2023: Comparative Literature and World Cinema: Reading Globalectically

32 Credits

DESCRIPTION:

Faculty: Vuslat D. Katsanis, Ph.D.

This full time remote program offered an introduction to the study of world literatures and film through the decolonialist theoretical framework of Kenyan author, Ngũgĩ wa Thiong'o's "globalectics." For Ngũgĩ, reading texts globally "is to read a text with the eyes of the world; it is to see the world with the eyes of the text."

The program offered a sample of contemporary literary and film traditions from outside of the English-speaking world with the goal to teach close and contextual reading.

Literature included: *Globalectics: Theory and the Politics of Knowing* by Ngũgĩ wa Thiong'o; *Minutes of Glory: And Other Stories* by Ngũgĩ wa Thiong'o (Kenya); *Go, Went, Gone* by Jenny Erpenbeck (Germany); *Ministry of Pain* by Dubravka Ugrešić (former Yugoslavia); *Inri* by Raul Zurita (Chile); *The Hen Who Dreamed She Could Fly* by Sun-mi Hwang (South Korea); "Exiles" by Adam Stumacher (USA/Cuba); "Museum of the Party" by Sandra Meek (Suriname); excerpts from Trinh Minh-ha's "Speaking Nearby"; Albert Camus' *The Stranger* (France); Kamel Daoud's *The Mersault Investigation* (Algeria); and additional student-generated list of project-specific titles.

Films included: *The Death of Mr. Lazarescu*. Dir. Cristi Puiu, Romania (Romanian); *Still Life*, Dir. Jia Zhang-ke, China (Mandarin); *Rafiki*, Dir. Wanuri Kahiu, Kenya (English and Swahili); *Parasite*, Dir. Bong Joon Ho, South Korea (Korean); *The Lesson*, Dirs. Kristina Grozeva and Petar Valchanov, Bulgaria (Bulgarian); *A Pasi Fu Romeo*, Dir. Keoni K. Wright, Suriname (Sranan); *Fable of the Fish*. Dir. Adolfo Alix Jr., Philippines (Filipino, Tagalog); and *Cielo*. Dir. Alison McAlpine, Chile (Spanish, English, French); *Soleil O*. Dir. Med Hondo, 1970 (France); *Mustang*, Dir. Deniz Gamze Erguven, 2015 (Turkey); and additional student-generated list of project-specific titles.

Guest speakers included Evergreen professors Miranda Mellis, Steven Hendricks, and librarian Paul McMillan, filmmaker Keoni K. Wright, and painter Charles Edward Williams.

The first half of each quarter emphasized lectures, seminars, and weekly essays in which students practiced translating their close and contextual reading through synthetic writing. Winter provided additional learning in writing project proposals, conducting library databases research, annotating bibliographies, and participating in guest speaker and salon group peer-review sessions. Through active writing and class discussions, students learned critical thinking, literary and film analysis, close-reading, contextual thinking, and key arguments in decolonial theory while building their critical vocabulary.

The second half of each quarter shifted to a workshop model in which students designed and completed a writing-intensive comparative analysis project. The workshops allowed time to work with a community of peers as students gained skills in peer-review, editing, revising, general academic writing, and presentation skills from conception, execution, and final delivery of work. Winter quarter provided additional time for independent project development through weekly deliverables submitted to faculty and one-on-one conferences. The quarter ended with a mock conference organized by panels of presentations sorted according to the salon groups. Each group appointed a panel chair who introduced the panels and moderated the discussions.

This program served as an "entry" to the Culture Text and Language in World Societies (CTLWS) and the Literary Arts and Studies (LAS) paths, and "exploratory" for the Media Arts and Studies path. As



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such, it introduced students to the conventions of academic inquiry within the humanities fields and prepared them for more advanced reading and writing intensive work.

EVALUATION:

Written by: Vuslat D. Katsanis, Ph.D.

Dalton Elliott completed the program with great satisfaction.

Dalton started the program strong by volunteering to facilitate the first seminar discussion, which resulted in a lively discussion of the program's theoretical framework. Likewise, Dalton's performance in winter was well-focused toward developing an independently-designed creative work. Overall, Dalton made remarkable progress.

Dalton is a good student, a strong thinker, and has ample potential to succeed as a critical writer and visual artist. Dalton submitted all of the required weekly essays in film and literature, often presenting the wider conceptual significance through narrative detail. Fall quarter essays showed stronger close-reading and contextual writing, whereas winter proved ability to think synthetically across texts and themes. A particularly representative sample of Dalton's critical writing on film aesthetics is through Keoni K. Wright's shifting style during moments of flashback in the short film, *A Pasi Fu Romeo*, or Dalton's writing on Kamal Daoud's response to Albert Camus in *The Mersault Investigation*. Throughout the two quarters, Dalton impressively integrated many of Ngugi's positions, from his short stories, *Minutes of Glory*, to his lectures on de/post-colonialism and poor theory.

Based on this strong theoretical focus on Hegelian master/slave dialectics by way of Ngugi, Dalton designed and completed a well-composed final project in fall quarter. "Love's Labor Under Capitalism: Identity and Relationships in Ngugi, Bong Joon-ho, and Sun-mi Hwang," was thoughtful, well-focused, and provided sufficient textual evidence from both the literature and the film. The essay focused on what the characters in each text do to survive. Additional time to participate in the composition process to further develop the argument, improve the clarity of prose, and strengthen logical transitions will benefit Dalton's skillsets as a writer. The final presentation of this project was especially strong.

Dalton's winter quarter project was a short stop-motion animation titled, "Transit." Paired with poetry from Clare Harner, "Do not stand at my grave and weep," the somber reflection on life, regeneration, and reflection was beautifully executed. The attention to the hand-made in the form of the maker's own fingerprints remaining on the clay figure recalled Roland Barthes' writings on indexicality, a proof of that-has-been-there, executed in a cleverly simple animation. Dalton's final presentation generated positive support, and indeed, was memorable.

Dalton is positioned well to succeed in advanced-level programs in the arts and humanities.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 32

- 12- Comparative Literature
- 8- World Cinemas
- 8- Visual Art: Animation
- 4- Critical Theory



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March 2022 - June 2022: Slavic and Celtic Folklore: Heroic, Spiritual, Practical

16 Credits

DESCRIPTION:

Faculty: Sean Williams, Ph.D., Patricia Krafcik, Ph.D., and Ulrike Krotscheck Ph.D.

This one-quarter all-level program explored folkloric traditions of the Slavic, Celtic, and ancient Hellenic peoples from some of the earliest known texts to the present. Students began the quarter with a focus on the nature of folklore and its many ways of expression, followed by an examination of early epic traditions from each region. The middle section of the quarter emphasized the importance and variety of folktales, and the program came to a close with sections on music and dance, the uses of folklore for nation-building purposes, and reconstructionist and revivalist discourses. Throughout the quarter students learned about such diverse subjects as foodways, clothing, seasons, religious practices, songs, film, archetypes, motifs, and contextual issues associated with folklore. Student activities included seminars, drawing, writing, films, singing, and lectures. Assignments included reading and preparation of assigned texts for seminar discussion, two short essays, and one longer research essay about folklore of the regions.

EVALUATION:

Written by: Sean Williams, Ph.D.

Dalton Elliott has come to this moment at the end of the school year with a justifiable sense of success. As a dedicated student with excellent attendance, Dalton was always prepared with a comment or question, and frequently offered ideas or perspectives that broadened the class discussion. It was always a bonus to have Dalton in class because of the strength of these comments. When the students finished their weekly seminars it was clear that Dalton had been a part of the group conversations. Dalton's interests in creative work and culture were very much a part of our collective work this term; much of the material we covered addressed issues of how resistance to colonization through expressing one's most profound artistic works has ended up as an important strength for multiple European societies. Speaking as Dalton's faculty, I would be delighted to see more advanced work in the arts and humanities in the future because it seems to be such a strong match for Dalton's interests.

Dalton's first of three essays had as its focus an exploration of the issue of liminality; it reflected several different elements of the issue, including its unsettling nature and the ways in which it can transcend normal rules. The second essay used the archetype of the crone as its theme and explored two different folktales (Slavic and Celtic) in comparison; the two folktales amply illustrated Dalton's ideas and were a fine selection for the assignment. The third and final essay was a crowning achievement; using the archetype of the blind bard or storyteller, Dalton's work featured rich source material, first-rate examples, and connections to the symbolism of blindness. Finally, Dalton created a digital poster based on research and presented the poster to peers and faculty during the final-week poster exhibit. The high quality of work that Dalton did this term is worthy of pride. Working with Dalton in folklore and mythology this term has made me wish to do so again.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 6- Folklore and Mythology
- 6- European Cultural Studies
- 4- Expository Writing



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January 2022 - March 2022: Creative Literacy: Music and Literature

16 Credits

DESCRIPTION:

Faculty: Andrea Gullickson, DMA

Can music literacy enhance our understanding of literature? Might attentiveness to the patterns of literature guide us to richer musical experiences? In this program, we investigated pattern recognition, visual and aural, and the role it plays in conversations within and across artistic mediums across time.

Studies in music literacy included pitch and rhythmic notation, major/minor scale construction, chord structure and chord progressions. Our work in all areas of music was supported with *Music Fundamentals: A Balanced Approach* by Sumy Takesue and W.A. Mathieu's *Bridge of Waves: What Music Is and How Listening to It Changes the World*.

Our work in literature began with a focus on short stories by Baldwin, Cather, Chekhov and Murakami then moved into novels by Anne Michaels (*Fugitive Pieces*) and Richard Powers (*Orfeo*). Our literary studies were further explored by bringing them into conversation with music from the 12th c. to the present. Specific connections were made to chant in a range of world traditions as well as works of Beethoven, Wagner, Monk, and Cage. Musical works examined in greater detail included: Brahms *Intermezzo*, opus 117, no.2 and opus 118, no.2, Mozart *Symphony #41*, Messiaen *Quartet for the End of Time*, Reich *Proverb*, and Shostakovich *Symphony #5*.

Students demonstrated their engagement with program materials through weekly integrative essays, exams, seminar discussions, independent creative work and research presentations, and participation in weekly lectures and workshops.

EVALUATION:

Written by: Andrea Gullickson, DMA

Dalton Elliott entered *Creative Literacy* with a good background in literary analysis and interest in developing skills in music literacy. Dalton's serious approach to learning was evident through thoughtful written work, engaging creative work, and insightful contributions to program workshops and seminars.

Dalton's weekly synthesis essays demonstrated skill with construction of a well-shaped argument around a clearly articulated thesis supported with relevant passages from program texts. Dalton's efforts to take full advantage of learning opportunities, and willingness to examine ideas from multiple perspectives were in particularly clear evidence in the weekly synthesis paper that began with "I do not understand opera." This simple five word sentence began a journey through the technical work with the music of Wagner undertaken during the week and connected it to shared emotional experiences with characters in short stories by Haruki Murakami and Willa Cather, which ultimately led to the realization that, "So maybe, I understand opera better than I thought." Dalton's thoughtful and engaging writing style was a pleasure to read.

In the area of music fundamentals, through written examinations, Dalton demonstrated solid understanding of pitch notation, intervals and diatonic triad construction. Dalton's workshop presentations of original music compositions, work that was new to Dalton at the beginning of this program, demonstrated good effort in moving program concepts from theory into practice. This effort was also in evidence through the supportive and insightful responses offered to the workshop presentations of program colleagues.



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Dalton was an active participant in program seminars bringing focus to significant passages of texts under discussion and, in the process, contributing to the breadth of understanding of program themes examined throughout the quarter. Dalton's week 10 program presentation of creative writing, in response to the novel *Orfeo* by Richard Powers, further demonstrated excellent efforts directed toward uncovering layers of understanding of program concepts under examination. Dalton Elliott did fine work throughout all areas of this program. It was a great pleasure working with Dalton.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

- 4 - Studies in Creativity: Analysis
- 4 - Studies in Creativity: Applied
- 4 - Music Fundamentals
- 4 - Seminar: Literature and Music in Conversation



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September 2021 - December 2021: Reading and Writing for Your Life

16 Credits

DESCRIPTION:

Faculty: William Ray Arney and Sara Huntington

The books we need are the kind that act upon us like a misfortune ...

a book should serve as the axe for the frozen sea within us. Franz Kafka

Enlivening reading, lively writing. That was our aim in "Reading and Writing for Your Life." The premise was that the right reading and good writing are sure antidotes to the deadeningness of our hyper-busyness, to our device-mediated alienation, to the flattening abstractions of officialese, to anxiety (both the more or less well-grounded sort and the free-floating varieties), and to other social and psychological snares of our times.

We started with *Reading with Patrick*, Michelle Kuo's recollection of her Teach for America assignment in a devastatingly impoverished county in Arkansas. Kuo's work with one particular student, Patrick, in school and in prison kept both of them alive to life. We concluded with Layli Long Soldier's book of poetry, *Whereas*, a work that, among other things, demonstrates the rhetorical effects one can have by the conscientious placement of words (and the spaces around them) on the page. Other readings included Jeanette Winterson's *Why Be Happy When You Could Be Normal?* and her *FranKissStein: A Love Story*, John Kaag's book on William James, *Sick Souls, Healthy Minds*, James Baldwin's *The Fire Next Time*, Marilynne Robinson's *When I Was a Child I Read Books*, all complemented by short articles and films. Sara Huntington's weekly master class in rhetoric and writing showed students how to "copy" a sentence's or poem's syntactical structure to make their own writing more effective, more lively, just like Kuo asked Patrick to do even while in jail. Kuo wrote, "This was what reading [and well-tended writing] could do: It could make you unpredictable, ... a person for whom nothing is predetermined." It can make you free.

In addition to our common readings and three individual writing assignments, students pursued, freely, an independent study of an author or a theme of their choice. They were to devote 8-10 hours each week to their independent project and write about it at the end of the quarter. Students met in a student-only seminar at the beginning of each week and met with a peer-group, for fellowship and to help one another with their work, at the end of the week.

EVALUATION:

Written by: William Ray Arney

Dalton Elliott attended most of our Zoom meetings and participated occasionally. Dalton submitted all of the assignments. I noted an especially nice "set up" and "come down" in Dalton's paper written in the shadow of our reading Winterson's *FRANKISSSTEIN*. Two friends are in bed together, one recovering from a hospital visit, the other trying to comfort everyone:

"Focusing all of my will and every essence of my being I slow down time. To take this moment and hold it forever. Love gives us that power, they won't tell you this in school but love is the greatest power of all. We're okay, I say aloud, to reassure the darkness I suppose. It's a simple wish and the universe heeds it, for now. I wish my cat didn't have fleas.

"Finally, I can honestly say I feel enthused by my work. What a blessing, to feel invigorated by your own craft."



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Dalton was a helpful member in a peer group. One colleague wrote,

"Along with the friendly energy they bring to the group, Dalton is consistently willing to have in-depth conversations about the weekly pieces whenever we are put into small groups during class. They may not share their thoughts in class very often, however, their observations have led me to understand many of the pieces on a deeper level than I had previously."

And another said,

"Though we were only able to interact through Zoom briefly, Dalton was an awesome peer group member when it came to support and camaraderie. Dalton was very amiable, engaging excitedly during our outside of class discussions. They also shared sentiments when we discussed our issues with the class, which made class time easier to get through as the weeks went on. Dalton is also an excellent writer, and I was amazed when I read/heard their work. Overall, Dalton has been a great peer group member."

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 16

16- Reading and Writing for Your Life



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January 2021 - March 2021: Reimagining Community Safety

3 Credits

DESCRIPTION:

Faculty: Eirik Steinhoff, Ph.D.

This course, which was conducted remotely during the COVID-19 pandemic, featured a series of lectures, screenings, and public seminars on the topic of "reimagining community safety." Students participated in weekly discussions and documented their learning in a variety of ways: in a journal, in weekly posts to Canvas, and in midterm and final portfolios of their work. In addition to alternatives to policing (such as Olympia's community crisis responder model and Chicago's Operation CeaseFire), our reading and viewing was focused on a broad range of approaches to the question of "community safety." These included: settler colonialism and indigenous resistance (with special attention to the Medicine Creek Treaty); Atul Gawande's paradigm of "slow ideas" and Rob Nixon's theorization of "slow violence"; social resilience and mutual aid; liberation education in a prison setting; and climate justice in a global perspective. We also participated in (1) a public seminar on Octavia E Butler's 1993 novel *Parable of the Sower* and (2) a community roundtable with local Black womxn organizers; both of these events were designed to showcase Evergreen's ongoing commitment to multimodal intersectional community-based action-oriented interdisciplinary inquiry.

EVALUATION:

Written by: Eirik Steinhoff, Ph.D.

Dalton did good work meeting several of the expectations set for students in this course. Due to circumstances that were not entirely in his control, Dalton was not able to participate in all of the activities related to this course, especially in the second half of the quarter. But he did an excellent job communicating with faculty about these matters, and nevertheless managed to submit key components for his portfolios. The weekly responses he submitted were thoughtful and precise. Reflecting on the quarter in the cover letter to his final portfolio, Dalton remarked:

"Looking at the entirety of my experience, my roles as researcher, conversationalist, and reimaginer have evolved and been given shape. To reimagine community safety one must be able to observe the roles these concepts have in one's life and the shapes they can take."

This was Dalton's first quarter at Evergreen, and he did excellent work making the most of it. I look forward to learning where his studies lead him next in the months and years to come.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 3

3- Interdisciplinary Community Studies



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January 2021 - March 2021: Reading Philosophy: Kant

4 Credits

DESCRIPTION:

Faculty: Stephen Beck (Ph.D., Philosophy)

The goal of this course was to improve students' understanding of the philosophy of Immanuel Kant, as expressed in his *Prolegomena to Any Future Metaphysics* and *Grounding for the Metaphysics of Morals*. Students read both works in their entirety. They wrote brief responses as well as textual annotations each week, introduced a passage from the week's reading at least twice during the quarter, viewed lectures and responded to quizzes, and participated in seminar discussions. Students wrote two 1500-2500-word essays, one on each of our texts. Evaluation and award of credit is based on students' ability to closely read, to interpret, to discuss, and to respond critically in writing to our challenging texts, as demonstrated in their course work.

EVALUATION:

Written by: Stephen Beck (Ph.D., Philosophy)

Dalton Elliott completed all course work and was awarded full credit. Mr. Elliott has demonstrated an introductory understanding in overview of Kant's epistemology and ethics, and he has begun to develop his ability to engage in philosophical argumentation. His essay on Kant's *Prolegomena* addressed Kant's account of space, where he explored the implications of chirality. His essay on Kant's *Grounding* considered several questions in connection to the categorical imperative. In both essays, Mr. Elliott presented reasons in favor of his positions. His arguments, however, needed to be grounded in a more developed and nuanced reconstruction of Kant's views, as well as to have a sharper focus, in order to be successful. In all, Mr. Elliott has gained an initial grasp on some of the positions of a challenging philosopher. He needs to sharpen his writing skills in order to be able to engage with difficult texts at a sophisticated level. He is prepared for intermediate level study in the humanities.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

4 - Philosophy: Kant's Epistemology and Ethics



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January 2021 - March 2021: Breaking Through Gridlock: Polarization and Problem Solving

4 Credits

DESCRIPTION:

Faculty: Nancy A. Parkes, MFA

This was "live" curriculum as we observed and studied the 2020 Presidential election between Donald Trump and Joe Biden. Class began in early January as a failed presidential candidate refused to concede his loss. On Jan. 6, 2021, following a rally by then-President Trump and supporters, insurrectionists violently stormed and temporarily took over the U.S. Capitol during the time scheduled for election certification. We indeed studied live "Breaking Through Gridlock: Polarization and Problems Solving."

Students were asked, as the frame for the class, how do we begin moving from polarization to mobilization to solve problems in our civic, political, and personal lives? How do we more fully grasp the complexity, history, and deep inequities involved in these questions? When do we do so, collectively and individually?

Alongside political history-in-the moment, our class took place during the height of the COVID-19 pandemic. We built a collaborative learning community where students studied the recent history of violations to voting rights, as well as our course's namesake text, *Breaking Through Gridlock*. Our first text was *Our Time is Now* by Stacey Abrams, who was a role model/focal point in the election that brought more than 50 lawsuits, including one that went to the Supreme Court, during our studies.

Students viewed numerous complex videos, did a deep dive into current news from varying ideological sources, and read a series of intricate academic and expert essays.

They wrote analyses of our texts and films; short essays on course themes, and a journalistic-style term paper draft and revision on a current and well-focused local theme about breaking through gridlock. Each student gave a topical presentation to the class.

Student efforts encompassed working through gridlock with family and friends, developing research strategies to work on complex community problems, developing new approaches to "listening," and choosing when to distance from heated controversies. The class engaged in strong seminars on core themes and offered students the opportunity to develop ideas for working through ongoing and future and societal conflicts.

EVALUATION:

Written by: Nancy A. Parkes, MFA

Dalton Elliott had a strong academic quarter demonstrating growth in key academic areas. With a current goal of becoming a teacher, Dalton worked to develop his writing and critical writing skills. He has just returned to the classroom after two years in the workforce.

Dalton particularly enjoyed our readings and his writing about mediating difficult conversations, a skill he looks forward to using in his professional future. He was insightful and thorough and absorbed lessons offered by our texts regarding authentic listening. Dalton also appreciated and benefited from a writing practice designed to focus on subjects he resonated with. I was impressed with his efforts to continually improve his writing.



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He was an asset to the learning community, elevating our discussions with insightful comments. Dalton is ready to continue with an array of challenging courses and programs.

SUGGESTED COURSE EQUIVALENCIES (in quarter hours) TOTAL: 4

2- Community Studies

2- Essay Writing



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EVERGREEN TRANSCRIPT GUIDE

Accreditation: The Evergreen State College is fully accredited by the Northwest Commission on Colleges and Universities.

Degrees Awarded: The Evergreen State College awards the following degrees: Bachelor of Arts, Bachelor of Science, Master of Environmental Studies, Master of Public Administration and Master In Teaching. Degree awards are listed on the Record of Academic Achievement.

Educational Philosophy:

Our curriculum places high value on these modes of learning and teaching objectives:

- Interdisciplinary Learning
- Collaborative Learning
- Learning Across Significant Differences
- Personal Engagement
- Linking Theory with Practical Applications

Our expectations of Evergreen Graduates are that during their time at Evergreen they will:

- Articulate and assume responsibility for their own work
- Participate collaboratively and responsibly in our diverse society
- Communicate creatively and effectively
- Demonstrate integrative, independent, critical thinking
- Apply qualitative, quantitative and creative modes of inquiry appropriately to practical and theoretical problems across disciplines, and,
- As a culmination of their education, demonstrate depth, breadth and synthesis of learning and the ability to reflect on the personal and social significance of that learning.

Our students have the opportunity to participate in frequent, mutual evaluation of academic programs, faculty and students. In collaboration with faculty and advisors, students develop individual academic concentrations.

Academic Program

Modes of Learning: Evergreen's curriculum is primarily team-taught and interdisciplinary. Students may choose from among several modes of study:

- **Programs:** Faculty members from different disciplines work together with students on a unifying question or theme. Programs may be up to three quarters long.
- **Individual Learning Contract:** Working closely with a faculty member, a student may design a one-quarter-long, full-time or part-time research or creative project. The contract document outlines both the activities of the contract and the criteria for evaluation. Most students are at upper division standing.
- **Internship Learning Contract:** Internships provide opportunities for students to link theory and practice in areas related to their interests. These full- or part-time opportunities involve close supervision by a field supervisor and a faculty sponsor.
- **Courses:** Courses are 2-6 credit offerings centered on a specific theme or discipline.

The numerical and alpha characters listed as Course Reference Numbers designate modes of learning and are in a random order.

Evaluation and Credit Award:

Our transcript consists of narrative evaluations. Narrative evaluations tell a rich and detailed story of the multiple facets involved in a student's academic work. A close reading of the narratives and attention to the course equivalencies will provide extensive information about student's abilities and experiences. Students are not awarded credit for work considered not passing. Evergreen will not translate our narrative transcript into letter or numeric grades.

Transcript Structure and Contents: The Record of Academic Achievement summarizes credit awarded, expressed in quarter credit hours. Transcript materials are presented in inverse chronological order so that the most recent evaluation(s) appears first.

Credit is recorded by:

Quarter Credit Hours: Fall 1979 to present

Evergreen Units: 1 Evergreen Unit (1971 through Summer 1973) equals 5 quarter credit hours

1 Evergreen Unit (Fall 1973 through Summer 1979) equals 4 quarter credit hours

Each academic entry in the transcript is accompanied by (unless noted otherwise):

- The Program Description, Individual Contract or Internship Contract which explains learning objectives, activities and content of the program, course or contract.
- The Faculty Evaluation of Student Achievement provides information on specific work the student completed and about how well the student performed in the program or contract.
- The Student's Own Evaluation of Personal Achievement is a reflective document written by the student evaluating his or her learning experiences. Students are encouraged but not required to include these documents in their official transcript, unless specified by faculty.
- The Student's Summative Self Evaluation is an optional evaluation summarizing a student's education and may be included as a separate document or as a part of the student's final self- evaluation.

Transfer credit for Evergreen programs, courses and individual study should be awarded based upon a careful review of the transcript document including the course equivalencies which are designed to make it easier for others to clearly interpret our interdisciplinary curriculum. These course equivalencies can be found at the conclusion of each of the Faculty Evaluation of Student Achievement.

The college academic calendar consists of four-eleven week quarters. Refer to the college website (www.evergreen.edu) for specific dates.

This record is authentic and official when the Record of Academic Achievement page is marked and dated with the school seal.

All information contained herein is confidential and its release is governed by the Family Educational Rights and Privacy Act of 1974 as amended.

If, after a thorough review of this transcript, you still have questions, please contact Registration and Records: (360) 867-6180.